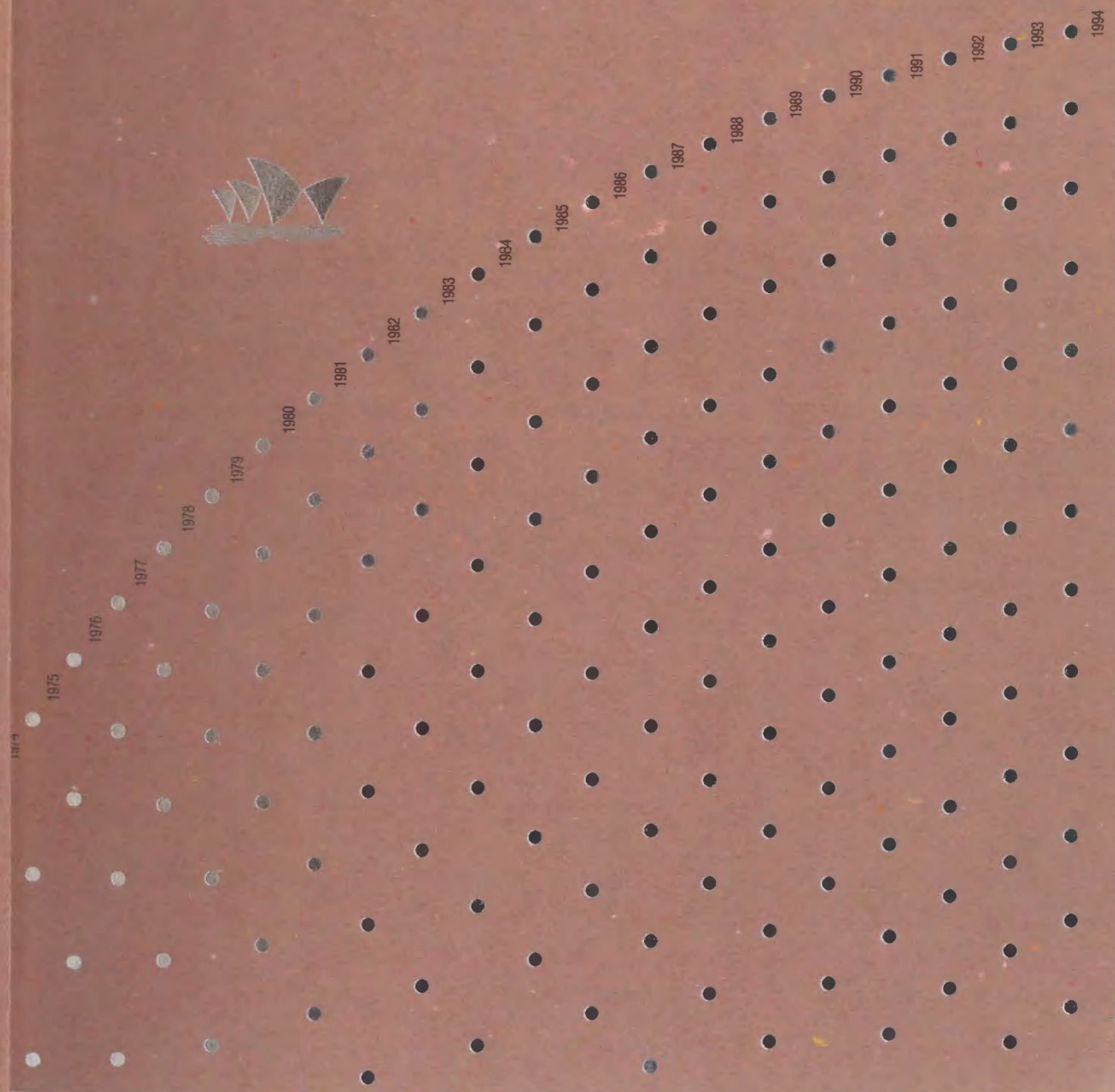


Sydney Opera House Trust

1994 ANNUAL REPORT



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To the Hon. Peter Collins, QC, MP
Minister for the Arts in New South Wales

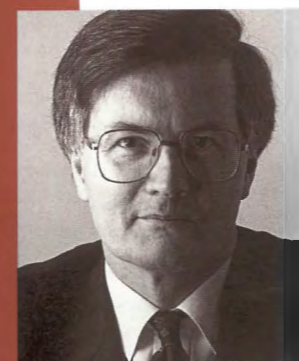
Sir,

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 for the financial year ended 30 June, 1994.

On behalf of the Sydney Opera House Trust,

Elizabeth Butcher, Chairman

Lloyd Martin, General Manager
September 1994



This has been a vintage year for the Sydney Opera House, which was the centre of international attention as the 20th century symbol of Australia and the nation's leading cultural centre.

When Sydney's winning bid for the Olympic Games in the year 2000 was announced, TV viewers worldwide watched Australians celebrate with the Sydney Opera House behind them - its jagged sails "dressed" for the occasion in the colours of the Olympic bid logo they inspired.

At the time, the Sydney Opera House Trust was about to reach the peak of the building's 20th anniversary celebrations, commemorating its official opening on October 20, 1973.

From New York to London, Denmark to Argentina, TV, radio and the print media helped share this birthday with communities around the world.

Minister's Message 1994

At the Sydney Opera House itself, there were dozens of special events, covering a wide range of performing activities. On the 20th birthday Open Day, the building was thrown open with free guided tours and entertainment for a crowd estimated at about 100,000 people.

An upsurge in tourism - measured by a substantial increase in the number of paid guided tours during the year - and greater patronage of the restaurants reflect the healthy state of appreciation and use of the venue.

Its place in the arts community was celebrated by the inaugural Sydney Opera House Honours which went to nine of Australia's leading practitioners of theatre, dance and music, ranging from jazz to opera.

During the year, the Sydney Opera House was proposed for a World Heritage listing, and much work has been done to ensure that a building development on land adjacent to its prime location on the harbour does not interfere with the physical impact of this national treasure.

It is far too precious to us all.

Peter Collins, QC, MP

Minister for the Arts

Charter

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

Trustees of the Sydney Opera House are appointed for three-year terms by the Governor on the recommendation of the Minister for the Arts. No more than three consecutive terms may be served.

The Trust is charged with:

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

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

Philosophy

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

- commitment to quality, care and responsiveness in the conduct of all transactions, services and communications with clients, patrons, suppliers, industry colleagues and co-workers;
- support and development of the performing arts;
- leadership in the development of skills for the performing arts industry;
- implementation of commercial principles in the administration, care, control, management and maintenance of the Sydney Opera House building and site.

Corporate Goals

The corporate plan adopted by the Sydney Opera House Trust in 1989 provides the Trust with a comprehensive set of goals and performance targets which indicate its desired future, and the process by which they will be achieved. While the plan is reviewed at six-monthly intervals and rolled forward to cover five full years at all times, its business goals are specific to its first five years.

The Trust's corporate goals are to:

- increase the proportion of earned income to 70 percent of total operating expenditure;
- extend and increase the use of the Sydney Opera House as a cultural centre and as a commercial venue;
- establish the Sydney Opera House as a leader in the cultural life of the Pacific rim region;



Charter, Philosophy,

Corporate Goals and Mission



THE SYDNEY OPERA HOUSE "DRESSED" IN THE COLOURS OF THE OLYMPIC BID LOGO IT INSPIRED.

- maintain the Sydney Opera House as the number one tourist attraction in Australia;
- encourage Federal and State Government agencies to make greater strategic use of the Sydney Opera House in developing international trade and cultural links;
- preserve and maintain the building, and to improve the efficiency and effectiveness of its infrastructure with minimal interruption to operations;
- develop the skills of staff and managers to improve overall service standards and productivity, and increase job satisfaction;
- refine and develop in-house information and communication systems to improve their quality and accessibility for all employees;
- encourage and value the participation and commitment of all staff in the achievement of corporate goals.

Mission

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.

● SPONSORSHIP OF MORE THAN \$1 MILLION TOWARDS TRUST PRESENTATIONS.

● SPECIAL EVENTS FOR THE 20TH ANNIVERSARY OF THE OFFICIAL OPENING OF THE SYDNEY OPERA HOUSE.

● SURPLUS OF \$1.214 MILLION FROM GUIDED TOURS.

Highlights

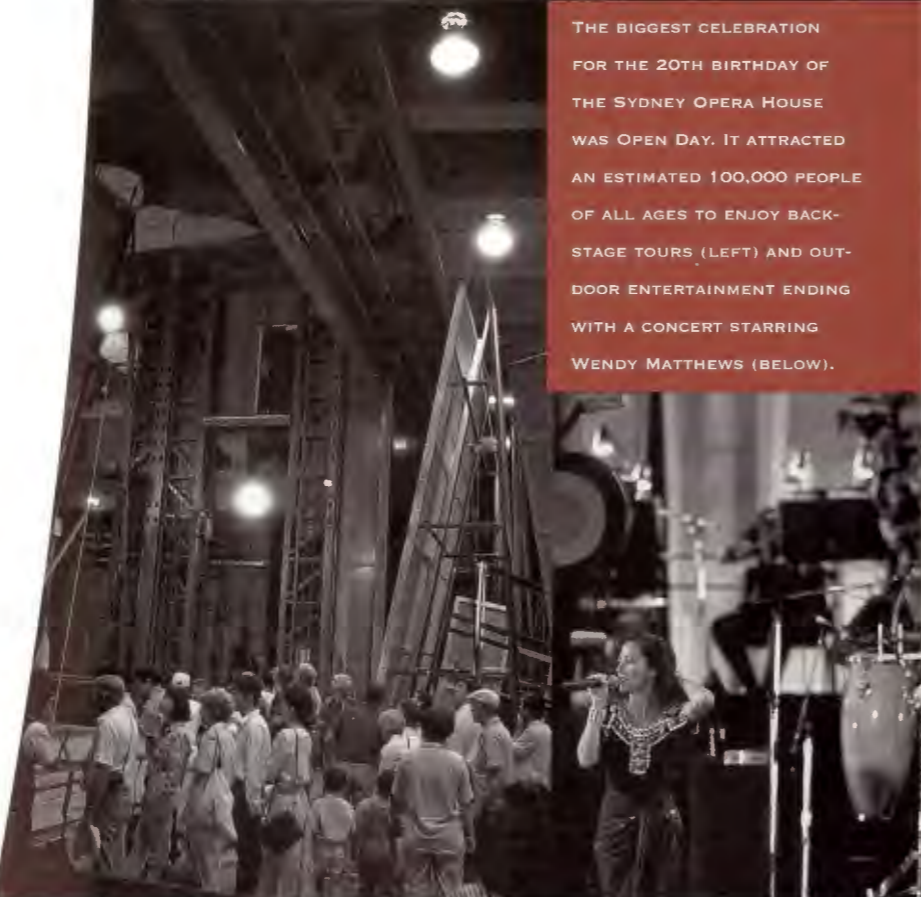
● COMPLETION OF THE FIRST HOUSEWIDE ENTERPRISE AGREEMENT.

● PERFORMANCES IN SEOUL OF BENNELONG PROGRAM'S MYTHS AND MUSES IN THE KOREAN LANGUAGE.

● OPERATING SURPLUS OF \$2.354 MILLION AFTER ABNORMAL ITEMS.



THE BIGGEST CELEBRATION FOR THE 20TH BIRTHDAY OF THE SYDNEY OPERA HOUSE WAS OPEN DAY. IT ATTRACTED AN ESTIMATED 100,000 PEOPLE OF ALL AGES TO ENJOY BACK-STAGE TOURS (LEFT) AND OUT-DOOR ENTERTAINMENT ENDING WITH A CONCERT STARRING WENDY MATTHEWS (BELOW).



Elizabeth Butcher, AM, Chairman

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

David Hoare

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

John Pascoe, AM

A businessman with a legal background, John Pascoe was a partner of Stephen Jaques and Stephen before joining the board of George Weston Foods Ltd, of which he is now deputy chairman and chief executive. A Sydney Opera

Ian Temby, QC

A Sydney barrister, Ian Temby has held two pioneering statutory appointments. He was the first Director of Public Prosecutions for the Commonwealth and, from 1989 to 1994, the first Commissioner for the Independent Commission Against Corruption for NSW. Active in professional and community affairs, he was president of the Law Council of Australia in 1983. Since 1990, he has been chairman of the theatrical production company Performing Lines.

Michael Walsh, OBE

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

David Williamson, AO

Award-winning playwright and screen writer, David Williamson was a founding member of the Australia Council and served on the Australia Council Theatre Board from 1982 to 1984. He

MEMBERSHIP OF COMMITTEES AND THE FREQUENCY OF MEETINGS FOR THE YEAR UNDER REVIEW ARE AS FOLLOWS. INDIVIDUAL ATTENDANCE FIGURES FOLLOW EACH NAME LISTED.

THE TRUST AND THE BUSINESS COMMITTEE MET 12 TIMES.

ATTENDANCE FIGURES WERE

ELIZABETH BUTCHER	12
DOMINIQUE COLLINS	10
DAVID HOARE	11
JOHN PASCOE	11
PETER RITCHIE	8
IAN TEMBY	10
ROSS TZANNES	11
MICHAEL WALSH	5
DAVID WILLIAMSON	9

THE FINANCE AND ADMINISTRATION COMMITTEE MET 11 TIMES UNDER THE CHAIRMANSHIP OF JOHN PASCOE.

ITS MEMBERS WERE

ELIZABETH BUTCHER	9
DAVID HOARE	8
ROSS TZANNES	8



Sydney Opera House Trust

Sydney Opera House Trustees

Dominique Collins

An honours graduate, majoring in public policy and administration at the University of Sydney, Dominique Collins is chief executive of Weldon Information Enterprises Pty Limited. Formerly a business analyst at Aussat Pty Ltd from 1984 to 1988, she has also been a director of the Communications and Media Law Association. She studied dance at the Australian Ballet School and has a keen interest in the performing and visual arts.

House Trustee since 1988, he is also a member of the Business Council of Australia and the Australian Manufacturing Council, on the board of the Royal Alexandra Hospital for Children, a governor of the Australian Naval Aviation Museum, a member of the Art Gallery of NSW Foundation and a director of Cambooya Investments Ltd.

Peter Ritchie

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



ELIZABETH BUTCHER	JOHN PASCOE	PETER RITCHIE	IAN TEMBY	DOMINIQUE COLLINS	ROSS TZANNES	DAVID HOARE	MICHAEL WALSH	DAVID WILLIAMSON
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Ross Tzannes

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

was president of the Australian Writers Guild from 1979 to 1993, and of the Australian National Playwrights Conference in 1980 and 1981. From 1984 to 1990, he was on the board of the Sydney Theatre Company.

THE DEVELOPMENT COMMITTEE, MET 11 TIMES UNDER THE CHAIRMANSHIP OF PETER RITCHIE.

ITS MEMBERS WERE

DOMINIQUE COLLINS	5
IAN TEMBY	10
MICHAEL WALSH	8
DAVID WILLIAMSON	4

THE LIBRARY SUBCOMMITTEE MET THREE TIMES UNDER THE CHAIRMANSHIP OF PHILLIP WOLANSKI. THE SUBCOMMITTEE MEMBERS WERE LOUISE DOUGLAS, ANN HARRIS-THOMPSON AND RISHPAL SINGH.

THE APPEAL FUND, WHOSE MEMBERSHIP IS THE SAME AS THE TRUST, MET ONCE.

Celebrations for the 20th birthday of the Sydney Opera House made this a memorable year. The Trust took on a significant entrepreneurial role, presenting a diverse selection of special events with the twin aims of artistic excellence and entertainment.

Although it ran for most of the calendar year, the birthday events program reached its peak around October 20, 1993, the anniversary of the official opening of the building by Queen Elizabeth II in 1973.

The 20th Birthday Concert was sold out, with its presentation of Beethoven's Ninth Symphony and John Antill's Jubugalee providing resonances of the opening concert two decades before. The recreation of the Last Night of the Proms, for which all the stalls seats of the Concert Hall were removed to provide the traditional floor space for patrons, also had a full house and great popular success.

The inaugural Sydney Opera House Honours were presented by the Prime Minister, the Hon. P.J. Keating, MP, to leading Australian artists whose talent and expertise has added enormously to the reputation of the Sydney Opera House as a vibrant centre for a variety of performing arts.

The artists honoured - representing theatre, dance, opera, orchestral music and jazz - were Richard Bonyngue AO, CBE, Don Burrows AO, MBE, Ruth Cracknell AM, Marilyn Jones OBE, Sir Charles Mackerras, Graeme Murphy AM, Dame Joan Sutherland OM, AC, Janet Vernon AM, and Garth Welch AM.

For these and the many other birthday events, we are grateful to our generous sponsors. Without their help, and the extra efforts of management and staff, it would not have been possible to carry through such an ambitious entrepreneurial program. We thank especially our principal sponsors: American Express for the inaugural Sydney Opera House Honours, Coca-Cola Amatil for sponsoring the free concert which concluded the Open Day celebrations, The Sydney Morning Herald for advertising support, Digital for upgrading the box office equipment and Lexus for sponsoring a performance of the St Matthew Passion.

The major hirers made their birthday contributions through a high level of important new productions and stimulating concert programs, reinforcing the position of the Sydney Opera House as Australia's leading cultural centre.

The Australian Opera's world premiere of Larry Sitsky's opera *The Golem* in a bold production by Barrie Kosky was only one of the company's highlights. Two others were *Lulu*, with Jennifer McGregor in the title role, and Baz Luhrmann's production of *A Midsummer Night's Dream*, which was selected for the 1994 Edinburgh Festival. The Australian Ballet added a major work to its repertoire in Kenneth MacMillan's full-length ballet *Manon*, as well as delighting audiences with a triple bill devoted to works by Jiri Kylian.

The Sydney Theatre Company had an outstanding success with Gale Edwards' production of *Coriolanus*. The Sydney Dance Company premiered *The Protecting Veil* by Graeme Murphy,

The Trust is, of course, keenly anticipating the role it might play in Sydney's heightened international profile leading up to the Olympic Games in the year 2000. The image of the building was beamed around the world as the real-life backdrop to Sydney's joyful reaction as the results of the Olympic bid were announced in September 1993.

Amongst the many policy decisions considered by Trustees over the past 12 months, the letting of a new catering contract for the Sydney Opera House was one of the most important. The plans of the preferred tenderer for the 12-year contract, Gardner Merchant Australia, herald an exciting new era of catering excellence for the Trust's restaurants, bars and functions. The team that has been assembled will enable the Sydney Opera House to compete with the best restaurants in the city and set new standards for dining quality and service in a performing arts centre.

At the end of this milestone year, I would particularly like to congratulate and thank Lloyd Martin for the contribution he has made to the Sydney Opera House by noting his 21st anniversary of working for the Trust, the last 15 of those years as general manager.

I would also like to thank my fellow Trustees, the management and the staff for their participation in so many aspects of the celebrations, and the Minister of the Arts, the Hon. Peter Collins, QC, MP, for his energetic support of the Trust and its varied activities.

Chairman's Report



ABOVE
CHAIRMAN ELIZABETH BUTCHER
WITH THE NSW MINISTER FOR THE ARTS,
MR COLLINS, ABOUT TO CUT THE
20TH BIRTHDAY CAKE, A GIANT LAMINGTON.

RIGHT
THE PREMIER OF NSW, MR FAHEY, LEFT,
WITH THE PRIME MINISTER OF AUSTRALIA,
MR KEATING, AT THE INAUGURAL
SYDNEY OPERA HOUSE HONOURS.

FAR RIGHT
HONOURED ARTISTS, FROM LEFT,
GARTH WELCH, JANET VERNON,
GRAEME MURPHY, MARILYN JONES,
DON BURROWS AND RUTH CRACKNELL.



and presented a triple bill which included a new work by Gideon Obarzanek, *Saccharin Suite*.

It was good to see Edo de Waart back in the Concert Hall in his new position as chief conductor of the Sydney Symphony Orchestra. *Musica Viva* included the Australian percussion group *Synergy* in its array of outstanding international artists. The Sydney Philharmonia made a renewed choral impact, and in the area of popular theatre, Peter Williams' productions of established hits extended the range of Sydney Opera House events.

The Trust's own education outreach venture, the Bennelong Program, had an international success with its tour of REM Theatre's *Myths and Muses* to Korea. This was one of the Trust's continuing exchanges and contacts with performing arts organisations in Asia.

It was also a pleasure this year to welcome leading members of government from other regions in the world: the Hon Sergei Tereschenko, Prime Minister of Kazakhstan, His Excellency Dr Richard von Weizsacker, President of Germany, and Mr Douglas Hurd, Foreign Secretary of Great Britain.

Elizabeth Butcher, Chairman

While the celebrations leading up to and surrounding the 20th anniversary of the official opening of the Sydney Opera House provided exciting impetus for the year, there has been solid work behind the scenes to prepare for future decades.

The main thrust has been to put the operation of the Sydney Opera House Trust, where possible, on a more commercial footing.

The chief example of this is the letting of a different style of catering contract which gives the catering firm total responsibility for all its day-to-day expenses and the capital investment involved in the refurbishment of the restaurants.



GENERAL MANAGER
LLOYD MARTIN WITH
MANDAWUY YUNUPINGU,
LEADER OF YOTHU YINDI.

Sydney
Opera
House
Trust

General Manager's Review

With a team of outstanding chefs assembled to spearhead changes in catering style, the Trust believes this will bring a new era of variety and quality to the Sydney Opera House restaurants, bars and functions.

Major policy decisions will, of course, be subject to Trust approval. The Trust's future income from catering will be in the form of a licence fee based on the gross turnover of this important revenue raising activity which, in the year under review, returned more than \$500,000 profit.

This was one indication of improved performance in commercial operations. Guided tours and shop concessions are the other significant areas to finish the year with increased revenue.

Unfortunately the high public profile created by the 20th birthday celebrations came at a greater cost than anticipated. The generous number of major entrepreneurial ventures by the Trust consumed resources and increased costs, particularly in relation to audience development activities, programming, publicity and marketing.

A major issue that has arisen over the last financial year is the need to improve the performance of internal financial management systems and management information systems, in particular the ability to identify and report true costs associated with Sydney Opera House activities.

As a result, the role has been created of director, finance and systems, reporting directly to the general manager with the brief of improving financial management and information systems within the organisation.

We are confident that this move will lead to a better performance than experienced in the current year when the results were lower than anticipated, although a change in accounting procedure, in line with Australian accounting standards, led to a small surplus of \$203,000 before abnormal items.

One of the abnormal items concerned a loss of \$210,000 on the disposal of plant. The other related to a profit of \$2.361 million as a result of bringing to account prepaid superannuation.

This change in accounting policy is fully explained in the financial report.

However, it does serve to highlight the way in which the final outcome of a year's activities can go up or down depending on the treatment of non-cash items in the accounts. In this case, a superannuation provision which had been treated previously as a note to accounts, has now been included in the accounts, and as a consequence of a Treasury direction the result for the year has altered drastically.

The Trust's outgoing ventures continued this year with REM Theatre's Myths and Muses, devised for the Bennelong Program, going to Seoul for performances in the Korean language.

It was also a pleasure to welcome so many delegates from the Asia-Pacific region when the International Society of Performing Arts Administrators chose the Sydney Opera House as the venue for its first congress in the southern hemisphere.

Running from June 21 to 24, the ISPAA congress attracted 183 participants from 18 countries to discuss Social and Political Change under the four-year overall theme of Global Change and Exchange. They enjoyed the opportunity to meet in a performing arts venue rather than a hotel, and partook in some lively debate.

Commercial Operations

CATERING

Catering finished strongly in its last year under the old management contract, which is being replaced early in the new financial year by a licence agreement that puts the catering operations on a fully commercial basis.

This year, the catering surplus more than doubled to reach \$527,000, the best result in six years.

Business has shown a 5.5 percent improvement overall, with the best results coming from functions - an upturn in the industry generally, with the Sydney Opera House getting more than its share - the Cafe Mozart, the Harbour Restaurant and the Forecourt, whose patronage has risen significantly since the Sydney Opera House Car Park opened alongside it.

Catering was provided in the year under review by Gardner Merchant Rowland. With a new management team, Gardner Merchant Australia was the preferred tenderer for the new 12-year contract, to be reviewed every four years. This gives the caterer full responsibility for its operations and expenses, including rental, phones, electricity and gas. GMA will refurbish the restaurants, creating a new theme of "Australian classicism" which will embrace them all yet allow each to develop a distinctive character under a different restaurateur.

The Sydney Opera House Trust retains the right of approval over major policy decisions, and looks forward to an increase in catering revenue from which it will receive a share.

TOURISM

Tourism figures at the Sydney Opera House have received a big boost over the past 12 months. A number of factors have contributed: the announcement of Sydney's successful bid to host the year 2000 Olympic Games, a close working relationship with the travel industry, partnerships with businesses and a new range of tourism products.

This good outcome is also the result of responding to the needs of visitors. For example, the meet and greet service has been extended to all tourism packages, Japanese language assistance is given to specified tours and a special service has been established for corporate and concierge bookings.

Everyone at the Sydney Opera House is conscious of the need to be welcoming and accessible to more than 1.5 million tourists who visit the building every year. In addition to stressing the public relations role of frontline staff, such as the

uniformed attendants, the Trust now provides instruction in essential Japanese phrases for box office staff as well as visitor services officers.

The importance of the building to the State as a tourist attraction was reinforced during the year when the NSW Tourism Commission changed its title to Tourism NSW and created a new logo with the outline of Jørn Utzon's architectural masterpiece as its central element.

The Sydney Opera House has participated in the major travel industry promotional and agenda-setting ventures during the year, including the NSW Tourism Conference, the Australian Tourism Industry Association's Walkabout trade fair for the New Zealand travel market, the Inbound Tourism Organisation of Australia's 17th annual symposium in Canberra, and the Australian Tourist Commission's Australian Tourism Exchange for international travel agents at Sydney's Darling Harbour.

The Trust is a member of the Great Attractions of Sydney, the Sydney Convention and Visitors Bureau and the newly formed Macquarie Street precinct group called Sydney Eastside.

An in-house tourism committee advises on marketing strategies for the promotion of tourism at the Sydney Opera House, and hosts a cultural tourism committee comprising representatives of the major hiring companies, the Australian Tourist Commission, Tourism NSW and the Ministry for the Arts. It was through this committee that a prepaid ticket voucher system was introduced this year for a limited number of travel agents, enabling them to package activities at the House for individual clients.

The opening of a shop in the box office foyer as a joint venture with the International Management Group, and the establishment of merchandising agreements developed with IMG, have provided another outlet for promoting overseas knowledge of the Sydney Opera House through souvenirs and informative material, as well as additional revenue for the Trust.

GUIDED TOURS

In its first full year of operation, the 15-minute main hall tour has firmly established its popularity in offering agents supplying travel packages an alternative to the traditional hour-long tour of the theatres and foyers which can be taken by individuals or groups.

The combination of the two guided tour choices has produced a remarkable 55 percent increase in the number of people taking guided tours: 305,874 compared with last year's 197,126. Revenue increased by 40 percent, from \$1,437,537 to \$2,012,344.

Tourism packages also rose in popularity. Giving patrons a selection of options involving tours, tickets, lunches, dinners and champagne at interval, their sales increased by 48 percent, from 12,127 to 17,940.

INCOME (\$,000)

1993/4
 28,624 EARNED INCOME
 13,867 NSW GOVERNMENT GRANT - ENDOWMENT
 10,965 NSW GOVERNMENT GRANT - UPGRADE PROGRAM
53,456 TOTAL

1992/3
 26,854 EARNED INCOME
 12,989 NSW GOVERNMENT GRANT - ENDOWMENT
 12,757 NSW GOVERNMENT GRANT - UPGRADE PROGRAM
52,600 TOTAL

EXPENDITURE (\$,000)

1993/4
 53,253
53,253 TOTAL

1992/3
 53,087
53,087 TOTAL

EVENTS

1993/4
 INSIDE THE SYDNEY OPERA HOUSE 2,360
 OUTSIDE THE SYDNEY OPERA HOUSE 144
TOTAL 2,504

1992/3
 INSIDE THE SYDNEY OPERA HOUSE 2,403
 OUTSIDE THE SYDNEY OPERA HOUSE 129
TOTAL 2,532

ATTENDANCES

1993/4
 INSIDE THE SYDNEY OPERA HOUSE 1,213,857
 OUTSIDE THE SYDNEY OPERA HOUSE 912,824
TOTAL 2,126,681

1992/3
 INSIDE THE SYDNEY OPERA HOUSE 1,234,284
 OUTSIDE THE SYDNEY OPERA HOUSE 830,325
TOTAL 2,064,609

BOX OFFICE

Trust box office results in the year under review reflect a gradual upward turn in the economy.

The number of tickets sold through the box office - as distinct from hirers' direct sales on subscription or individual tickets at their own points of sale - is an increase of four percent on the previous year at 482,288 and the highest figure in four years.

The value of these tickets was \$14,273,414, a nine percent increase and a contributing factor to the strong revenue result of \$1.247 million. With a surplus of \$133,000, this represented a return on sales of 10.66 percent, a small gain over the previous year.

VENUE HIRE AND TECHNICAL CHARGES

The Opera Theatre and the Drama Theatre are being used to capacity, but the Concert Hall has been caught up in a complicated structure of usage which is preventing the Trust accepting as many attractions as it is being offered.

The problem is the time involved in setting up the complex technical requirements of so many productions in the 1990s.

The Concert Hall may be available for the proposed night of the performance, but this might require up to two days' technical preparation - and the venue may already be committed to another hirer during that period.

Total earnings from rental hire of the Concert Hall, Opera Theatre, Drama Theatre, Playhouse, Reception Hall, foyers, rehearsal room, outdoor facilities and office areas were down 2.89 percent to \$3.385 million, while costs recovered from hirers were up 4.36 percent to \$5.45 million.

In order to reflect the emphasis of its activities, the technical managers department was retitled theatre production services. A list of charges was released, itemising the production services and packages available to hirers, and the rates which can be negotiated according to need.

It is not unlike the approach taken in the "bare walls" venue hiring policy: hirers pay only for their specific requirements over the precise time they are needed. It gives hirers greater control over the equipment they need and the Trust a source of revenue to be invested in new equipment.



ABOVE

AT THE CONCLUSION OF THE 20TH BIRTHDAY CONCERT, CONDUCTOR GEORG TINTNER INVITING APPLAUSE FOR MEMBERS OF THE SYDNEY OPERA HOUSE ORCHESTRA, THE SYDNEY PHILHARMONIA CHOIR, ITS DIRECTOR ANTONY WALKER, AND SOLOISTS OLGA SAVINA, LAURIS ELMS, ANSON AUSTIN AND RAYMOND MYERS.

LEFT

YOTHU YINDI AT THE SYDNEY OPERA HOUSE.

AUDIENCE OUTREACH

TRUST EVENTS

The presentation of the inaugural Sydney Opera House Honours, and the concert given to commemorate the occasion, were highlights of the many 20th birthday events presented by the Sydney Opera House Trust.

With the Australian Broadcasting Corporation as co-presenter, the event was shared nationally with ABC TV viewers: recorded on 1 October, 1993, in the Concert Hall and simulcast on the anniversary of the official opening, 20 October.

The program reflected the diversity of artforms - opera, jazz, theatre, orchestral music and dance - embraced by the artists

honoured: Richard Bonyngé, Don Burrows, Ruth Cracknell, Marilyn Jones, Sir Charles Mackerras, Graeme Murphy, Dame Joan Sutherland, Janet Vernon and Garth Welch.

Featured participants in the performance included the Bangarra Dance Theatre, Dale Barlow, Stephen Bennett, Jonathan Biggins, Andrew Denton, Drew Forsythe, Roger Frampton, George Golla, Andrew Greene, Ron Haddrick, Yvonne Kenny, Grace Knight, Gary Norman, Lisa Pavane, Deborah Riedel, Phil Scott, Meryl Tankard, Christine Walsh and Anthony Warlow.

Last Night of the Proms, starring June Salter as Queen Victoria and featuring the Sydney Opera House Orchestra, was such a success that it will become a regular event in the Trust's entrepreneurial repertoire. With the Concert Hall's stalls seats removed to provide the traditional promenade, the audience dressed in the spirit of the occasion and gave it a standing ovation.

The 20th Birthday Concert, a recreation of the official Concert Hall opening program in 1973 with its combination of John Antill's Jubugalee and Beethoven's Ninth Symphony, had many

people long associated with the building in its audience. Georg Tintner conducted the Sydney Opera House Orchestra with soloists Olga Savina, Lauris Elms, Anson Austin and Raymond Myers.

Pianomania, subtitled the Monster Piano Concert, featured 41 pianists ranging in age, style and professional experience from eight-year-old Christina Polimos to Roger Woodward, Judy Bailey, Kathryn Selby, Anthony Fogg, Tony Baldwin, Roger Frampton, Julie McGregor, Margaret Throsby and Marilyn Meier, amongst others.

'Swonderful celebrated the music of Cole Porter, George Gershwin and Irving Berlin, sung by Judi Connelli and Simon Gallaher. Yothu Yindi, co-presented with the Frontier Touring Company, sold out to an enthusiastic audience of people who were mostly new to the venue.

Three co-presentations with the International Management Group brought in a variety of performers. The Best of Country Music featured James Blundell, Colin Buchanan, Shanley Del, Lee Kernaghan, Anne Kirkpatrick, Tania Maree and Keith Urban; Anthony Warlow and Julie Anthony sang songs from the great

co-presentation of a recital by Teresa Berganza and two performances by the Korean National Theatre Company, the Trust maintained its audience favourites like Mostly Mozart, the National Folkloric Festival, the winter Sunday Coffee with the Classics concerts and the New Year's Eve Gala - to which was added a New Year's Day Concert that was also so successful it will be repeated in 1995.

The Teddy Bears' Show, starring Mr Squiggle and Friends was one of a number of concerts designed to help celebrate the International Year of the Family. It was also part of Bandaged Bear Week, a fundraising venture for the Royal Alexandra Hospital for Children.

Numerous free events included Strauss Beneath the Stars, played by the Sydney Opera House Orchestra, conducted by Patrick Thomas, from the Prudential Aquashell to an audience in Farm Cove with the sail roof as the backdrop. There were also free film screenings from the Sydney Opera House archives, lunchtime organ recitals, the Free Vittel Lunchtime Concerts, Reader's Digest Free Outdoor Entertainment on Sundays, Jazz at the Forecourt and the Tarpeian Markets.

The star of the free presentations was the Open Day held to share the birthday celebrations with everyone who cared to join in. Crowds of well-wishers, estimated at 100,000 people overall, took free tours of the building, watched the outdoor entertainment, sampled the wares of the food stalls and stayed on for the free concert on the Forecourt which featured Wendy Matthews.

BENNELONG PROGRAM

The Trust's audience development activities, presented under the umbrella of the Bennelong Program, have been expanding their range and their reach in a year that included performances in Korea and new directions in events at home.

Myths and Muses, produced by REM Theatre for the Bennelong Program, and a hit amongst young Australian audiences, was workshopped with members of Sydney's Korean community before being performed in Seoul in the Korean language.

The response was enormously enthusiastic, with audiences overflowing in the Seoul Arts Center's Chayu Small Theater. It was the first performance especially devised for children to be presented in that space, and an example of audience development that was seized upon with great interest.

This event marked the first anniversary of the twin relationship for the arts centres of Sydney and Seoul, one of a variety of initiatives undertaken by the Sydney Opera House Trust to forge cultural links in the Asia-Pacific region.

It also consolidated the Bennelong Program's approach to collaborative productions, which are enabling it to travel further and involve more diverse communities.

For instance, its Twirled and Twisted Strands was created by REM Theatre in association with the Sydney Opera House Trust, Waverley Council's Bondi Pavilion Community Centre and the Queensland Performing Arts Trust, giving it a season in

QPAT's Out of the Box Festival as well as in its home venue.

The Bondi Pavilion Community Centre was also involved in the presentation of Peter Winkler's A Small Orchestra and 300 Ears. This introduction to an orchestra with a narrator and an Aboriginal dancer was so successful that it was developed into The Kookaburra who Stole the Moon.

Macquarie University's Institute of Early Childhood has been involved in the presentation of hands-on workshops for a broad range of activities, from collage to mime, storytelling to sculpture. And its final year students presented Amy's Amazing Adventure for the Bennelong Program.

A group called Evolve Productions, associated with the Sydney Church of England Girls Grammar School, Redlands, collaborated with the Bennelong Program to produce The Bug Club. The Australia Council backed the Machine for Making Sense in its contemporary music performance, titled by a quote from Karl Marx: "Silence is therefore the only possible means of communication."

The special needs of children who are visually or aurally impaired were given particular attention through workshops tailored to suit them, with signed performances being added where possible.

Regular favourites such as the Babies Proms, Proms Plus and joint presentations with the Australian Ballet continued, as did the adventures of Becky, who first came to prominence in About Being Brave and who this year was the pivotal character in the music narrative, House.

The direction of Arts Access is undergoing some change, in that the establishment of a variety of ventures has been achieved in response to public interest. Now potential audiences and participants are being channelled towards existing programs rather than undertaking any further expansion.

The successful partnership of REM Theatre and the Bennelong Program suffered one serious blemish in the year under review. This was the revamping of one of the Trust's most popular annual presentations, Christmas at the Opera House, into a Christmas fantasy set in Sydney in the early 1950s.

The opening night audience response was so hostile to the dropping of the nativity scene and Father Christmas, and the substitution of songs like It's Too Darned Hot for I'm Dreaming of a White Christmas, that the remaining 13 performances were cancelled. Tickets were refunded and free concerts of Christmas carols were presented instead.



LEGENDS IN THEIR OWN LIFETIMES: FROM LEFT, KERRIE BIDDELL, TONI LAMOND, NANCYE HAYES AND JEANNIE LITTLE.

musicals with a 35-piece orchestra conducted by Tommy Tycho; and Clive James held the stage as a raconteur extraordinaire.

Winners of the many and generous Mathy and Opera Awards in the 1993 Australian Singing Competition included a repeteur, John Dingle, who won the Phillip and Myrtle Foster Award, administered by the Trust. Amelia Farrugia won the Marianne Mathy Scholarship and Douglas McNicol the Armstrong-Martin Scholarship.

The Tilbury Hotel and the Sydney Opera House Trust joined forces to present Legends, a showcase for the talents of Kerrie Biddell, Nancye Hayes, Toni Lamond and Jeanne Little - all honoured with the classification of being legends in their own time.

In addition to these and other special events such as the

SPONSORSHIP

The generosity of sponsors in the 20th birthday year has been directly responsible for the diversity and range of events that the Sydney Opera House has been able to present over the past 12 months, both as specific celebrations and as ongoing ventures.

More than \$1 million has been contributed in cash and contra arrangements in return for branding and hospitality benefits, with a variety of organisations acting as principal sponsors, major event sponsors and corporate sponsors.

They include American Express, sponsor of the inaugural Sydney Opera House Honours; Coca-Cola Amatil, which sponsored the free concert that concluded the Open Day



LEFT
PERFORMERS FROM THE
NATIONAL FOLKLORIC
FESTIVAL.

BELOW
COMPAGNIE PRELOCAJ IN
PARADE.

celebrations, as well as Sunday Jazz at the Forecourt; The Sydney Morning Herald, which has provided advertising support; Digital, which has upgraded the box office equipment; Lexus, sponsor of the performance of the St Matthew Passion.

Concrete Constructions supported Last Night at the Proms; NSW Lotteries, the National Folkloric Festival; Optus, the 20th Birthday Concert; Prudential, the aquashell concert Strauss Beneath the Stars; Reader's Digest, the free Sunday outdoor entertainment; the Sydney Renaissance Hotel, accommodation assistance and overseas promotion; Telecom, the performance by Wynton Marsalis; Vittel, the free lunchtime concerts; Westfield, the Bennelong Program.

Other sponsors over the year included Yamaha for the Monster Piano Concert, MBF (Medical Benefits Fund of Australia) for the Bennelong Program, Nescafe Gold Blend for the Sunday coffee concerts, Japan Air and Lauda Air for flights, Rhone Poulenc and Boulderstone Hornibrook for the Sydney Opera House Travelling Exhibition in Paris and Rome, AMP, NEC, Andersen Consulting, the Macquarie Bank and the Commonwealth Bank.

In turn, the Sydney Opera House Trust supported the entertainment industry by sponsoring the prize for the best operatic performance of the year in the 1994 Mo Awards. It was won by David Hobson.

PUBLICITY

The focus of the 20th birthday celebrations sparked particular interest and widespread international coverage of the Sydney Opera House this year.

Press coverage was given in newspapers and magazines published in Argentina, Denmark, Germany, Hong Kong, Italy, Korea, the Philippines, Singapore, South Africa, the UK and the USA, amongst others.

A total of 58 groups of visitors representing major international media organisations were given assistance by the media department. This included provision of information and photographic material, arranging interviews, assisting with interior filming, a complimentary guided tour, organising tickets where possible, and liaison with hirers on their behalf, where appropriate.

Edward Greenfield, music critic for The Guardian in London, made his third visit in two decades, having been present at the opening in 1973 and the 10th birthday. His comments on the 20th birthday were published in The Guardian and heard on the BBC in the Arts Program on Radio 2, Music Matters on Radio 3 and the World Service Music Review.

An hour-long TV documentary was made by Channel 7 in Sydney and screened nationally to mark the anniversary.

Channel 10 screened a 50-minute program of the Open Day concert with Wendy Matthews. A documentary on the architecture of Jørn Utzon, featuring the Sydney Opera House, was made by Danmarks Radio/TV. A live interactive interview linked Australia and the USA on the topic of educational programs and events at the House.

The Australian press has also given extensive attention to the Sydney Opera House this year, not only in focusing on the 20th birthday but providing media listings of events - on radio as well as in newspapers - and publicising regular attractions.

A rough guide to the value of free media coverage has been calculated for the year, but as no value has been given to non-commercial media coverage or to story placement, the following figures are only a small percentage of the real achievement.

Excluding coverage of hirers' events, Sydney Opera House Trust attractions were publicised to the value of \$959,994 over the past year, and general coverage of the Sydney Opera House to \$1,211,936. The identified commercial radio and TV time given to Trust attractions was 1,572 minutes (a remarkable increase on the previous year's 176 minutes), and print coverage 19,870 column centimetres.

The huge demands on human and financial resources in marketing the Trust events and activities in the 20th birthday year did not leave much in reserve for raising revenue from marketing services for hirers, which have been developed with marked success in recent years. The \$228,500 earned from marketing, while less than the previous year, was the major contribution to publicity income of \$258,000 which included sales of photographs, books and the events diary.

Towards the end of the financial year, considerable changes have been made to the organisation of media, marketing and business development staff. Media and marketing, which had been split, were reunited, and amalgamated with business development.

Their combined resources are expected to streamline marketing activities, improve their focus and increase revenue in this area.

ACCESSIBILITY

Strategies are constantly being reviewed to improve the accessibility of all Sydney Opera House activities and services to individuals and groups who may find them more difficult to reach for reasons of age, physical problems or language differences.

The Sydney Opera House subscribes to the NSW Charter of Principles for a Culturally Diverse Society, to which it contributed a statement of intent in the year under review, outlining how these principles will be implemented in the organisation. The Trust already has its own ethnic affairs policy.

Training in cross-cultural skills is provided for all public contact and client services staff. All employees are bound by the guarantee of service and the code of conduct, published by the Trust as required by the NSW Government.

LIBRARY

The Dennis Wolanski Library of the Performing Arts gained overseas exposure this year through the Sydney Opera House Travelling Exhibition, which is based on its 1988 Building of the Century exhibition.

The travelling exhibition was installed at the Australian Embassy in Paris, as part of its Australia Day celebrations in January 1994, and displayed there until March. It was then transferred to the Rome Opera House, where it was shown in May and June. With continuing assistance from the Department of Foreign Affairs and Trade, it may be seen in other venues.

Sponsorship for this and a forthcoming exhibition, *Unseen Utzon*, have come from a variety of sources, including Optus, the Wolanski Family, the Ladies Committee of the Sydney Opera House Appeal Fund, Mr I. Fraser, Rhone Poulenc, Baulderstone Hornibrook, the Australia France Foundation, the Australian Opera and Qantas.

More than 3,800 enquiries from Sydney Opera House staff and members of the public were handled during the year, ranging through topics as diverse as the Theatre of the Absurd and Vera Lynn. Including services such as document delivery and circulation of periodicals and press clippings to staff, the library was involved in 13,316 information transactions.

Copying services, and the sale of publications, posters and other items, earned revenue of \$30,605 for the House.

Cataloguing throughput increased by 30 percent with the use of the cataloguing module on the library's computer system. Core materials to be processed included 229 monographs, 2,677 serial issues, 42,805 press clippings and 1,673 programs. A backlog of 8,000 current press clippings was eliminated. This work was generously assisted by the library's volunteer staff, who contributed more than 5,875 hours of their time.

Five interviews were added to the Sydney Opera House oral history project. They were interviews with Phyllis Williams, Sir Eugene Goossens' secretary; Shirley Colless and Ian Breden, members of Jørn Utzon's staff; Joan Sample and Ruth Snider, Sydney Opera House Appeal Fund members.

We were saddened to learn in March of the deaths of two valued supporters of the library. Elsa Jacoby, CBE, who was involved with the Appeal Fund from its inception in the 1950s, had been a member of the Library Subcommittee and president of the Ladies Committee from 1989 to 1991. Muriel Cowan was a library volunteer who assisted with the press clippings collection from 1984.

Economic appraisals were completed for the proposed performing arts museum TheatreWorks and the adjacent Concert Hall anteroom. Designs and documentation for the proposed western broadwalk foyer were also finished.



LEFT
MEMBERS OF
THE KOREAN
NATIONAL
THEATRE
COMPANY.

BELOW
EDO DE WAART
CONDUCTING THE
SYDNEY
SYMPHONY
ORCHESTRA.



Programs and other items were donated to the library's collection by Ms L. Armour, Ms D. Armstrong, Bartel Productions, Ms B. Becker, Mrs S. Caplan, Mr and Mrs V. Carell, Mr S. Chalmers, Mr J. Champion, Mrs E. Cohen, Professor E. Coleman, Lady Collins, Ms A. Cree, Danceworks, Mr H. David, Mr G. Douglas, Mr P. Downes, Mr J. Dudley, Mrs E. Hepburn, Miss G. Hill, Mr and Mrs G. Hutchinson, Mrs M. Icely, Ms L. Ivens, Mr D. Jones, Mr K. Kennedy, Mr R. Killingworth, Mr and Mrs W. Kirby, Mr F. Knowles, Mrs E. Langley, Miss L. Lovett, Ms R. MacDonald, Ms G. McGregor, Ms L. Martin, Mr W. Menadue, Miss P. Miles, Mr F. Mitchell, Mrs R. Moss, Ms G. Muglia-Smith, Mrs M. O'Halloran, Orange City Library, Mr D. Pinnington, Mrs D. Roberts, Mrs B. Rodan, Mrs M. Sice, Miss M. Rigby-Knight, St Anthony's Primary School, Mr M. St Leon, Southern Cross University Library, Mr L. Spira, State Library of Victoria, Mr M. Sutcliffe, Sydney Opera House Appeal Fund, Mrs E. Wagner, Ms E. Upton, Miss J. Walker, Mr R. Wickham.

EMPLOYEES

POLICY AND PLANNING

The first five-year period of the Sydney Opera House Trust's corporate plan has been completed, with considerable achievements in the areas identified as key issues in 1989.

They were the commercialisation, utilisation, promotion and maintenance of the Sydney Opera House, and employee relations and productivity.

The most significant change in business approach was the "bare walls" policy of rentals, which allows hirers to select their own technical and staffing requirements instead of working on a total packaging arrangement. The strategy has operated as planned, and provides the cornerstone of the Trust's commercialisation program.

Maximum use of the building remains a target - already achieved in some venues and hiring spaces - but an aim that is tempered by the importance of maintaining and preserving the venue as architectural heritage. The upgrade program is doing much towards the healthy future of the building, which is the subject of a new issue, total asset management, through a plan that has been developed this year.

Promotion of the Sydney Opera House in all its guises - architectural icon, performing arts centre and tourist attraction - continues at a national and international level.

The next edition of the corporate plan, 1994-1998, will begin to address the planning issues relevant to the Trust's role in the preparation and staging of the Olympics in the year 2000.

Customer service is another issue which has gained greater attention, and will continue to do so in the next five years. Work has already been done to integrate it into the working culture of the Sydney Opera House, along with staff reinforcement to help support rapid change in their employment environment and the pressure to achieve greater productivity.

ENTERPRISE BARGAINING

The first Housewide enterprise agreement was put in place on 25 February, 1994, delivering a 4.5 percent increase to staff in return for productivity achievements and fortnightly pay by electronic funds transfer for all employees.

The negotiations for the three-month agreement were not without problems, including a 24-hour stoppage which caused a cancellation and three postponements in the Sydney Opera House performing schedule.

But the eventual agreement provides a framework for future negotiations in that it recognises the need for substantial change in work and management practices.

The senior management agreement, effective from 1 July, 1993, delivered a 2.5 percent pay increase for each of six months in return for a specific level of productivity saving.

TRAINING

During the year, the dedicated training room was fitted out with chairs, tables, a whiteboard track system, overhead projector and screen, five computer terminals and a computer/video projection panel.

The fit-out is expected to be completed in the new financial year, but the room is already being used for staff development activities such as computer training, a budget seminar, an introduction to Japanese culture for the box office and visitor services staff, St John's first aid instruction and a quit-smoking program. In addition to the more general topics, training courses within the House continue to be a tightly focused process to meet the needs of changes taking place in different departments - for example, teamwork training in the restructured engineering services.

In the technical training area, a plan has been introduced to export the staging expertise of the Sydney Opera House to Asia. The Seoul Arts Center management has put in a specific request for the Trust to develop a technical services training strategy to pass on stagecraft skills - getting the show up and running - and work practices. And it is understood that performing arts centres in other Asian cities are also looking for this kind of knowledge.

RISK MANAGEMENT

The risk management plans for the Trust have been refined, setting out separate formulae for corporate recovery in the event of a major emergency and departmental plans for an individual emergency. Plans have also been drawn up to define the corporate methodology for managing risk across new business ventures.

RECYCLING

The recycling program, established at the Sydney Opera House four years ago by a voluntary committee, has survived the setback of a glut of recycled material. This has resulted in the Trust having to pay for its collection from the site, rather than it paying its own way.

Recycling continues, however, with contract cleaning staff assisting in the collection of clean paper waste, glass and aluminium containers. A cardboard compactor operates in the central passageway. In addition, the House recycles scrap copper, steel and oil through the appropriate agencies, as recommended by the Environment Protection Authority.

Maintaining the Building

UPGRADE PROGRAM

While work on the most visible aspect of the 10-year upgrade program - refurbishing the roof sails - has taken longer than anticipated, the resealing of the tile lids on the Opera Theatre was completed this year, with operations moving to the Concert Hall roof in February 1994.

The contract to enlarge the Opera Theatre orchestra pit was let in March 1994, with the major work to be done when the theatre is closed down for this purpose in November.

However, the first phase was completed in the year under review. This was the erection of a new structure behind the existing pit. The second phase was halted by an accident while new flooring was being fixed, when a carpenter fell and suffered fatal injuries.

NSW Public Works, which is responsible for the upgrade program as project manager, and the WorkCover Authority are investigating this incident, and appropriate measures are being taken to ensure that every possible safeguard is in place.

While 652 projects were identified for the upgrade program when it commenced in the 1988-89 financial year with a special grant from the State Government, this figure has been decreasing for a variety of reasons.

Some are no longer required - for instance, improvements connected with the onsite car parking area which has since been returned to the Royal Botanic Gardens. Some were minor and never budgeted for individually. Others have been overtaken in priority by the budgetary needs of projects whose scope could not be accurately known before work began; some of these will be reinstated if there are residual funds from the higher priority items.

Six years into the upgrade program, a total of \$65.893 million has been spent. Projects undertaken in the year under review accounted for \$10.965 million. Treasury's estimated total cost of the program over 10 years is \$113.795 million.



HEALTH AND SAFETY

A new policy has been adopted for pre-placement health assessments, taking into account the particular medical requirements for, say, a clerk and a member of the backstage crew. A "medical" is not essential unless there are specific problems: it's a different, non-discriminating way to approach a person's suitability for a job.

A strategic format was established last year in occupational health and safety through a two-year plan for the organisation, setting performance indicators for individual managers in areas such as lost-time injuries and safety targets.

Free confidential counselling and assistance on a range of personal and work-related matters for staff and their immediate family will continue after the Trust renewed its contract with the Employee Assistance Program which covers employees of the the Sydney Opera House, its major hirers and members of associated staff organisations.

ABOVE
A SCENE FROM THE
SYDNEY THEATRE COMPANY'S
CORIOLANUS WITH,
FROM LEFT, RON GRAHAM,
JOHN GADEN, DINAH SHEARING
AND JOHN HOWARD.

RIGHT
SYNERGY IN ACTION FOR
MUSICA VIVA: FROM LEFT,
MICHAEL ASKILL,
COLIN PIPER,
IAN CLEWORTH AND
REBECCA LAGOS.



Meanwhile, the comfort and efficiency of the orchestral musicians in the pit have been addressed through the relocation and reduction of the supporting columns to improve the players' sightlines to the conductor.

Other projects completed during the year include the replacement of the waterproofing membranes and flashings for the podium above the vehicle concourse and the Reception Hall. Sun-damaged sections of brushbox in the northern and eastern foyers of the Opera Theatre have been refurbished and given a coating equivalent to a timber version of human sunscreen.

The prompt box in the Opera Theatre has been replaced and a hard-of-hearing loop has been installed under the floor of this venue, enabling signals broadcast from the performance on stage to be picked up by hearing aids. A fibre optic local area network has been installed to streamline administrative communication.

GENERAL MAINTENANCE

Among the objectives in the upgrade program is the production of an assets register, which is under way, and the introduction of an asset management program that will ensure maintenance is undertaken in an effective and cost efficient manner.

The total asset management plan was completed and adopted by the Trust this year, with implementation beginning on the first day of the new financial year. It is contained in a database which lists every maintenance task to provide a complete preventive maintenance program for the building.

One of the essential issues of future assets management is the proper awareness of the many elements of the Sydney Opera House which are considered to have heritage value. An expert in this area of conservation was engaged to prepare a document that sets out the guidelines as to what can - and cannot - be done with significant aspects of the building in the process of maintenance.

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

Sydney Opera House Trust Events

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

Australian Singing Competition, co-presentation of the finals for the Mathy and Opera Awards.

The Bennelong Program, a wideranging cross-section of educational and arts outreach activities, including this year a season in Seoul with a Korean language version of its popular Myths and Muses; developing Twirled and Twisted Strands as a co-production with the Queensland Performing Arts Trust for seasons in Brisbane and Sydney; creating other new shows with REM Theatre such as The Music Tree and House; continuing old favourites like the Babies Proms and Proms Plus; working with Macquarie University's Institute of Early Childhood; responding to the special needs of children who are visually or aurally impaired with signed performances and workshops tailored to suit them.

Teresa Berganza, in recital with pianist Chiky Martin, a co-presentation with Andrew McKinnon and Associates.

The Best of Country Music with James Blundell, Colin Buchanan, Shanley Del, Lee Kernaghan, Anne Kirkpatrick, Tania Maree and Keith Urban.

Celebration Concert, an 800-voice choir singing music by Handel, Orff, Parry, Mahler and others, presented in association with the Public Schools Charity Concert Committee.

Christmas at the Opera House, presented by the Sydney Opera House Trust's Bennelong Program, Radio 2CH and The Sydney Morning Herald.

Coffee with the Classics, a new series of winter Sunday morning concerts, launched in June 1994 by the contemporary chamber ensemble Symeron.

Family Concerts, a regular series presented in association with the Australian Broadcasting Corporation.

Free lunchtime film screenings from the Sydney Opera House Trust archives.

Free Vittel Lunchtime Concerts, a weekly presentation in the northern foyers of the Concert Hall and the Opera Theatre, with performers including the Sydney Coves barbershop quartet, the Elektra String Quartet, the Sydney Brass Ensemble, the all-girl country group Scarlet Rose, the classical and jazz crossover of Toot Sweet, the Sydney Mozart Ensemble and Voices from the Chorus.

Grand Organ 20th Birthday Celebration Series, with Cliff Bingham, Daniel Dries, Margaret Hall and Peter Kneeshaw.

Clive James, in A One Night Stand, presented in association with the International Management Group.

Jazz at the Forecourt, free performances on Sunday afternoons by leading Sydney jazz groups, including the Maree Montgomery Quintet, Roger Janes Quartet, Monique Morrell Quintet, Darren Paul Quartet and Catherine Hunter Quintet.

Korean National Theatre Company, traditional music and dance.

Last Night of the Proms, featuring the Sydney Opera House Orchestra and the Sydney Philharmonia Choir conducted by John Hopkins, with Dennis Olsen, Susan Blake, Karen Sourry and June Salter as Queen Victoria.

Legends, a cabaret showcasing the talents and careers of Kerrie Biddell, Nancye Hayes, Toni Lamond and Jeanne Little, a co-presentation with the Tilbury Hotel.

Wynnton Marsalis.

Mostly Mozart and a little Mendelssohn, the traditional series of popular classical concerts to launch a new year, starting on January 2 with the buskers' competition and including two all-Mozart concerts by the Sydney Opera House Orchestra conducted by Georg Tintner with soloist Tamara-Anna Cislowski, and by Myer Fredman with soloists Bok-Joo Jhong and John Dingle. Amongst the other performers were the

Queensland Youth Symphony Orchestra, and a series of young musicians presented by the United Music Teachers of NSW in the Free Vittel Lunchtime Concerts. The concert performance of A Midsummer Night's Dream, with Shakespeare's words and Mendelssohn's incidental music, had to be cancelled owing to industrial action; it has been rescheduled in the new financial year.

National Folkloric Festival, featuring a grand parade and two Concert Hall performances involving more than 1,000 performers and 30 cultures.

Nescafe Gold Blend Winter Coffee Concerts, 1993 series with the Macquarie Trio, the Song Company, the Tafel Musik Players, Two Flutes and a Harp, and other groups.

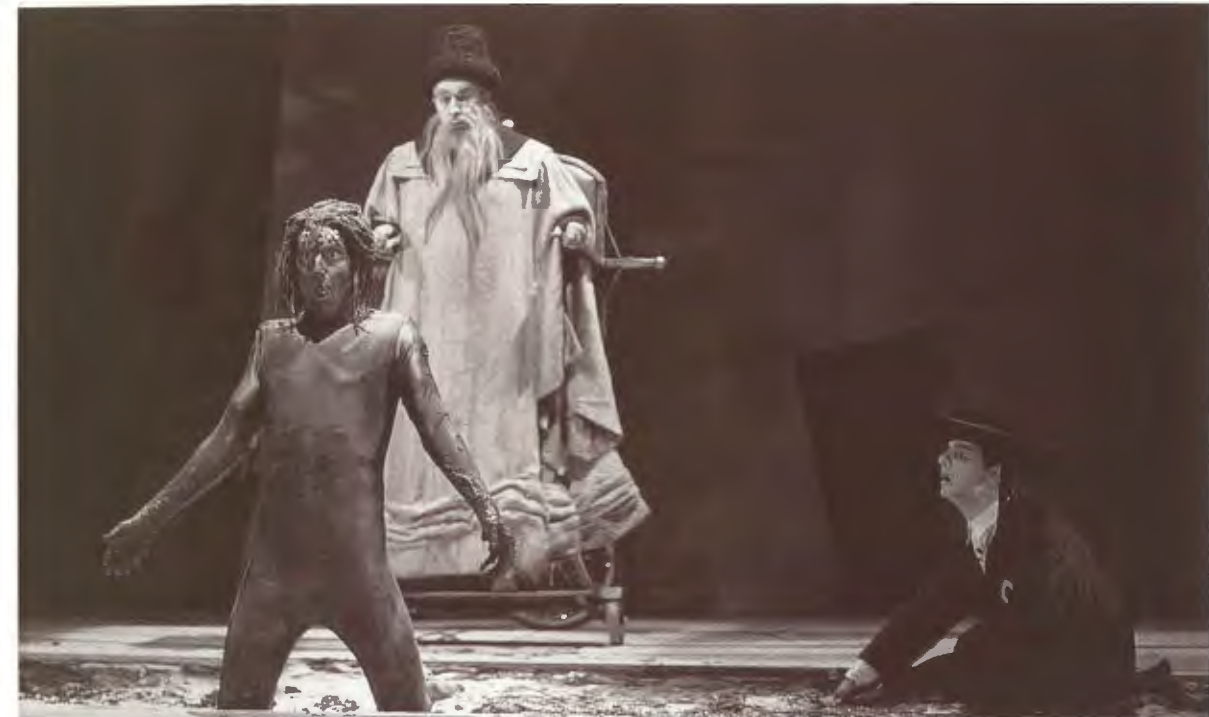
New Year's Eve Gala with Georg Tintner conducting the Sydney Opera House Orchestra and singers Wendy Dixon, Roxane Hislop, Timothy Dufore and Michael Martin.

New Year's Day Concert in the Austrian tradition of Strauss family compositions for New Year's afternoon, conducted by Georg Tintner.

Pianomania - The Monster Piano Concert, featuring 16 pianos and 41 pianists, including Roger Woodward, Judy Bailey, Kathryn Selby, Margaret Throsby, David Miller, Anthony Fogg, Marilyn Meier and Tommy Tycho.

Reader's Digest Free Outdoor Entertainment, a wide range of performing groups presented on Sundays.

Sydney Opera House Honours, a concert commemorating the inaugural event presented in association with ABC TV and broadcast nationally, featuring performances by Wakako Asano, the Bangarra Dance Theatre, Dale Barlow, Stephen Bennett, Jonathan Biggins, Lisa Bolte, David Collins-White, Jason Duff, Francesco Fabris, Paul Ferris, Drew Forsythe, Roger Frampton, George Golla, Rosemary Gunn, Toby Hall, Ron Haddrick, Yvonne Kenny, Jennifer McGregor, Gary Norman, Rachel Read, Deborah Riedel, Gary Rowley, Craig Scott, Phil Scott, Darren Spowart, Christine Walsh, the Sydney Opera House Orchestra conducted by Andrew Greene, the Sydney Philharmonia Choir and the Powerhouse Big Band.



KERRY HENDERSON
RISING FROM
THE MUD IN THE
TITLE ROLE OF
THE GOLEM, A
WORLD PREMIERE
BY THE AUSTRALIAN
OPERA.

St Matthew Passion, conducted by Antony Walker with soloists Jennifer Bates, Elizabeth Campbell, Stephen Bennett, Robert Dawe, Thomas Edmonds, Gregory Massingham, William Moxley and the Sydney Philharmonia Motet Choir.

Spirit of India, a concert featuring santoor and tabla played by Shiv Kumar Sharma and Shafaat Ahmed Khan, presented in association with the Nataraj Cultural Centre.

'Swonderful, with the music of Cole Porter, George Gershwin and Irving Berlin sung by Judi Connelli and Simon Gallaher to the Sydney Opera House Orchestra, conducted by Dobbs Franks.

Strauss Beneath the Stars, a free outdoor concert from the Prudential Aquashell with soloist Marilyn Richardson and Patrick Thomas conducting the Sydney Opera House Orchestra.

Sydney International Organ Competition, finals presented in association with the Organ Society of Sydney and the Sydney Conservatorium of Music.

Sydney Opera House 20th Birthday Concert, with soloists Lauris Elms, Olga Savina, Anson Austin, Raymond Myers and the Sydney Opera House Orchestra conducted by Georg Tintner.

Sydney Opera House 20th Birthday Open Day with free outdoor entertainment, guided tours and concert starring Wendy Matthews.

Tarpeian Markets.

The Teddy Bears' Show, starring Mr Squiggle and Friends, an event in Bandaged Bear Week for the Royal Alexandra Hospital for Children.

Tickle Tons of Ivory, two free Senior Citizens Week concerts by theatre organist Cliff Bingham and classical organist David Drury, playing the Concert Hall grand organ.

Anthony Warlow, with Julie Anthony and a 35-piece band conducted by Tommy Tycho, presented in association with the International Management Group.

Yothu Yindi, in a celebration for The International Year of the Indigenous People, sharing the bill with Archie Roach and Ruby Hunter.

**Australian Broadcasting Corporation
Sydney Symphony Orchestra**
Chief Conductor and
Artistic Director: Edo de Waart

Guest Conductors

Brian Buggy
George Cleve
Adam Fischer
En Shao
Claus Peter Flor
Gianluigi Gelmetti
Vernon Handley
Yakov Kreizberg
Eduardo Mata
Stanislaw Skrowaczewski
Robert Spano
Pinchas Steinberg
Gilbert Varga
Vladimir Verbitsky
Hans Vonk
Antony Walker
Heinz Wallberg
Lyn Williams
Hugh Wolff

Soloists

Olaf Baer
Jennifer Bates
Stephen Bennett
Antony Chesterman
Carlo Chiarappa
Joanna Cole
Imogen Cooper
Robert Dawe
Grant Dickson

Lawrence Dobell
Nelson Freire
Kirsti Harms
Catherine Hewgill
Martyn Hill
John Hoffmann
Rosamund Illing
Peter Jablonski
Robert Johnson
Suzanne Johnston
Yvonne Kenny
Ralph Kirshbaum
Keith Lewis
Michael Lewis
Graeme Lyall
Dame Malvina Major
Hector McDonald
Gregory Massingham
Paul Meyer
Truls Moerk
Jolanta Nagajek
Dene Olding
Jane Peters
Patrick Power
Graham Pushee
Deborah Riedel
Andras Schiff
Peter Serkin
Howard Shelley
Dmitri Sitkovetsky
Gillian Sullivan
Jonathan Summers
Christian Tetzlaff
Geoffrey Tozer
Stefan Vladar
Kimball Wheeler
Frank Peter Zimmermann

The Australian Opera

Un Ballo in Maschera
Madama Butterfly
Cavalleria Rusticana
Julius Caesar
Cinderella
Don Giovanni
The Golem
The Gondoliers
Hansel and Gretel
Idomeneo
Lulu
Die Meistersinger von Nurnberg
A Midsummer Night's Dream
Orpheus and Eurydice
I Pagliacci
The Pearl Fishers
Pericole
Salome
Tosca
Turandot
Benefit Concert for the AIDS
Trust of Australia
Benevolent Fund Concert
Celebrity Recital by
Elizabeth Connell

The Australian Ballet

Beyond Twelve
La Fille Mal Gardee
Forgotten Land
Manon
Nuages
Return To The Strange Land
Sinfonietta
Suite en Blanc
Symphony in D

Sydney Theatre Company

Arcadia
Brilliant Lies
Coriolanus
Death and the Maiden
Falsettos
King Lear
The Visit

Sydney Dance Company

Beauty and the Beast
Black and Blue
Gloria
Piano Sonata
The Protecting Veil
Saccharin Suite

Musica Viva

Academy of St Martin in
the Fields Octet
Les Arts Florissants
Australia Ensemble
The Bach Choir
Yuri Bashmet and
the Moscow Soloists
Brodsky Quartet
The Choir of King's
College Cambridge
The Consort of Musicke
Quatuor Ysaye,
with Philippe Cassard
Nocturnes
Synergy

Australian Chamber Orchestra

Director: Richard Tognetti
Guest Conductors
Denis Cohen
Edward Higginbottom

Guest Performers

Olivier Cazal
City of London Sinfonia
Peter Donohoe
Yvonne Kenny
Ton Koopman
Olli Mustonen
New College Choir, Oxford
Jane Peters
Barry Tuckwell
Thomas Zehetnair

Sydney Philharmonia Choirs
Musical Director: Antony Walker

Guest Conductor
Christopher Hogwood

Soloists

Jennifer Bates
Stephen Bennett
Christopher Dawe
Richard Greager
Gregory Massingham
David Miller
Graham Pushee
Marilyn Richardson
Irene Waugh

Peter and Ellen Williams

Barmaids
Dames at Sea
Straight and Narrow



LEFT
A SCENE FROM THE
AUSTRALIAN OPERA'S
NEW PRODUCTION OF A
MIDSUMMER NIGHT'S DREAM.

ABOVE
LISA PAVANE AND GREG
HORSMAN IN THE AUSTRALIAN
BALLET'S PRODUCTION OF
MANON.

RIGHT
MEMBERS OF THE AUSTRALIAN
CHAMBER ORCHESTRA
POSING FOR PUBLICITY PHOTOGRAPHS.

SPECIAL EVENTS

Art of Sydney, presented by the Combined Arts Society.

Australian Wind Orchestra and Australian Youth Wind Orchestra, musical director Russell Hammond.

Victor Borge, celebrating his 85th birthday on stage in the Concert Hall.

Compagnie Preljocaj, in a triple bill of *Noce*, *Parade* and *Le Spectre de la Rose*, presented by the Sydney Dance Company.

Digging up the Past, presented by David Down.

Ray Hartney, playing the silver screen classics.

Highlights of Opera, with Jonathan Summers and principals of the Australian Opera, presented by the Australian Opera Auditions Committee.

Images of Sport, an exhibition of work by award-winning photographers Tim Clayton and Craig Golding, presented by The Sydney Morning Herald.

International Music Festival, with choirs from New Zealand, the USA and Australia; brass bands from Glasgow and Sydney; orchestras from Hawaii, NZ and Australia; bands from Guam, Switzerland and Japan.

International Society of Performing Arts Administrators Congress, with guest speakers including Conor Cruise O'Brien, Robyn Archer, Kai Tai Chan, Wallace Chappell, Steven Heathcote, Keri Kaa, Rachael Maza, Humphrey McQueen, Carmen Padilla, John Paxinos, Tara Rajkumar, Beata Schanda, Richard Tognetti and Richard Walley.

Just This Once, songs from Bernstein, Porter, Gershwin, Sondheim and others performed by Judi Connelly, Suzanne Johnston, Michael Smith, Michael Tyack and David King. Presented by Margaret Hopkinson.

Ute Lemper in Illusions, reinterpretations of songs by Piaf and Dietrich. Presented by Hocking, Vigo and Gerrand.

McDonald College, annual dance performance.

McDonald's City of Sydney Performing Arts Challenge, finals of the operatic aria, ballet and piano scholarships.

Metropolitan Opera Auditions, Australian regional finals.

Nightwatch Concert, with the Brandenburg Orchestra directed by Paul Dyer with soloists Kate Clark, Yoshiko Kojima, Catherine Perrin, Thierry Schorr. Presented by the Sydney Festival and Carnivale.

Natia Ricciarelli in recital, associate artist Vincenzo Scalerà, presented by the Victoria State Opera.

Orchestre Symphonique de Musique Francaise, conducted by Sabine Diaz.

Sydney Stamp and Coin Fair.

Sydney Symphony Orchestra Gala Benefit Concert, with conductor Vernon Handley and soloist Duncan Gifford.

Sydney Youth Orchestra, conducted by Henryk Pisarek in concerts with soloists Catherine Hewgill, Geoffrey Collins, Xiang Dong Kong and the Judy Bailey Jazz Quintet.

Tamworth on Parade.

Travels with my Aunt, the Glasgow Citizens' Theatre production, presented by the Sydney Festival and Carnivale.

John Williams, Paco Pena and Inti-Ilimani, presented by Hocking, Vigo and Gerrand.

Roger Woodward and Friends, chamber recitals with Federico Agostini, James Creitz, Jacopo Scalfi and Max McBride.



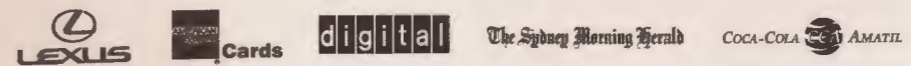
30



TOP
LEA FRANCIS AND CARL PLAISTED IN
SACCHARIN SUITE FOR THE
SYDNEY DANCE COMPANY.

BOTTOM
NOELINE BROWN AND JOAN SYDNEY IN
BARMAIDS, A PETER AND ELLEN
WILLIAMS PRODUCTION.

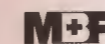
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Major Events Sponsors



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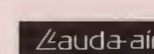
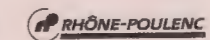
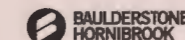
ANDERSEN CONSULTING



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Events and Attendances

Figures for events and attendances at the Sydney Opera House for the year ending 30 June, 1994, record an increased use of the venues by hirers outside the organisation. The number of events presented by hirers rose by nearly 7 percent, and the overall increase for a combination of indoor and outdoor events was 9.7 percent.

The Sydney Opera House Trust's concentration on major, one-off events to celebrate the 20th anniversary of the

building's official opening led to a drop in the number of smaller events presented by the Trust. So the Trust's investment of time and money in entrepreneurial ventures is not reflected in its events totals for the year.

In addition, a change in calculating the Trust's own events and attendances, introduced in the 1992/93 financial year, further deflates the totals in relation to all previous years.

As a matter of policy, attendance figures are not collected for events such as the 108 weddings or for events in some venues - for example, the board room, the Bennelong and Harbour restaurants, the foyers of the Drama Theatre and the Playhouse. More than 200 non-Trust events fell into the latter category over the past 12 months.

All Events and Attendances 1993/94 Including Trust

	CONCERT HALL			CONCERT HALL FOYER		OPERA THEATRE			OPERA THEATRE FOYER		DRAMA THEATRE		
	PERFORMANCES	ATTENDANCE	%	PERFORMANCES	ATTENDANCE	PERFORMANCES	ATTENDANCE	%	PERFORMANCES	ATTENDANCE	PERFORMANCES	ATTENDANCE	%
OPERA (SUBSCRIPTION)	2	4177	77.32			148	202553	86.57					
(SUBSCRIPTION MATINEES)						22	27514	85.95					
(NON-SUBSCRIPTION MATINEES)				1	420								
(PREVIEWS & INVITED AUDIENCE)						8	8504	71.98					
BALLET/DANCE (SUBSCRIPTION)						88	106918	83.17			39	16122	75.99
(SUBSCRIPTION MATINEES)						12	15219	87.4			3	1631	99.94
(NON-SUBSCRIPTION)				1	450	2	1897	65.63					
(PREVIEWS & INVITED AUDIENCE)						6	6350	N/A			3	925	N/A
DRAMA/SPEECH (SUBSCRIPTION)											187	92462	91.47
(SUBSCRIPTION MATINEES)											72	33732	97.24
(NON-SUBSCRIPTION)	1	1100	100.00										
(NON-SUBSCRIPTION MATINEES)				1	436								
(PREVIEWS & INVITED AUDIENCE)											29	14109	N/A
ORCHESTRAL CONCERTS (SUBSCRIPTION)	67	150275	86.16						1	200			
(SUBSCRIPTION MATINEES)	7	16912	93.04										
(NON-SUBSCRIPTION)	11	16834	67.35	1	91								
(MATINEES)	5	7004	57.78										
SCHOOLS CONCERTS	5	10628	86.00										
CHAMBER ORCHESTRAL (SUBSCRIPTION)	16	28731	68.48										
(NON-SUBSCRIPTION)	4	8378	82.55	4	3975								
CHAMBER MUSIC (SUBSCRIPTION)	15	26802	66.70										
(NON-SUBSCRIPTION)	1	2687	99.85	24	10668								
RECITALS (SUBSCRIPTION)	3	3414	63.55										
(NON-SUBSCRIPTION)	8	11459	65.57	5	1387	4	3631	65.51					
CHORAL	17	23600	58.27	4	1503								
CHORAL ORCHESTRAL (SUBSCRIPTION)	11	21631	77.23										
(NON-SUBSCRIPTION)	8	12160	58.04										
LIGHT CONCERTS/JAZZ/VARIETY (EVENINGS)	25	37160	63.07	1	22								
(MATINEES)	7	10097	57.74	8	4550				2	942			
(PRIVATE AUDIENCE)	2	5336	N/A										
FILMS (EVENINGS/MATINEES)	1	324	N/A										
(PRIVATE SCREENINGS)													
EXHIBITIONS													
CONFERENCES/CONVENTIONS	1	1400	N/A										
SEMINARS	6	7880	N/A	3	881					1	529	N/A	
LECTURES/DEMONSTRATIONS	8	2136	N/A	92	23488	7	3430	N/A	5	548	2	944	N/A
MEETINGS	1	450	N/A	1	510				8	152	2	530	N/A
RECEPTIONS/FUNCTIONS	1	1465	N/A	210	35832	2	664	N/A	320	17576			
WEDDING CEREMONIES				38	N/A				70	N/A			
RECORDING SESSIONS	6	N/A	N/A	1	N/A								
SPEECH DAYS	5	10400	N/A										
FASHION PARADES						1	N/A	N/A					
AUDITIONS	2	N/A	N/A										
TV/COMMERCIALS/FILMING(DAYS)	8	N/A	N/A	3	N/A	1	N/A	N/A	3	N/A			
COMPETITIONS/CONTESTS	25	13857	54.75			3	2098	71.33					
RELIGIOUS CEREMONIES				1	800								
OUTDOOR/SUNDAY ENTERTAINMENT													
TOTAL	279	436297	73.55	399	85013	304	378778	84.77	409	19418	338	160984	88.1

THE NUMBER OF TICKETS FOR SALE IN EACH VENUE VARIES ACCORDING TO THE SEATING REQUIREMENTS OF THE HIRER.

	PLAYHOUSE			RECEPTION HALL		EXHIBITION HALL		TOTALS			OUTDOOR			
	PERFORMANCES	ATTENDANCE	%	EVENTS	ATTENDANCE	EVENTS	ATTENDANCE	PERFORMANCES	ATTENDANCE	%	PERFORMANCES	ATTENDANCE		
OPERA (SUBSCRIPTION)								150	206730	86.30				
(SUBSCRIPTION MATINEES)								22	27514	85.95				
(NON-SUBSCRIPTION MATINEES)								1	420	N/A				
(PREVIEWS & INVITED AUDIENCE)								8	8504	71.98				
BALLET/DANCE (SUBSCRIPTION)								127	123040	82.17				
(SUBSCRIPTION MATINEES)								15	16850	88.49				
(NON-SUBSCRIPTION)								3	2347	65.63				
(PREVIEWS & INVITED AUDIENCE)								9	7275	N/A				
DRAMA/SPEECH (SUBSCRIPTION)	230	56835	62.14					417	149297	77.52				
(SUBS. MATINEES)	74	14525	49.36					146	48257	70.91				
(NON-SUBSCRIPTION)	5	778	39.19	2	428	100.00		8	2306	65.64				
(NON-SUBSCRIPTION MATINEES)	28	7572	71.25	58	9905	93.17		87	17913	82.78				
(PREVIEWS & INVITED AUDIENCE)	9	2762	N/A					38	16871	N/A				
ORCHESTRAL CONCERTS (SUBSCRIPTION)								68	150475	86.16				
(SUBSCRIPTION MATINEES)								7	16192	93.04				
(NON-SUBSCRIPTION)								12	16925	67.35				
(MATINEES)								5	7004	57.78				
SCHOOLS CONCERTS								5	10628	86.00				
CHAMBER ORCHESTRAL (SUBSCRIPTION)								16	28731	68.48				
(NON-SUBSCRIPTION)				4	397	82.71		12	12750	82.53				
CHAMBER MUSIC (SUBSCRIPTION)								15	26802	66.70				
(NON-SUBSCRIPTION)								25	13355	99.85				
RECITALS (SUBSCRIPTION)							1	210	4	3624	63.55			
(NON-SUBSCRIPTION)								3	1154	90.00				
CHORAL								21	25103	58.27				
CHORAL ORCHESTRAL (SUBSCRIPTION)								11	21631	77.23				
(NON-SUBSCRIPTION)								8	12160	58.04				
LIGHT CONCERTS/JAZZ/VARIETY (EVENINGS)								26	37182	63.07				
(MATINEES)	1	235	59.05					18	15824	57.86				
(PRIVATE AUDIENCE)								2	5336	N/A				
FILMS (EVENINGS/MATINEES)	3	506	42.38	1	140	N/A		5	970	42.38	1	N/A		
(PRIVATE SCREENINGS)	1	120	N/A	1	100	N/A		2	220	N/A				
EXHIBITIONS							1	1200	N/A	7	13150	8	14350	N/A
CONFERENCES/CONVENTIONS										1	27	2	1427	N/A
SEMINARS	7	1723	N/A	16	2410	N/A	2	213	35	13636	N/A			
LECTURES/DEMONSTRATIONS	5	234	N/A	32	3927	N/A	3	95	154	34802	N/A			
MEETINGS	3	570	N/A	13	697	N/A	1	31	29	2940	N/A	10	5172	
RECEPTIONS/FUNCTIONS	1	400	N/A	77	11157	N/A	9	790	620	67884	N/A	37	5452	
WEDDING CEREMONIES								108	N/A	N/A				
RECORDING SESSIONS								12	N/A	N/A				
SPEECH DAYS								5	10400	N/A				
FASHION PARADES								1	150	N/A				
AUDITIONS								2	N/A	N/A	5	N/A	N/A	
TV/COMMERCIALS/FILMING(DAYS)	1	N/A	N/A					16	N/A	N/A	31	N/A	N/A	
COMPETITIONS/CONTESTS								23	926	32.14				
RELIGIOUS CEREMONIES								1	800	N/A				
OUTDOOR/SUNDAY ENTERTAINMENT													64	901000
TOTAL	368	86260	60.13	237	32591	78.74	26	14516	2360	1213857	77.82	144	912824	

N/A = NOT APPLICABLE

Trust Events and Attendances 1993/94 Including Trust co-presentations

	CONCERT HALL			CONCERT HALL FOYER		OPERA THEATRE			OPERA THEATRE FOYER		DRAMA THEATRE		
	PERFORMANCES	ATTENDANCE	%	PERFORMANCES	ATTENDANCE	PERFORMANCES	ATTENDANCE	%	PERFORMANCES	ATTENDANCE	PERFORMANCES	ATTENDANCE	%
ANTHONY WARLOW/JULIE ANTHONY	1	2570	96.58										
AUSTRALIAN BROADCASTING CORPORATION													
FAMILY CONCERTS	3	7057	93.77										
MEET THE MUSIC	10	22281	85.73										
TEA AND SYMPHONY	4	9252	89.01										
AUSTRALIAN CHAMBER ORCHESTRA	19	31276	63.83										
BENNELONG AUDIENCE DEVELOPMENT PROGRAM													
AMYS AMAZING ADVENTURES													
ARTS ACCESS				2	70								
BABIES' PROMS													
BUG CLUB PERFORMANCES													
BUG CLUB WORKSHOPS				1	40								
CHRISTMAS AT THE OPERA HOUSE	14	13691	40.76										
HOUSE													
ICON	1	1100	100.00										
THE KOOKABURRA WHO STOLE THE MOON													
THE MACHINE FOR MAKING SENSE													
THE MUSIC TREE													
MYTH AND MUSES													
PRACTICE AND PERFORMANCE						1	1412	97.45					
PROMS PLUS	4	826	N/A										
A SMALL ORCHESTRA AND 300 EARS													
TOTS POPS													
TWIRLED AND TWISTED													
YOUNG AT ARTS	3	110	N/A						2	70			
OTHER				2	115								
BEST OF COUNTRY MUSIC	1	1755	84.67										
CLIVE JAMES	1	2079	98.91										
FILM SCREENINGS													
GRAND ORGAN CELEBRATIONS	5	5625	56.00										
LAST NIGHT AT A THE PROMS	1	2689	99.56										
MATHY OPERA AWARDS						1	571	66.24					
MONSTER PIANO CONCERT	1	2534	94.91										
MOSTLY MOZART	2	4357	81.00	4	3975								
NATIONAL FOLKLORIC	2	3613	72.00										
NEW YEAR'S EVE/DAY CONCERTS	2	5154	100.00										
OPEN DAY													
OUTDOOR ENTERTAINMENT													
STRAUSS BENEATH THE STARS													
QUEENSLAND SYMPHONY YOUTH ORCHESTRA	1	592	26.29										
RECEPTIONS/FUNCTIONS				7	3746								
ST MATTHEW PASSION	1	2394	92.22										
SUNDAY MORNING CONCERTS				5	655								
'SWONDERFUL	1	2034	93.52										
SYDNEY OPERA HOUSE HONOURS	1	1465	91.16										
TEDDY BEAR CONCERTS	2	1880	70.25										
TICKLE FIVE TONS OF IVORY	1	818	61.14										
20TH BIRTHDAY CONCERT	1	2529	99.61										
VITTEL LUNCHTIME CONCERTS	1	900	100.00	38	18324				2	942			
WYNTON MARSALIS	1	2733	99.00										
YOTHU YINDI	1	2418	97.03										
TOTAL	85	133732	70.88	59	26925	2	1983	85.81	4	1012	0	0	-

THE NUMBER OF TICKETS FOR SALE IN EACH VENUE VARIES ACCORDING TO THE SEATING REQUIREMENTS OF THE HIRER.

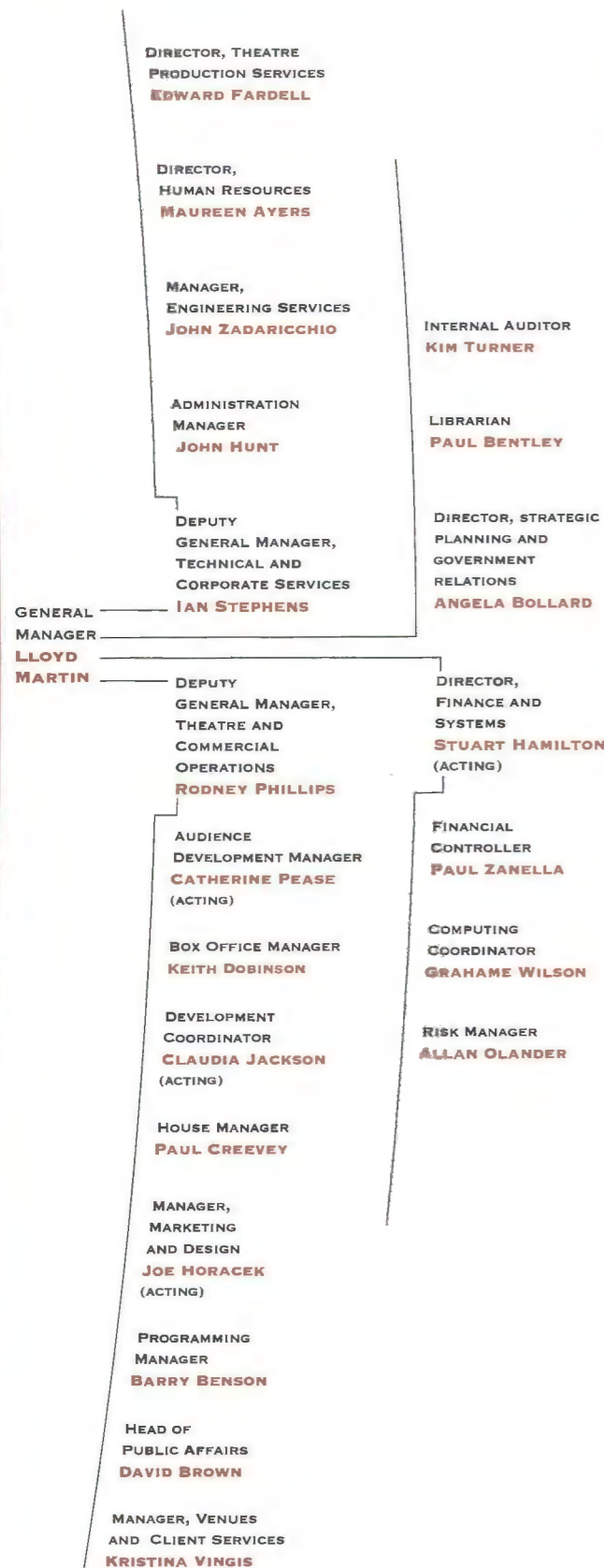
	PLAYHOUSE			RECEPTION HALL			EXHIBITION HALL		TOTALS			OUTDOOR	
	PERFORMANCES	ATTENDANCE	%	EVENTS	ATTENDANCE	%	EVENTS	ATTENDANCE	PERFORMANCES	ATTENDANCE	%	ATTENDANCE	ATTENDANCE
ANTHONY WARLOW/JULIE ANTHONY									1	2570	96.58		
AUSTRALIAN BROADCASTING CORPORATION									3	7057	93.77		
FAMILY CONCERTS									10	22281	85.73		
MEET THE MUSIC									4	9252	89.01		
TEA AND SYMPHONY									19	31276	63.83		
AUSTRALIAN CHAMBER ORCHESTRA									6	1112	99.00		
BENNELONG AUDIENCE DEVELOPMENT PROGRAM									2	70	N/A		
AMYS AMAZING ADVENTURES				6	1112	99.00			6	908	N/A		
ARTS ACCESS									6	908	N/A		
BABIES' PROMS									7	1503	55.00		
BUG CLUB PERFORMANCES	7	1503	55.00						7	1503	55.00		
BUG CLUB WORKSHOPS	4	59	N/A						5	99	N/A		
CHRISTMAS AT THE OPERA HOUSE									14	13691	40.76		
HOUSE				17	2881	99.69			17	2881	99.69		
ICON									1	1100	100.00		
THE KOOKABURRA WHO STOLE THE MOON				22	3972	96.00			22	3972	96.00		
THE MACHINE FOR MAKING SENSE				1	128	100.00			1	128	100.00		
THE MUSIC TREE	16	4822	77.93						16	4822	77.93		
MYTH AND MUSES				1	65	46.43			1	65	46.43		
PRACTICE AND PERFORMANCE									1	1412	97.45		
PROMS PLUS									4	826	N/A		
A SMALL ORCHESTRA AND 300 EARS				8	1015	74.63			8	1015	74.63		
TOTS POPS				12	1433	N/A			12	1433	N/A		
TWIRLED AND TWISTED	4	1008	75.82						4	1008	75.82		
YOUNG AT ARTS				3	105	N/A	3	95	11	380	N/A		
OTHER									2	115	N/A		
BEST OF COUNTRY MUSIC									1	1755	84.67		
CLIVE JAMES									1	2079	98.91		
FILM SCREENINGS	4	626	75.82						4	626	75.82		
GRAND ORGAN CELEBRATIONS									5	5625	56.00		
LAST NIGHT AT A THE PROMS									1	2689	99.56		
MATHY OPERA AWARDS									1	571	66.24		
MONSTER PIANO CONCERT									1	2534	94.91		
MOSTLY MOZART									6	8332	81.00		
NATIONAL FOLKLORIC									2	3613	72.00		
NEW YEAR'S EVE/DAY CONCERTS									2	5154	100.00		
OPEN DAY												1	100000
OUTDOOR ENTERTAINMENT												45	636000
STRAUSS BENEATH THE STARS												1	15000
QUEENSLAND SYMPHONY YOUTH ORCHESTRA									1	592	26.29		
RECEPTIONS/FUNCTIONS				3	470	N/A			10	4216	N/A		
ST MATTHEW PASSION									1	2394	92.22		
SUNDAY MORNING CONCERTS									5	655	N/A		
'SWONDERFUL									1	2034	93.52		
SYDNEY OPERA HOUSE HONOURS									1	1465	91.16		
TEDDY BEAR CONCERTS									2	1880	70.25		
TICKLE FIVE TONS OF IVORY									1	818	61.14		
20TH BIRTHDAY CONCERT									1	2529	99.61		
VITTEL LUNCHTIME CONCERTS								1	210	42	20376	N/A	
WYNTON MARSALIS									1	2733	99.00		
YOTHU YINDI									1	2418	97.03		
TOTAL	35	8018	67.32	79	12089	92.79	4	305	268	184064	71.71	47	751000

N/A = NOT APPLICABLE

Management and Staff

Senior Management Structure

AS AT 30 JUNE, 1994



Staff of the Sydney Opera House

AS AT 30 JUNE, 1994

EXECUTIVE MANAGEMENT

STAFF LEVELS	1994	1993	1992	1991
	4	3	3	3

LLOYD MARTIN AM, B.EC (SYDNEY), ASA
General Manager

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

IAN STEPHENS DIP. LAW (BAB)
Deputy General Manager,
Technical and Corporate Services.

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

RODNEY PHILLIPS B.COMM. DIP. IMM (SOUTH AFRICA)
POST-GRAD. DIP. ARTS ADMINISTRATION (LONDON)
Deputy General Manager,
Theatres and Commercial Operations.

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

STUART HAMILTON B.EC (UNIVERSITY OF ESSEX, COLCHESTER, UK)
Acting Director, Finance and Systems

Stuart Hamilton brought 24 years experience in systems and auditing to his appointment on contract in 1994, following six years of key reviews for NSW Public Works. He has also provided financial and administration consulting services to George Weston Foods and worked with GEC Australia, the Trane Company of Australia, CSR, Price Waterhouse and, in London, Touche Ross.

ACCOUNTS

STAFF LEVELS	1994	1993	1992	1991
	12	13	12	12

MARIE BRAZHER CLERK

GREGORY FRANKLIN CLERK

WARREN HALL ACCOUNTANT

TERRY HARDY CLERK

NEVILLE HARRIS ASSISTANT ACCOUNTANT

TONY KIMBER CLERK

SATHYA MOORTHY COSTING/ROSTERING CLERK

SUE OROS TEMPORARY CLERK

LUISA SANTAROSSA COSTING CLERK

BEVERLY SUNDIN PAYMENTS CLERK

JOHN TINDALL CLERK

DANIEL VUCETICH CLERK

ADMINISTRATION

10	11	12	12
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CAROLYN ABRAHAM EXECUTIVE ASSISTANT

CLIFF CLARK PURCHASING OFFICER

GLENYS DAVEY SECRETARY TO DGM (OPERATIONS)

BRIAN GARTRELL STORES ASSISTANT

JULIE GRICE CLERK/WORD PROCESSOR OPERATOR

MICHELLE NEWMAN OIC ADMIN SUPPORT SERV'S

STEVE OWEN CLERK

JAMES ROSS DRIVER/ATTENDANT

JOYCE SWINDELL ASSISTANT TO DGM (SERVICES)

ALLAN WOOD STORES ASSISTANT

AUDIENCE DEVELOPMENT

0	1
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BOX OFFICE

12	14	13	14
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GEOFFREY CICHERO SUPERVISOR BOX OFFICE OP

COLIN DOYLE TELEPHONE SALES SUPERVISOR

CRAIG ESTREICH BOOKING CLERK

MARIETTA HARGREAVES BOOKING CLERK

GRAEME HOOSON BOOKING CLERK

STEPHEN JAQUES PERMANENT P/T BKNG CLERK

PETER NELSON SUPERVISOR BOX OFFICE OP

WARREN NOUD BOOKING CLERK

WILLIAM PEPPER TELEPHONE SALES SUPERVISOR

NICHOLAS PRENDERGAST SUPERVISOR BOX OFFICE OP

ANDREW RISON TELEPHONE SALES SUPERVISOR

IRENE SCHELL PERMANENT P/T BKNG CLERK

COMPUTATION CO-ORDINATION

0	1	2	1
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ENGINEERING SERVICES

STAFF LEVELS	1994	1993	1992	1991
	78	85	90	93

ROSS ADAMS GENERAL ASSISTANT

NEIL ATKINSON MAINTENANCE PROGRAM CO-ORDINATOR

GEORGE BENYOVIKS ARTISAN ANCILLARY SERVICES

MIKE BERRIDGE ELECTRICAL FITTER/MECHANIC

JOHN BROWN GENERAL ASSISTANT

REMIGIO CAJES CONTROLS TECHNICIAN

ROMIE CANNATA CI CONTROLS TECHNICIAN

MICK CASSIDY SNR FIRE PREVENTION OFFICER

KEVIN COULTER PLANT CONTROLLER

TONY COX ELECTRICAL FITTER/MECHANIC

ADAM CROSSLEY GENERAL ASSISTANT

DANNY DANE CONTROLS TECHNICIAN

BERNIE DAVIS FIRE PREVENTION OFFICER

BILL DAVIS SNR FIRE PREVENTION OFFICER

BALBINO DELA REA GENERAL ASSISTANT

PHIL DEREPAS ELECTRICAL FITTER/MECHANIC

CON DESPINIDIC ELECTRICAL FITTER MECHANIC

RAYMOND DICK CARPENTER

TOM DIXON BUILDING SUPERVISOR

BOB DONALD SNR FIRE PREVENTION OFFICER

WARREN ELDER ARTISAN ANCILLARY SERVICES

WILLIAM ELIAS ELECTRONICS TECHNICIAN

PETER FATHERS PAINTER

RANDALL FINDLAY GENERAL ASSISTANT

JOHN FINLAYSON ASSISTANT SERVICES ENGINEER

WARWICK FITZGERALD PLANT CONTROLLER

JOHN FRENCH FIRE PREVENTION OFFICER

ALLAN GAME STAGE MACHINERY TECHN (ELEC)

ANDREW GEORGOPOULOS GENERAL ASSISTANT

IVAN GRGURICA GENERAL ASSISTANT

BRIAN GRUIT ELECTRONICS TECHNICIAN

WILLIAM HANAK MECHANICAL FITTER

CHARLES HEGINBOTHAM STAGE MACH TECHNICIAN (MECH)

ROBERT HENRY ELECTRICAL FITTER/MECHANIC

SERGE IVANOFF DEPUTY MGR, ENGINEERING SERVICES

KEITH JEFFERYS FIRE PREVENTION OFFICER

JIM KISS PLANT CONTROLLER (RELIEF)

PETER KNIGHT TECHNICAL DRAFTSPERSON

GEORGE KWOK SENIOR CONTROLS TECHNICIAN

JOHN LANGTON MECHANICAL FITTER

BRADLEY LATTA ELECTRONICS TECHNICIAN

MARK LINNEGAR STAGE MACHINERY TECH (ELEC)

BILL LLOYD SHIFT SUPERINTENDENT

KEN MATHER STAGE MACH TECHNICIAN (MECH)

PETER MCGRATH FIRE PREVENTION OFFICER

JASON MCHATTAN ELECTRONICS TECHNICIAN

BOB MCKEEVER SHIFT SUPERINTENDENT

LESLIE MCLEAN MAINTENANCE TECHN (REFRIG SER)

ERIC MCWILLIAMS DEPUTY SERVICES ENGINEER

ALOIS NAEHRER SUPERVISORY TECH (STAGE MECH)

KEN PALMER MECHANICAL FITTER

MATO PAVIN GENERAL ASSISTANT

STEVE PAVIN GENERAL ASSISTANT
 JOHN PENGELLY GENERAL ASSISTANT
 ILIJA PETRICEVIC CARPENTER
 MANFRED RADDATZ STAGE MACHINERY TECH (ELEC)
 SLAVKO RAJIC CARPENTER
 WARRICK RAYWARD SUPERVISORY TECHNICIAN (LIGHT)
 CHRIS RIGDEN PROJECT OFFICER
 TIM SELLAR FIRE PREVENTION OFFICER
 MARK SELMON ELECTRICAL FITTER/MECHANIC
 MARTIN SHIPTON FIRE PREVENTION OFFICER
 MARK SMALL ELECTRICAL FITTER/MECHANIC
 BOB SMITH MAINTENANCE SUPERVISOR
 BRIAN SMITH ELECTRICAL FITTER/MECHANIC
 PETER STOTT FIRE PREVENTION OFFICER
 STEPHEN THOMSON ELECTRICAL FITTER/MECHANIC
 PETER TUCKER SENIOR FIRE PREVENTION OFFICER
 JOHN TURNER SUPERVISORY TECHN (STAGE ELEC)
 PATRICIO VILCHES ELECTRICAL FITTER/MECHANIC
 JOHN WEST MECHANICAL FITTER
 JOHN WHITE CARPENTER/LOCKSMITH
 GRAHAM WHYLIE STAGE MACHINERY TECHN (MECH)
 BRETT WILLIAMS SUPERVISORY TECHN (LIGHT)
 GORDON WILLIAMS STAGE MACHINERY TECHN (MECH)
 WILLIAM WILLIAMS ELECTRICAL FITTER/MECHANIC
 MICHAEL WILLIS MECHANICAL FITTER
 TED WORETA PLANT CONTROLLER

HOUSE MANAGEMENT 37 43 49 52

BRYAN ALGIE UNIFORMED ATTENDANT
 DARLENE ANDRE UNIFORMED ATTENDANT
 TERENCE ANTRAM SENIOR UNIFORMED ATTENDANT
 WILLIAM BRISCOE UNIFORMED ATTENDANT
 JEFFREY BUGEJA UNIFORMED ATTENDANT
 IVAN BUHINJAK UNIFORMED ATTENDANT
 ROSS CAMPBELL UNIFORMED ATTENDANT
 BOBBY CHANDRA UNIFORMED ATTENDANT
 TREVOR COOK STAGE DOOR SENIOR
 WALTER CUMMINS ASSISTANT THEATRE MANAGER
 MARTIN CURTIS VISITOR SERVICES OFFICER
 JAMES DICKSON UNIFORMED ATTENDANT
 JOHN DUMMETT UNIFORMED ATTENDANT
 WILLIAM FREI UNIFORMED ATTENDANT
 ROBERT GARNER UNIFORMED ATTENDANT
 SHELLEY GRAY SENIOR TYPIST (PART-TIME)
 ALLAN GURNETT SENIOR UNIFORMED ATTENDANT
 KEN HARRIS VISITOR SERVICES SUPERVISOR
 LINDA HARRISON VISITOR SERVICES OFFICER
 JOHANN HUMER UNIFORMED ATTENDANT
 DONALD JOHNSTON STAGE DOOR SENIOR
 CLIFFORD LOYDALL UNIFORMED ATTENDANT
 SHARON MAGEE VISITOR SERVICES OFFICER

KEVIN MARTIN STAGE DOOR SENIOR
 IAN MCINTOSH UNIFORMED ATTENDANT
 SANDRA MCINTOSH ASST STAFF SUPERVISOR (ROST RM)
 RONALD MCLEAN UNIFORMED ATTENDANT
 KERRY MERRICK UNIFORMED ATTENDANT
 ANTHONY MILLERICK UNIFORMED ATTENDANT
 NIGEL MULVEY OPERATIONS CO-ORDINATOR
 LOUIS PERRINE UNIFORMED ATTENDANT
 GORDON READING SENIOR UNIFORMED ATTENDANT
 JIM SAMUEL UNIFORMED ATTENDANT
 BARBARA TUDMAN UNIFORMED ATTENDANT
 DEREK WHITTLE UNIFORMED ATTENDANT
 ANN WILKINS ASSISTANT THEATRE MANAGER
 RICK ZARIC SENIOR UNIFORMED ATTENDANT

INTERNAL AUDIT 2 2 3 3

CHARLES LAY CLERK
 NAMASIVAYAM RAMAKRISHNAN CLERK

LIBRARY 4 5 7 6

CHRISTOPHER COLWELL ACQUISITION OFFICER
 EVELYN KLOPFER DOCUMENT OFFICER
 PHILLIP LORMER LIBRARIAN
 SOO ENG PANG TEMP CLERICAL ASSISTANT

MARKETING 8 5

ANGELA CHILLARI MARKETING OFFICER
 CHARLOTTE FAUNCE MARKETING OFFICER
 PETER GARRETT HOUSE PHOTOGRAPHER
 FIONA MORRISON MARKETING EXECUTIVE
 ELIZABETH WAGLAND MEDIA RELATIONS ASSISTANT
 WARNER WHITEFORD ADMIN & INFO OFFICER
 RICHARD WOODWARD MARKETING EXECUTIVE
 SANDRA VAN KAMPEN CLERK/STENOGRAPHER

STAFF LEVELS	1994	1993	1992	1991
	14	18	18	17

MICHAEL DENNY PERSONNEL CLERK
 ROBERT DUNN PERSONNEL CLERK
 STEPHANIE FRANCIS TEAM LEADER
 NORMA KING TEAM LEADER
 LISA MEAGHER PERSONNEL CLERK
 ROSANNA MOWLE PERSONNEL CLERK
 JENNILYN NOACK SNR CONSULTANT OD
 MICHELLE SMITH PERSONNEL CLERK
 NEIL SMITH SNR CONSULTANT OD
 CAROLYN STEWART-SMITH SNR CONSULTANT OD
 GLENDA TUTTLEBEE PERSONNEL CLERK
 FRANCES WATERS SNR REGISTERED NURSE
 LYLE WILSON CONSULTANT OD
 MELANIE WILSON-ELMS CONSULTANT OD

POLICY AND PLANNING 1 1 2 1

VICKI ZUBOVIC RESEARCH ASSISTANT

PROGRAMMING 2 3 6 2

RALPH BOTT ASST THEATRE MANAGER (PROGRAM)
 RICHARD HUNTER ASSISTANT THEATRE MANAGER

THEATRE PRODUCTION SERVICES 50 48 52 60

NICK ANGELICAS ASST SUPER/SNR MACH DESK OPER
 KEN BARTLETT SUPERVISORY GENERAL ASSISTANT
 REG BINSTED SNR PROJECTIONIST
 IVAN BOROS DEPUTY STAGE OPERATIONS SUPER
 COLIN BUDD CONTROL DESK OPERATOR (SND)
 JOHN CHAMPION DEP LIGHTING OPERATIONS SUPER
 TONY CIRILLO GENERAL ASSISTANT
 CLIVE CRIDDLE GENERAL ASSISTANT
 ADAM CROME SUPERVISORY GENERAL ASSISTANT
 KIM DAVIS LEADING HAND GENERAL ASSISTANT
 TIM DEXTER CONTROL DESK OPERATOR (MACH)
 PHIL DUNESKY SENIOR OPERATOR (LIGHTING)
 EDWARD FARDELL TECHNICAL DIRECTOR
 DEREK FREE GENERAL ASSISTANT
 MURRAY FREE PRODUCTION MANAGER
 FROLCHENKO LARISSA PRODUCTION ASSISTANT
 STEPHEN GEORGE GENERAL ASSISTANT
 TIM GREIG SEASONAL CONTROL DESK OPER (SOUND)
 RAY HAWKINS LIGHTING OPERATOR
 SHERRI HILARIO LIGHTING OPERATOR
 ANDY HUDSON SENIOR OPERATOR (LIGHTING)
 CAMERON HUME CONTROL DESK OPERATOR (MACH)
 DUNCAN HUME GENERAL ASSISTANT
 MARION JACKSON GENERAL ASSISTANT
 AMANDA JARICH AUDIO/VISUAL OPERATOR

SIMON JENKINS LIGHTING OPERATOR
 NICK KARANTZIS STAGE OPERATIONS SUPERVISOR
 CHRIS KELLY LEADING HAND GENERAL ASSISTANT
 SAM LADIKOS LEADING HAND GENERAL ASSISTANT
 GREG LANDEMAN STAGE MANAGER
 LANA LAZAREFF CONTROL DESK OPERATOR
 JOHN LEWIS CONTROL DESK OPERATOR (LIGHTING)
 JOHN LEWIS GENERAL ASSISTANT
 PETER LOCKWOOD LIGHTING OPERATOR
 SIMON LUCKHURST GENERAL ASSISTANT
 PETER MARSHALL LIGHTING OPERATIONS SUPERVISOR
 NEIL MCGARRY CONTROL DESK OPERATOR (SOUND)
 MARK MCLEOD LEADING HAND GENERAL ASSISTANT
 KATHRYN O'NEILL CONTROL DESK OPERATOR (LIGHTING)
 CATHERINE O'SHEA LIGHTING OPERATOR
 JON PADBURY LIGHTING OPERATOR
 TONY PATERSON CONTROL DESK OPERATOR (MACH)
 PETER PERDIKOURIS LEADING HAND GEN ASST (STAGE)
 WILLIAM PIDGEON GENERAL ASSISTANT
 ALYNN PRATT CONTROL DESK OPERATOR (LIGHTING)
 MICHAEL SCHELL CONTROL DESK OPERATOR (LIGHT)
 GREGORY TAYLOR SENIOR OPERATOR (LIGHTING)
 CHRIS VENN CONTROL DESK OPERATOR (LIGHT)
 RACHEL WILLIS CONTROL DESK OPERATOR (MACH)
 MARIO ZALEJSKI GENERAL ASSISTANT

VENUES AND CLIENT SERVICES 6 6 2 2

DIANA BROWNE BOOKING SCHEDULE OFFICER
 EVA BYRON BOOKINGS ADMINISTRATOR
 ANNE DAVEY CLIENT SERVICE EXECUTIVE
 PAUL HASELER CLIENT SERVICE EXECUTIVE
 SUE SCHLECHTRIEM BOOKING SCHEDULE ASSISTANT
 CHARLES WILKINS CLIENT SERVICE EXECUTIVE

TOTAL INCLUDING MANAGEMENT

STAFF LEVELS	1994	1993	1992	1991
	258	279	277	286

Casual, Seasonal and Contract Staff

AS AT 30 JUNE, 1994

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

KATHERINE ALBURY	ISABEL D'AVILA	LANA HABE	JANE LEONARD	CORRADO PALLESCHI	MARJA TAHKA
MARY AMADE	SHAWN DARLING	ELIZABETH HAMILTON	BYRON LEONARD	KENNETH PALMER	LISA TAYLOR
KARINA ANDJELIC	KATE DAVIES	NICOLE HANLON	PETER LIPMAN	VICKI PARISH	JAMES TERNEN
OLGA ANDRICH	HEATHER DAVIS	DENISE HANNINEN	DOMINIQUE LLOYD	JOANNA PARK	PAUL TERRETT
EMMANUEL ANGELICAS	TIMOTHY DAYMAN	BLAKE HANSEN	EDWARD LLOYD	LORRAINE PARKER	ANGELA THOMPSON
DAVID APELBAUM	MYRA DE VRIES	MARTIN HANSFORD	PATRICIA LONARD	CATHERINE PARLE	PAULA TIERNEY
VALENTINO ARICO	JOAN DEBNAM	LINDA HARLE	JERRY LUKE	DAVID PARSONS	PAUL TILLEY
ANTHONY ARNOLD	CHRISTOPHER DELANEY	BARBARA HARMER	DANIEL LUXTON	GAVIN PAWSEY	JANET TIMBERG
WILLIAM BADER	VICKY DELATOVIC	PHILIPPA HARPUR	REBECCA LYONS	FREDERICK PEARSON	TIMOTHY TOOHEY
JULIE BARRINGTON	JESSICA DEMENY	CATHERINE HARRISON	RODERICK MACKENZIE	DANIEL PEARSON	JOSEPHINE TOWNSEND
SOPHIE BASTAS	DANIELE DI GIOVANNI	ELLEN HARVISON	CAROLINE MACKIE	GILL PERKINS	JUDITH TRAINER
SUSAN BAYLIS	KERRY DOHERTY	SONIA HASKINS	COLLEEN MACMURRAY	MARGARET PIECH	GILLIAN TUCKER
JONATHAN BENJAMIN	KATHERINE DOWNS	JOHN HAYMAN	ANNE MAIR	MARC PILLAY	JAMES TUCKER
JOHN BENJAMIN	DAVID DRUMMOND	JENNIFER HEIGHWAY	MALDON MALLORY	TONI POWELL	DANIELLE TURBIT
MICHAEL BENTLEY	DREW DRYSDALE	KATHRYN HENDY	ELISABETH MARNIE	JOHN POWER	DAVID TURNBULL
BRENDAN BERECRY	TRUDI DU MET	HOWARD HENLER	ANNE MARSH	RICKY PRICE	MARGARET TURNER
LEONIE BISHOP	CHRISTINE DURBRIDGE	CATRIONA HERRIOTT	ROSALYN MARSHALL	JAMES PRIOR	JANN TUXFORD
ALAN BLACKMAN	MARTIN DZUBIEL	KERRIE HIGGINS	SEARFIN MARTINEZ	ELIZABETH PROUDE	SIMON TYE
KRISTINE BLUNDELL	CAROLINE EATON	SUSAN HJALMHOF	SHARON MATTHEWS	KATE RANSON	STUART UDY
JODIE BOEHME	SYLVIA EDGAR	MARK HJELMHOF	CYNTHIA MAXWELL-SMITH	KATE REEDE	BERNADETTE VINCENT
KEVIN BOOJHARUT	NATINA EGGLETON	LYNN HOBAN	MARGARET MCCALL	BRIDGET REILLY	LUCY WALKER
MARGARET BOWMAN	AMIR ELABASSY	TREVOR HODGES	TODD MCCARTHY	MARK REISMAN	DEIRDREE WALLACE
BRUCE BOWMAN	SUSAN ELDERFIELD	JEREMY HOGAN	KERRIE MCCURE	PATRICIA RESTUCCIA	FRANK WARD
VALERIE BROOK	JOANNE ELLIOTT	VALERIE HORN	WENDY MCINTOSH	JOHN REYNOLDS	STEPHEN WEBBER
DIANNA BUCHANAN	JOHN ELLIS	DEBRA HUNTER	MEGAN MCMAHON	OLE RIBERS	JANELLE WELLS
KATE BUCHANAN	WAYNE ENRIGHT	WENDY HUNTER	SUSAN MCMILLAN	DAVID RICHARDS	ANNE WEST
JILL BULL	CARL ERLE	ARNOLD JOHNSTON	PENELOPE MCNULTY	SIMON RIDGEON	KIM WHEELER
WILHELMINE BURGGRAAF	ANDREW FAIRLEY	ALINA JUSCZCE	KENNETH MCSWAIN	ANNE RIDGWAY	GUY WHITE
SHAYNE BURRELL	BRIAN FARDON	MARTIN KANNEDY	ZWINEAD MEDILL	DAMIAN ROBINSON	MARY WHITEHOUSE
SHIRLEY BURTON	PAUL FENELON	WENDY KAPPE	CATHARINE MIDDLETON	GILLIAN ROE	HARRY WILSON
STEPHENIE CAHALAN	LOUISE FISHER	JUDITH KEATING	KIM MILES	GEOFFREY ROWE	DAVID WINCH
JOHN CALVI	MELISSA FORBES	MIETT KENDERES	ROGER MILLER	MARIE RUSHTON	ANDREW WINDYBANK
CHRISTOPHER CANUTE	EILEEN FOSTER	WARREN KENNEDY	KAY MILLICAN	RICHARD SALVATICO	DEREK WOOD
MARY CANNATACI	ELOISE FRANCIS-BROPHY	SONIA KENNEDY	DANIELLE MILLS	JEREMY SAMUEL	WAYNE WOOD
LYNETTE CAREY	PHILIP FRIEND	NIGEL KING	NATASHA MINUS	JAN SAYER	DAVID WORRALL
JENNIFER CARMODY	SERAFINA FROIO	MICHAEL KING	INARA MOLINARI	DEBORAH SCANLAN	TONY YANG
GAVIN CARRAGHER	RHONDA FURNER	JULIE KING	AMANDA MORPHETT	SARAH SCARAMUZZI	TINA YEN
GLORIA CARSON	RONALD GAIST	STEPHEN KLINDER	IAIN MORRISON	RICHARD SCUTTS	COLIN YOUNG
VALARIE CARTER	FRANCOIS GALLEYRAND	DAVID KOCASS	IAN MOXON	KAREN SEARLE	
MEGAN CASEY	KATHRYN GIBSON	PAUL KOHN	CRAIG MURPHY	SANDRA SEYMOUR	TOTAL
CHERENE CASINADER	EMMA GILCHRIST	ZORAN KOVICH	ELAINE MURRAY	NATALIE SHEA	324
SHIRLEY CHARLES	IVAN GINOVIC	VERONIKA KRISTENSEN	CHRISTOPHER MYSINSKI	ANITA SHEEHAN	
INGRID CHENG	ALEXANDRA GIORGI	PETER KRYGSMAN	TONI NAYLOR	VIVIEN SHOWYIN	
ELAINE CHIA	MATTHEW GLASGOW	MARGARET LANDON-JONES	GARY NESTOR	JACKI SIMMONS	
VICTORIA CHRISTIAN	ANDREW GODBOLD	PATRICIA LANE	AMANDA NICHOLSON	MICHAEL SIMONS	
EVALIENTJE CLAESSEN	TODD GODDARD	FRIEDEL LANG	LOIS NORMAN	HELENA SINDELAR	
HUGH CLAPIN	LISA GOODGER	ROBYN LANG	KAREN NORRIS	JOHN SKOURAS	
JUSTIN CLARK	JENNIFER GORDON	YVONNE LANG	PETER NORTH	BARRY SLEE	
HUGH COFFEY	PANIDA GRAHAM	SUSAN LANGMAN	PHILIPPA O'DEA	PAUL SLOGERIS	
PATRICIA COPELAND	JOHN GRAHAM	ANTHONY LANGSHAW	PAULINE O'RIELLEY	DORN SMITH	
ANNETTE COWELL	GLORIA GRANT	VANESSA LANSDOWN	RICHARD OLDFIELD	KATRINA SMITH	
ELIZABETH CROAKER	MICHELLE GRAY	JOHN LAVERY	MARTEL OLLERENSHAW	NYREE SMITH	
PETER CROMPTON	PAUL GREENHALGH	ANTHONY LAWRENCE	ROBERT OSMOND	DEREK SMYTHE	
FERDINAND CRUZ	ANNE GREENWOOD	NICOLE LAZAROFF	LUCIANO PADINA	CATHERINE SQUELCH	
ANDREA CUNNINGHAM	TIM GREIG	CHRISTOPHER LEAHY	PETER PAGAC	RICKY SUBRITZKY	
RACHEL CUNNINGHAM	ANNE GRIPPER	KIT LEE	OLGA PAGRATI	CHRISTOPHER SULLIVAN	
MELVILLE CURNOW	MARIE GROGAN	PETER LEGZDINS	AFRODITI PALAVIDIS	JOSEPH TAFFA	

Consultants

In accordance with NSW Government guidelines, consultants who earned more than \$30,000 in the year under review are named individually. Those who earned less are included in the total figure.

The following list notes the consultants employed on major projects during the 12 months ending 30 June, 1994, and their payments.

EMPIRICAL SOLUTIONS:	\$32,500
FOR ADVICE ON THE TOTAL ASSET MANAGEMENT PLAN.	
HOSPITALITY MANAGEMENT:	\$30,813
FOR EVALUATION OF THE CATERING CONTRACT.	
LEIF KRISTENSEN AND PARTNERS:	\$36,588
FOR AN ACCOMMODATION REVIEW.	

In addition, 32 consultants were paid a total of \$334,864 for projects undertaken in the year under review. The Sydney Opera House Trust was also responsible for paying Public Works, as project manager, \$10.965 million for the management and execution of the upgrade program in the year ending 30 June, 1994.

Volunteers

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

VERA ANDERSONS
 AUDREY BARNES
 MARY BAXTER
 PHYLLIS M. BELLAMY
 FLORENCE CATO
 HOWBERY CATO
 DOROTHY L.I. CHANDLER
 JANET CLAYTON
 JOAN ELIZABETH CLOUT
 GWENETH COHEN
 THE LATE MURIEL COWAN
 JEAN FRYER
 BETTY GIBSON
 ERIC GIBSON
 MARGARET W. GOMME
 LYLE HARRIS
 DOROTHY HART
 JEAN HODGSON
 BUNTY HOLLIDAY
 RUTH JESSEP
 PEGGY KAUFFMANN
 EILEEN KILLIAN
 LYNNE LANCASTER
 RAE MACALPINE
 BRIAN GUNLEY OSBORNE
 HELEN ANNE ROSENBLITT
 AILEEN MARY ROWE
 ANNA SCHROEDER
 MARA SCHULZ
 MARJORIE SNEDDON
 ANGELA THOMPSON
 LORNA M. THOMPSON
 JOHN TSE
 NANCY TUCK
 EMMA UPTON
 THELMA WILSON

Achievement Chart

YEAR ENDING 30 JUNE, 1994

TARGET

ACHIEVEMENT

To increase profit from guided tours by achieving 67 percent return on sales on revenue of \$1.7 million (surplus \$1.139 million).	Return of 60.33 percent on revenue of \$2.012 million, resulting from a high demand for the main hall tour (surplus \$1.214 million).
To achieve a minimum of \$480,000 for remaining 20th birthday activities, \$500,000 for mainstream events.	Sponsorships in cash and kind totalling \$547,836 for birthday events, \$535,490 for ongoing activities.
To recover 26.6 percent of total salaries for the year.	Recovery of 24.8 percent.
To achieve a pre-depreciation surplus of \$583,000.	Surplus of \$1.73 million before depreciation and abnormal items.
To ensure rental return of \$3.5 million for the year.	Return of \$3.385 million.
To achieve a return on 11.8 percent on box office revenue of \$1.25 million.	Return of 10.66 percent on revenue of \$1.247 million.
To generate income of \$200,000 from marketing services.	Income of \$228,500.
To continue development and design of proposed performing arts museum.	Economic appraisals completed for TheatreWorks and adjacent anteroom.
To develop a total asset management plan.	Total asset management plan completed and adopted.
To develop and implement a conservation maintenance strategy.	Strategy developed and implementation begun.
To continue implementation of the human resources strategic plan.	Progressive implementation continued.
To complete the first Housewide enterprise agreement.	Housewide enterprise agreement completed February 1994.

Summary of Key Management and Financial Targets

FOR THE YEAR ENDING 30 JUNE, 1995

The Sydney Opera House Trust's corporate goals are outlined at the start of the report. They involve longterm 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. The base year for comparison in measuring achievements is 1988/89, the year in which the corporate plan was adopted. Key objectives and financial targets for the immediate future include the following:

To review the Trust's approach to tourism business by December 1994 and develop an integrated strategy in this area to be implemented by March 1995.

To achieve a net increase in revenue of 25 percent from commercial operations in the Sydney Opera House guided tours, shops and catering.

To increase guided tours numbers by extending the daily hours in the high season and targetting the domestic market in the low season.

To achieve a 15 percent improvement in guided tours income, bringing the gross revenue for tours to \$2.3 million.

To develop an integrated approach to surveying customer satisfaction at the Sydney Opera House by December 1994.

To review entrepreneurial strategies and policies, including the Bennelong Program.

To implement the total asset management plan.

To initiate a major personnel exchange with another leading performing arts centre in the Asia-Pacific region.

To prepare a proposal for the introduction of activity based costing as part of a strategic financial management change program.

Sydney
Opera
House
Trust

1994 Financial Report



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

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

- 1 In our opinion the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June, 1994, 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.

John Pascoe

John Pascoe
Trustee

David Hoare

David Hoare
Trustee

Independent Audit Report

SCOPE

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June, 1994. The preparation and presentation of the financial statements, consisting of the accompanying balance sheet, income and expenditure statement and statement of cash flows, together with the notes thereto, and the information contained therein is the responsibility of the members of the Trust. My responsibility is to express an opinion on these statements to members of the New South Wales Parliament and Members of the Trust based on my audit as required by Sections 34 and 41C(1) of the Public Finance and Audit Act 1983.

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

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

AUDIT OPINION

In my opinion, the financial statements of the Sydney Opera House Trust comply with Section 41B of the Act and present fairly in accordance with applicable Accounting Standards the financial position of the Trust as at 30 June, 1994, and the results of its operations and its cash flows for the year then ended.

R.C. Henderson

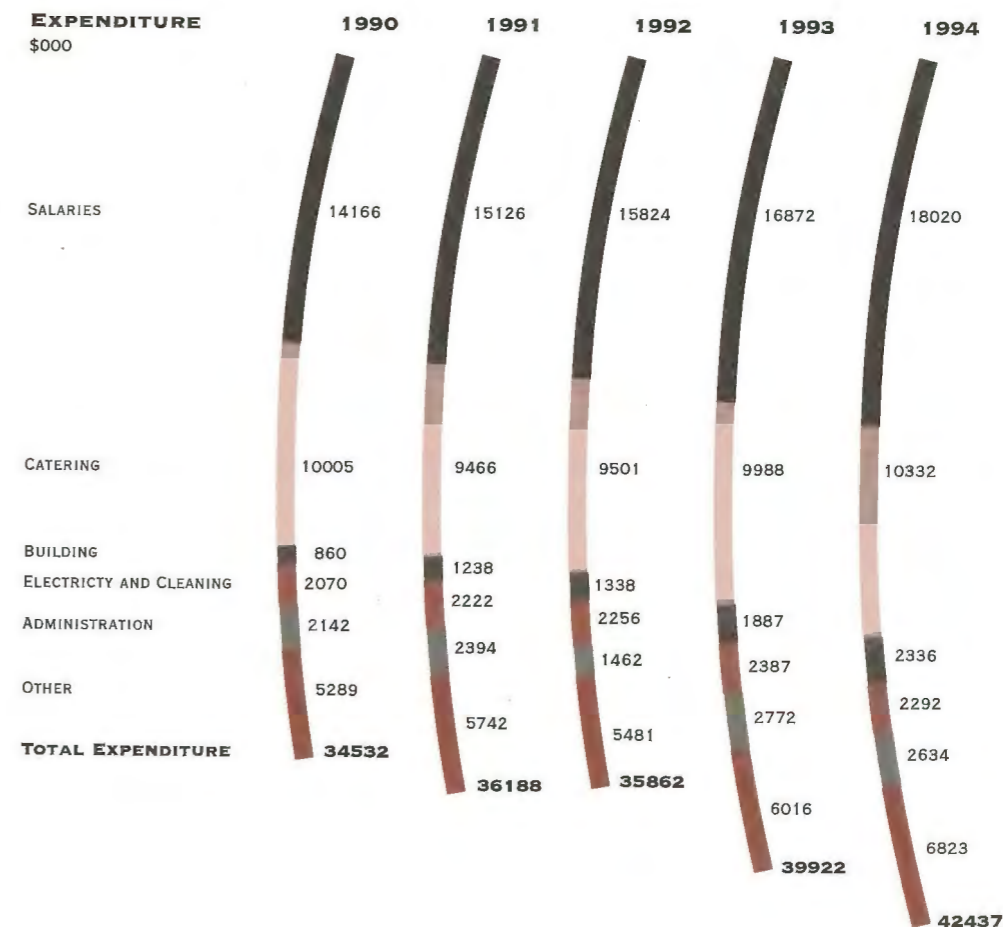
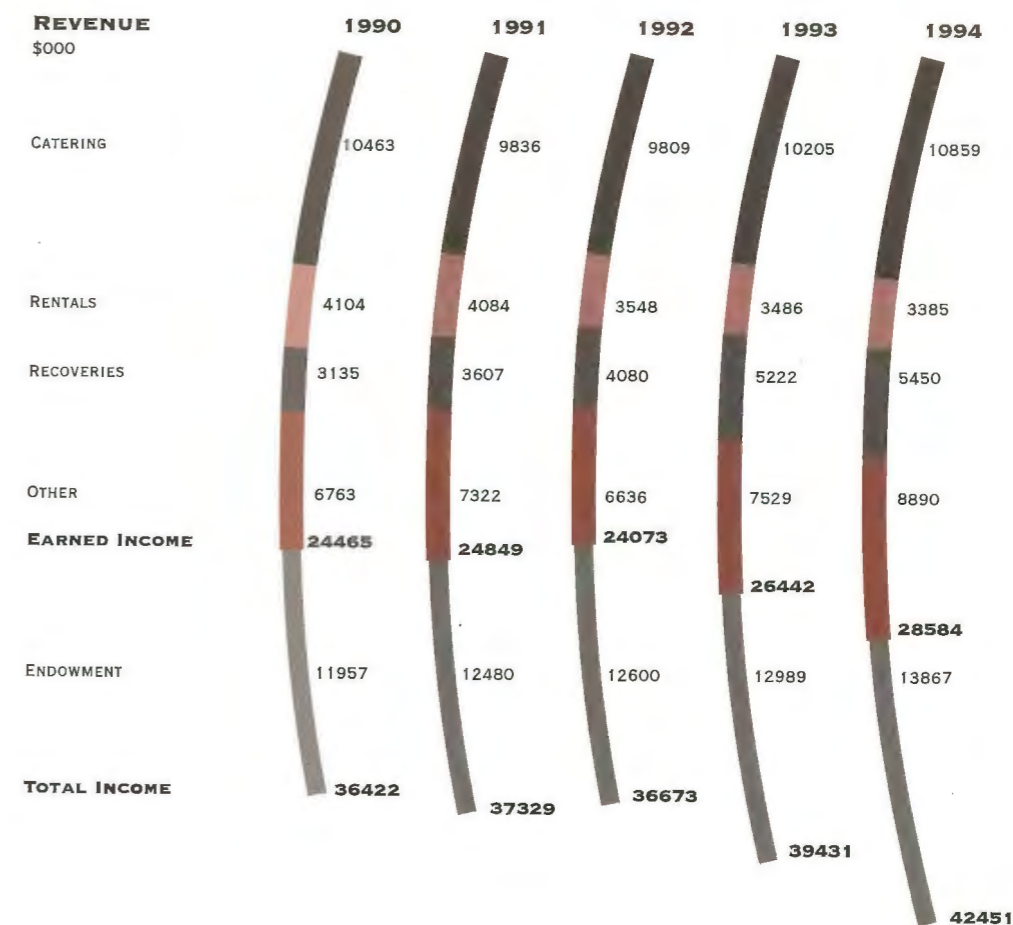
R.C. Henderson
Director of Audit, FCA

(duly authorised by the Auditor-General of New South Wales under section 41C(1A) of the Act)

Sydney
27 September, 1994

Revenue & Expenditure Comparisons for Five Years

EXCLUDING ABNORMALS, DEPRECIATION AND UPGRADE PROGRAM



Statement of Income and Expenditure

FOR THE YEAR ENDED 30 JUNE, 1994

	Note	1993/94 \$000	1992/93 \$000
Operating income	2	53,456	52,600
Operating surplus (deficiency)	2	2,354	(487)
Net adjustments excluding operating loss	1.4.3 27	-	(1,007)
Accumulated funds at beginning of the financial year	27	172,628	174,122
Accumulated funds at close of the financial year	27	174,982	172,628

Balance Sheet

AS AT 30 JUNE, 1994

	Note	1993/94 \$000	1992/93 \$000
Current Assets			
Cash	17	88	55
Receivables	18	4,183	1,631
Investments	19	3,533	2,502
Inventories	20	560	620
TOTAL CURRENT ASSETS		8,364	4,808
Non-Current Assets			
Land, buildings, improvements	21	168,419	167,270
Plant and equipment	21	3,647	4,005
Collections-library and works of art	21	2,419	2,355
TOTAL NON-CURRENT ASSETS		174,485	173,630
TOTAL ASSETS		182,849	178,438
Current Liabilities			
Bank Overdraft	17	1,102	252
Creditors	22	3,564	2,836
Loan	23	104	-
Provisions	24	1,049	901
TOTAL CURRENT LIABILITIES		5,819	3,989
Non-Current Liabilities			
Loan	23	171	-
Provisions	24	1,780	1,723
TOTAL NON-CURRENT LIABILITIES		1,951	1,723
TOTAL LIABILITIES		7,770	5,712
NET ASSETS		175,079	172,726
CAPITAL AND RETAINED EARNINGS			
Trust funds	25	97	98
Accumulated funds	27	174,982	172,628
		175,079	172,726

Statement of Cash Flows

FOR THE YEAR ENDED 30 JUNE, 1994

	1993/94 \$000 Inflows (Outflows)	1992/93 \$000 Inflows (Outflows)	\$000
Cash flows from operating activities			
Payments to suppliers and employees	(48,453)	(40,636)	
Receipts from operations	27,890	25,981	
Interest	185	195	
Net cash used in operating activities		(20,378)	(14,460)
Cash flows from investing activities			
Payments for purchase of plant, equipment and works of art	(906)	(371)	
Proceeds from sale of plant and equipment	91	67	
Net cash used in investing activities		(815)	(304)
Cash flows from Government grants			
		21,407	12,989
Net increase (decrease) in cash held		214	(1,775)
Cash at beginning of year		2,305	4,080
Cash at end of year		2,519	2,305

Notes to the Statement of Cash Flows

1 Reconciliation of cash

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

2. Cash flows from Government grants

The figure of \$21,407,000 includes monthly grants from November 1993 totalling \$7,540,000 received from the Ministry for the Arts in respect of the upgrade program. Prior to that date monthly expenditures on the program were recouped by Public Works direct from the Ministry for the Arts.

Cash	(1,014)	(197)
Short term investments	3,533	2,502
	2,519	2,305

Reconciliation of net cash used in operating activities to operating result

	1993/94 \$000	1992/93 \$000
Operating surplus (deficiency)	2,354	(487)
Depreciation	1,527	1,251
Provision - leave	205	16
Provision - doubtful debts	20	20
Reduction in creditors	-	(452)
Increase in creditors	663	-
Decrease in trust funds	(1)	(2)
Increase in receivables	(2,572)	(343)
Government grant	(21,407)	(12,989)
Capital donations	(40)	(412)
Capital expenditure - grants	(1,676)	(843)
Increase in inventories	-	(200)
Reduction in inventories	60	-
Net profit on sale of plant	-	(19)
Net loss on sale of plant	214	-
Loan	275	-
Net cash used in operating activities	(20,378)	(14,460)

1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES AND METHODS

1.1.1 HISTORICAL COST

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

1.1.2 BASIS OF ACCOUNTING

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

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

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

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

1.2 DOUBTFUL DEBTS

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

1.3 EMPLOYEE ENTITLEMENTS

The balance of these provisions at 30 June, 1994, is categorised for balance sheet purposes as either non-current or current liabilities, the latter component representing an estimate of the extent to which payment is likely to be made within the next 12 months.

1.3.1 ANNUAL, SICK, LONG SERVICE LEAVE AND SEPARATION PAYMENTS

Full provision has been made for the Trust's accrued liability as at 30 June, 1994, for annual, sick and long service leave for all employees of the Trust and of the catering company employed at the Sydney Opera House. In respect of long service leave, this provision covers the full accrued liability to all employees with five or more years service.

A provision has also been made for separation payments to Trust employees in respect of known redundancies as at 30 June, 1994.

1.3.2. SUPERANNUATION PREPAYMENT

As a result of a change in accounting policy, prepaid superannuation is now recorded in the accounts rather than as a note to the accounts.

This is in accordance with Treasury Circular 15 of 1 August, 1994, requiring unfunded superannuation liability and/or prepaid superannuation contributions to be recognised in the balance sheets of non budget sector agencies, effective on and after 30 June, 1994.

Also, the estimated accrued interest at 30 June, 1994, on reserve account balances is to be credited to the reserve account balance. Previously only yearly interest distributions in October were reflected in reserve account balances. As a result of these changes the disclosed value of the Trust's assets at 30 June, 1994, increased by \$2.361 million.

The funding position in respect of the three defined benefits schemes, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Fund (SSF) and the State Authorities Non-Contributory Superannuation Scheme (SANCSS) is as follows:

Fund	Estimated Reserve Account Funds \$000	Estimated Gross Liability \$000	Prepaid Superannuation \$000
SASS	1,150	1,056	94
SSF	17,405	15,302	2,103
SANCSS	1,086	922	164
	19,641	17,280	2,361

The gross liabilities were determined by actuarial assessments adopting the following key assumptions:

Interest rate	9.0% per annum
Rate of salary increase	7.5% per annum
Consumer price index	6.0% per annum

Also see notes 15 and 18

1.4 VALUATION OF ASSETS

1.4.1 INVENTORIES

Main store, catering, and main hall tour wallets inventories are valued at the lower of cost or net realisable value. Cost is determined using the first in, first out basis for the main store inventory and current cost for the catering and main hall tour wallets inventories.

1.4.2 INVESTMENTS

Investments, comprising term deposits with the Treasury Corporation and State Bank are shown at cost value which is also deemed to be market value.

1.4.3 LAND, SYDNEY OPERA HOUSE BUILDING, FORECOURT IMPROVEMENTS, COLLECTIONS, PLANT AND EQUIPMENT

The Sydney Opera House building and forecourt improvements are shown at historical cost. Land is shown at Valuer-General's valuation as at 7 June, 1988, on the basis of existing use.

Plant and equipment purchases are valued at cost, donations at market value and items on hand at introduction of accrual accounting at written down replacement cost.

Library collection is shown at historical cost. Works of art were valued by a fine art valuer and an in-house expert as at 30 June, 1993, and are shown in the balance sheet at market value.

1.5 INSURANCE

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

- (i) Property and consequential loss
- (ii) Workers' compensation
- (iii) Public liability
- (iv) Motor vehicles
- (v) Travel, voluntary workers, fidelity and other identified risks.

From 1 July, 1989, the Trust has been a self insurer under a managed fund scheme adminis-

tered by GIO Australia Limited in respect of the abovementioned risks up to specified limits.

Premium payments are also made to a service wide managed fund which covers claims that exceed the limits specified in the Trust's managed fund.

At 30 June, 1994, an amount of \$9,736 (\$66,002 at 30 June, 1993) was held in the Trust's managed fund whilst the estimated outstanding claims liability was \$40,137 (\$18,294 at 30 June, 1993). These amounts are not reflected in the financial statements.

1.6 DEPRECIATION

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

Depreciation rates are as follows:

Category of Asset	Rate of Depreciation %
Computer hardware	33.3
Motor vehicles	20
Fixed plant	10
Office machines	20
Plant and equipment	20
Computer software	20

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

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

1.7 CAPITAL DONATION AND GOVERNMENT GRANTS APPLIED TO CAPITAL EXPENDITURES

To comply with Australian accounting standards, capital donations and government grants applied to capital expenditures are included as income in the statement of income and expenditure.

In the previous year these items were treated as adjustments to the operating result.

2 OPERATING SURPLUS

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

	Note	1993/94 \$000	1992/93 \$000
INCOME			
State Govt. grant - statutory endowment	3	13,867	12,989
State Govt. grant - upgrade program	3 14	10,965	12,757
Catering	7	10,859	10,205
Rentals - theatres, halls etc.	4	3,385	3,486
Costs recovered from hirers	5	5,450	5,222
Trust presentations	10	2,295	1,895
Bennelong Program	11	184	231
Guided tours		2,012	1,438
Booking fees		967	960
Park and Ride	6	-	382
Merchandising and licensing	26	571	-
Rental of shops		421	359
Interest		185	195
Miscellaneous income	8	1,686	1,528
In-kind benefits	12	199	506
Program sales commission		127	128
Publicity income		258	319
Donations		25	-
		53,456	52,600
EXPENDITURE			
Salaries and related expenses	9	18,020	16,872
Catering	7	10,332	9,988
Trust presentations	10	2,599	2,005
Bennelong Program	11	289	363
Electricity		1,519	1,598
Depreciation	21	1,527	1,251
Administrative expenses		2,634	2,772
Repairs and maintenance		2,336	1,887
Cleaning		773	789
Publicity and advertising		680	670
Minor stores		1,241	1,041
Park and Ride	6	-	464
Merchandising and licensing	26	349	-
Telephone and postage		337	338
General insurance		268	247
Fees for services rendered		807	826
Provision - employee entitlements	24	206	16
Audit fee	13	27	26
Doubtful debts	18	20	20
Upgrade program	3 14	9,289	11,914
		53,253	53,087
Surplus (deficiency) before abnormal items		203	(487)
Abnormal items	15	2,151	-
Operating surplus (deficiency) and abnormal items		2,354	(487)

3 STATE GOVERNMENT GRANTS

Grants provided to the Sydney Opera House

Trust were:	1993/94 \$000	1992/93 \$000
Statutory endowment	13,867	12,989
Upgrade program grant	10,965	12,757
	24,832	25,746

These grants were applied to:

Recurrent services	23,156	24,903
Capital expenditures	1,676	843
	24,832	25,746

4 RENTALS

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

The sources of income were:

	1993/94 \$000	1992/93 \$000
Opera Theatre	1,443	1,495
Concert Hall	1,125	1,237
Drama Theatre	541	461
Playhouse	191	189
Other	85	104
	3,385	3,486

7. CATERING

Catering operations at the Sydney Opera House and site are undertaken by a catering company under an agreement with the Trust. The agreement provides that the caterer shall receive a specified proportion of the profit derived from catering activities except for those associated with the operation of the Green Room, which provides cafeteria facilities for staff, performers and the employees of hirers. As the price structure at this location is designed to achieve no more than a break-even result, the caterers receive a management fee equal to a specified percentage of Green Room sales.

Exclusive of Green Room transactions, the results of operations for all other venues, after bringing to account the caterer's proportion of profits, were:

	1993/94			1992/93	
	Food \$000	Beverages \$000	Other \$000	Total \$000	\$000
Sales	6,427	3,522	910	10,859	10,205
Less: Cost of sales	2,131	964	-	3,095	2,822
Gross profit	4,296	2,558	910	7,764	7,383
Catering expenses				7,237	7,165
Surplus				527	218

The operating cost of the Green Room for 1993/94 was \$81,759 (\$119,595 in 1992/93).

Green Room sales are included under miscellaneous income and operating costs under administrative expenses.

5 COSTS RECOVERED FROM HIRERS

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

Recoveries comprise:	1993/94 \$000	1992/93 \$000
Salaries and related costs	4,469	4,331
General recoveries	862	761
Electricity	119	130
	5,450	5,222

8 MISCELLANEOUS INCOME

	1993/94 \$000	1992/93 \$000
Ticket printing	140	126
Equipment sales	46	102
Other	391	162
Green Room sales	1,109	1,138
	1,686	1,528

6. PARK AND RIDE

The scheme under which patrons parked their vehicles at the Domain Parking Station and were transported by bus to and from the Sydney Opera House ceased in February 1993 following the opening of a parking station adjacent to the Opera House.

9. SALARIES AND RELATED EXPENSES

This item comprises:	1993/94 \$000	1992/93 \$000
Salaries, wages and allowances	13,318	12,601
Penalty rates	901	923
Overtime	1,066	994
Meal money	73	72
	15,358	14,590
Workers compensation insurance	224	170
Payroll tax	960	889
Employers superannuation contributions	927	928
Basic Benefit superannuation	483	295
Parking reimbursement	36	-
Redundancy payment	32	-
	18,020	16,872

10 TRUST PRESENTATIONS

Financial operations, excluding the Bennelong Program were:	1993/94 \$000	1992/93 \$000
Proceeds from ticket sales, sponsorship, grants, interest and other income	2,295	1,895
Operating and administrative costs	2,409	
Christmas at the Opera House	190	2,005
(Deficiency)	(304)	(110)

11 BENNELONG PROGRAM

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

	1993/94 \$000	1992/93 \$000
Expenditure	289	363
Income	184	231
Net cost	105	132

12 IN-KIND BENEFITS

During the 1993/94 financial year sponsorships in goods and services were received.

These related to:	1993/94 \$000	1992/93 \$000
Trust presentations	50	147
Other purposes	199	506
	245	653

The sum of \$50,000 has been included in Trust presentation income and expenditure figures whilst, of the sum of \$199,000, an amount of \$159,000 has been expended under appropriate expenditure classifications and the sum of \$40,000 capitalised, being a donation of two pianos.

Cash sponsorship amounts received in 1993/94 were allocated directly to the Trust presentations nominated.

13 AUDIT FEE

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

14 UPGRADE PROGRAM EXPENDITURE

The State Government has indicated its support for an upgrade program involving an outlay of \$114 million over a period of 10 years. The expenditure for 1993/94 was \$10,965,000 of which \$1,676,000 was expended on purchase of assets and improvement works.

15 ABNORMAL ITEMS

This item comprises :	\$000
Prepaid superannuation (see notes 1.3.2 and 18)	2,361
Loss on disposal of tile climber	(210)
	2,151

A tile climber brought to account as a fixed asset upon implementation of accrual accounting on 1 July, 1989, in the sum of \$410,000 was disposed of in March 1994 for \$5,000 scrap value whilst the book value was \$215,000, resulting in a loss on disposal of \$210,000.

16 TRUSTEES' REMUNERATION

A sum of \$12,487 was paid to Trustees for the 1993 calendar year in the 1993/94 financial year. Amounts payable for the 1993 calendar year are based on the following rates:

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

These rates were applicable in the previous year.

17 CASH AND BANK OVERDRAFT

This item comprises :	1993/94 \$000	1992/93 \$000
Cash on hand	77	55
Joint venture cash	11	-
	88	55

Bank overdraft (Sydney Opera House Management Account) 1,102 252

The Trust's policy is to maximise interest income through the use of unrepresented cheques. Whilst the Sydney Opera House management account shows an overdrawn balance of \$1,102,000 the actual bank balance was \$522,000 in funds.

18 RECEIVABLES

This item comprises:	1993/94 \$000	1992/93 \$000
Trade debtors, less provision doubtful debts of \$42,000	948	718
Accrued income	408	243
Prepayments	200	402
Advances to hirers	118	130
Joint venture	7	-
Other debtors	141	138
Prepaid superannuation	2,361	-
	4,183	1,631

19 INVESTMENTS

This item comprises short term interest bearing deposits with:	1993/94 \$000	1992/93 \$000
Treasury Corporation	3,436	2,404
State Bank (Foster Bequest)	97	98
	3,533	2,502

20 INVENTORIES

Inventories held at 30 June, 1993 and 1994, were:	1993/94 \$000	1992/93 \$000
Main store stock	249	273
Catering stock	162	146
Main hall tour wallets	65	201
Joint venture	84	-
	560	620

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

Comprises:	1993/94 \$000	1992/93 \$000
Land - valuation	25,000	25,000
Sydney Opera House building - cost	103,000	103,000
Building improvements	5,819	4,670
	108,819	107,670
Forecourt improvements - cost	34,600	34,600
Computer hardware - cost and valuation	2,518	1,711
Less depreciation	1,452	1,012
	1,066	699
Computer software - cost	353	87
Less depreciation	72	20
	281	67
Motor vehicles - cost	186	217
Less depreciation	50	58
	136	159
Fixed plant - cost and valuation	3,012	3,352
Less depreciation	1,373	1,237
	1,639	2,115
Office machines - cost and valuation	231	202
Less depreciation	144	106
	87	96

Plant and equipment - cost and valuation	3,301	3,148
Less depreciation	2,863	2,279
	438	869
Library collections - cost	1,382	1,318
Works of art - cost and valuation	1,037	1,037
	174,485	173,630

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

The figure for plant and equipment includes \$40,000 for a capital donation by Yamaha Music Australia Pty Ltd of two pianos.

22 CREDITORS

This item comprises:	1993/94 \$000	1992/93 \$000
Advance ticket sales	1,218	614
Catering/hirers deposits	197	152
Accrued expenses	1,105	864
Trade creditors	118	96
Payroll deductions	423	432
Catering contractor	217	293
Income in advance	170	302
Sundry creditors	98	83
Joint venture	18	-
	3,564	2,836

23 LOAN

In August 1993 the Trust was provided with a loan of \$320,000 by the NSW Treasury Corporation for the acquisition of computer facilities. The loan is repayable over three years and attracts interest at the rate of 5.31% p.a. At 30 June, 1994, a sum of \$275,000 remains repayable. Classified in the balance sheet as:

	\$000
Current liability	104
Non-current liability	171

24 PROVISIONS

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

	1993/94 \$000	1992/93 \$000
Annual leave	861	849
Long service leave	1,927	1,773
Sick leave - employees of contract caterer	2	2
Separation payments	39	-
	2,829	2,624

Classified in the balance sheet as:

Current liabilities	1,049	901
Non-current liabilities	1,780	1,723

Provision has been made for 85% of accrued annual and sick leave liability and full long service leave liability in respect of the employees of the catering management company, reflecting the contractual arrangements between the Trust and the catering company. An amount of \$206,000 appears in the income and expenditure statement as the 1993/94 charge for Trust employees. A reduction during the year in the accrued leave liability for the caterer's employees resulted in an amount of \$2,000 being transferred out of the provision, as detailed hereunder.

	Annual Leave \$000	Separation \$000	Long Service Leave \$000	TOTAL \$000
Trust employees	26	38	142	206
Catering company employees	(14)	-	12	(2)
	12	38	154	204

25 TRUST FUNDS - FOSTER BEQUEST

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

26 MERCHANDISING AND LICENSING
26.1 INTEREST IN JOINT VENTURE

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

The shop commenced trading on 21 October, 1993 and the Trust's share of the operating profits to 30 June, 1994, was \$171,000. At that date the Trust's equity in the joint venture was:

	\$000
Furniture fittings and equipment (less depreciation)	41
Inventory	84
Receivables	7
Cash	11
	143
Less creditors	18
	125

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

26.2 LICENCE AGREEMENTS

Commencing 1993, licences were granted to a number of organisations for the use of the registered Sydney Opera House trademark and designs. Earnings in 1993/94 were \$51,000.

27 ACCUMULATED FUNDS

	1993/94 Note	1992/93 \$000	1991/92 \$000
Balance 1 July		172,628	174,122
Works of art revaluation decrement	1.4.3	-	(1,007)
Operating surplus (deficiency)	2	2,354	(487)
Balance 30 June		174,982	172,628

This item represents the value of assets less liabilities for which the Trust was responsible at 30 June, 1994. They comprise the assets and liabilities brought to account upon the implementation of accrual accounting on 1 July, 1989, assets acquired from State Government grants or by way of donation and liabilities incurred since that date, together with net operating results since 1 July, 1989.

28 COMMITMENTS FOR GOODS AND SERVICES

Goods and services contracted for at 30 June, 1994, and not otherwise accounted for in the balance sheet, have been estimated at \$1,456,070.

29 OUTSTANDING CAPITAL COMMITMENTS

Capital expenditures contracted for at 30 June, 1994, and not otherwise accounted for in the balance sheet, have been estimated at \$20,853.

30 CONTINGENT LIABILITIES

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

31 MATERIAL ASSISTANCE PROVIDED AT NO COST OR AT NOMINAL COST

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

32 PAYMENTS TO CONSULTANTS

In the year ending 30 June, 1994, consultants were paid a total of \$434,765. In addition, Public Works received \$10,965,000 for the management and execution of the upgrade program.

END OF AUDITED FINANCIAL STATEMENTS

Detailed Budget

FOR THE YEAR ENDED 30 JUNE, 1994

	\$000	\$000
INCOME		
Rentals and recoveries		8,830
Booking fees		965
Guided tours		1,700
Concessions		369
Program sales commission		132
Miscellaneous		1,522
Interest		150
Catering income	10,106	
Less expenses	9,741	365
Endowment		13,867
Upgrade program grant		10,965
		38,865

EXPENDITURE

Salaries and related expenses		17,381
Repairs and maintenance		2,271
Electricity	1,590	
Less recoveries	130	1,460
Cleaning		710
Publicity	520	
Less income	320	200
General insurance		288
Telephone and postage		354
Fees for services rendered		665
Minor stores		1,117
Administrative expenses		2,717
Trust presentations	2,444	
Less income	2,488	(44)
Audit fee		26
Trustee fees		12
Employee provisions		140
Provision for doubtful debts		20
Upgrade program grant		10,965
		38,282
Surplus before depreciation		583
Depreciation		1,313
Deficit after depreciation		730

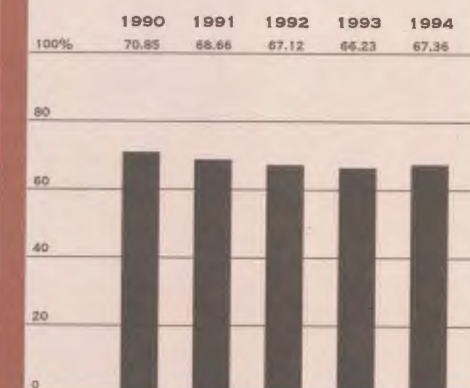
Outline Budget

FOR THE YEAR ENDED 30 JUNE, 1995

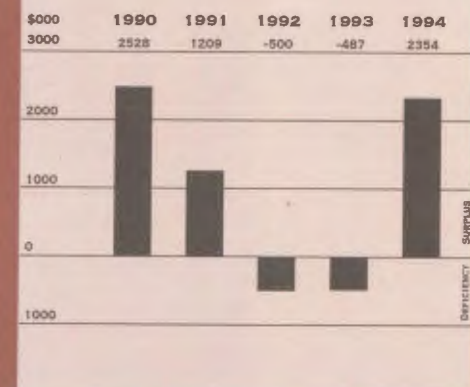
	\$000	\$000
REVENUE		
Government grants		
annual endowment	9,246	
regular ongoing maintenance	5,330	
capital grants and upgrade program	16,753	31,329
Revenue from operations		17,612
		48,941
EXPENDITURE		
Salaries and related expenses		18,885
Other operating expenditure		13,838
Capital grants and upgrade program		14,913
		47,636
Surplus		1,305

Five Year Comparisons

% EARNED INCOME TO TOTAL EXPENDITURE



SURPLUS/DEFICIENCY (INCLUDING ABNORMALS)



Appendices

APPENDIX A Consumer Response

In the 12 months under review, 179 letters were received by the Trust with thanks to helpful and attentive staff, praise for food and service in the restaurants and congratulations for the 20th birthday of the Sydney Opera House.

Over the same period, 183 letters were received complaining about a wide variety of matters, including staff and the restaurants. There were also complaints about the quality of sound in Last Night of the Proms and Just This Once, cutbacks in the Bennelong Program's Young at Arts, a lack of history in the guided tours, late arrivals being allowed into performances, late arrivals NOT being allowed into performances, joggers on pedestrian walkways and refusing to bathe the sail roof in pink lighting for the Gay and Lesbian Mardi Gras.

In addition, there were approximately 200 complaints by phone and letter about the updating of the traditional Trust production, Christmas at the Opera House. This was taken off after one performance, tickets were refunded and free programs of carols were substituted.

Written complaints from the public are answered by letter. A system of regular meetings with major hirers was instituted in 1992 so that any problems they have can be discussed at top management level if these can't be solved by the client service executive allotted them under the Trust's customer service system

APPENDIX B Equal Employment Opportunity

Key Achievements

During the year ending 30 June, 1994, a final draft of the pre-placement health assessment policy was developed to provide totally objective health criteria to assess whether a person is capable of doing the job applied for.

Wider ranging and more targeted selection procedures for casual staff have been developed, and are now being implemented. An induction manual has been completed and is being distributed to all new staff, permanent and non-permanent.

Key Targets

For the year ending 30 June, 1995, EEO goals include raising the understanding and acceptance of EEO through the provision of written material and developing a women's network within the House in order to provide support and exchange information.

Research will also be undertaken in the area of family friendly work practices which would be appropriate to staff working at the House.

Statistics

PERMANENT

REPRESENTATION AND RECRUITMENT OF ABORIGINAL EMPLOYEES AND PEOPLE WITH A PHYSICAL DISABILITY 1992 - 1994 (PERMANENT STAFF).

	1992-1993			1993-1994		
	Total	Aboriginal	PWPD*	Total	Aboriginal	PWPD*
Total Employees	279	0 0.0%	14 5.1%	256	0 0.0%	11 4.3%
Recruited in Year	6	0 0.0%	0 0.0%	7	0 0.0%	0 0.0%

*People with a Physical Disability

REPRESENTATION OF WOMEN AND EMPLOYEES FROM A NON-ENGLISH SPEAKING BACKGROUND WITHIN LEVELS 1992 - 1994 (PERMANENT STAFF).

Base Salary	1992-1993			1993-1994		
	Total	Women	NESB*	Total	Women	NESB*
<\$20128	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
\$20128-\$26438	159	31 19.5%	30 18.9%	144	28 19.4%	28 19.4%
\$26439-\$29544	43	15 34.9%	10 23.2%	36	11 30.6%	6 16.7%
\$29555-\$37401	48	9 18.8%	13 27.1%	50	9 18.0%	12 24.0%
\$37402-\$48365	24	8 33.3%	6 25.0%	21	6 28.6%	5 23.8%
\$48366-\$60457	2	1 50.0%	1 50.0%	2	1 50.0%	1 50.0%
>\$60457	3	0 0.0%	0 0.0%	3	0 0.0%	0 0.0%
TOTALS	279	64 23.0%	60 21.5%	256	55 21.5%	52 20.3%

* Non-English Speaking Background

SEASONAL/CASUAL

REPRESENTATION AND RECRUITMENT OF ABORIGINAL EMPLOYEES AND PEOPLE WITH A PHYSICAL DISABILITY 1992 - 1994 (PERMANENT STAFF).

	1992-1993			1993-1994		
	Total	Aboriginal	PWPD*	Total	Aboriginal	PWPD*
Total Employees	382	1 0.3%	2 0.5%	345	1 0.3%	3 0.9%
Recruited in Year	35	0 0.0%	0 0.0%	36	0 0.0%	1 2.7%

* People with a Physical Disability

REPRESENTATION OF WOMEN AND EMPLOYEES FROM A NON-ENGLISH SPEAKING BACKGROUND WITHIN LEVELS 1992 - 1994 (PERMANENT STAFF).

Base Salary	1992-1993			1993-1994		
	Total	Women	NESB*	Total	Women	NESB*
<\$20128	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
\$20128-\$26438	369	217 58.8%	21 5.7%	322	180 55.9%	21 6.5%
\$26439-\$29544	7	4 57.1%	1 14.3%	16	5 31.3%	4 25.0%
\$29555-\$37401	6	6 100.0%	0 0.0%	7	7 100.0%	0 0.0%
\$37402-\$48365	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
\$48366-\$60457	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
>\$60457	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
TOTALS	382	227 59.4%	21 5.5%	345	192 55.7%	25 7.2%

* Non-English Speaking Background

APPENDIX C

Freedom of Information

One application was received under the Freedom of Information Act during the year under review, and access was given to the information. There were no requests in the previous year.

APPENDIX D

Insurance

An increase of nine claims represented a 24 percent rise in workers compensation claims in the year under review. Claims costs increased by 631 percent to \$271,000, though a major portion of this can be attributed to a few large claims and higher medical treatment costs. These large claims continue to be evaluated and their costs are expected to reduce with effective rehabilitation action.

There were no adverse trends during the year in other insurances, which cover the Trust's liability in all areas of operation. Insurance refunds from the Treasury Managed Fund during the year under review totalled \$35,903.

APPENDIX E

Investment Performance Measure

Investment and benchmark performance for the year ending 30 June, 1994, is as follows:

Investment Return	Hour-Class Cash Facility Benchmark Return
5.0441%	4.8892%

APPENDIX F

Overseas Visits

Greg Landeman, acting assistant technical manager, travelled to Japan between July 11 and 15, 1993, to choose two pianos being donated to the Sydney Opera House by the Yamaha Music Corporation.

Lloyd Martin, general manager, was in the USA between November 10 and 16, 1993, for a conference of the Performing Arts Centres Consortium.

Paul Bentley, librarian, had an overseas trip scheduled from January 20 to 31, 1994, to supervise the installation of the Sydney Opera House Travelling Exhibition in the Australian Embassy, Paris, as part of its Australia Day celebrations and to London to look at museum developments in relation to the Trust's TheatreWorks project.

Angela Bollard, director, strategic planning and government relations, visited Seoul, South Korea, between February 22 and 27, 1994, for the REM Theatre's presentation of its Bennelong Program production *Myths and Muses*; to help celebrate the first anniversary of the twin relationship between the Sydney Opera House and the Seoul Arts Center; and to begin negotiations for more cultural and technical exchanges between the two centres.

APPENDIX G

Payment Performance Indicators

The schedule of accounts payable for the final quarter of 1994, and the amounts involved, are as follows:

	\$
Current (i.e. within due date)	7,998,423
Less than 30 days overdue	326,116
Between 30 and 60 days overdue	128,730
Between 60 and 90 days overdue	68,656
More than 90 days overdue	60,074
Percentage of accounts paid on time	93%
Total amount of accounts paid on time	7,998,423
Total amount of accounts paid	8,581,999

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

APPENDIX H

Publications

Sydney Opera House - from the outside in, written for the Trust by Jill Sykes and published by Playbill, was launched in February 1994 by the Minister for the Arts, Peter Collins, QC, MP. A combined history and profile of the building and its venues, this 196-page book features more than 500 photographs and is sold in Sydney Opera House shops and selected bookstores for \$39.95.

Sydney Opera House - An Interim Plan for the Conservation of the Sydney Opera House and Its Site, commissioned from James Semple Kerr by NSW Public Works for the Sydney Opera House Trust, and available to the public for \$15 a copy from the Dennis Wolanski Library.

The 1994 Sydney Opera House Trust Annual Report was written, edited and designed by consultants, coordinated by the Head of Public Affairs; 2,500 copies were printed at a unit cost of \$16.00.

APPENDIX I

Research and Development

In order to ensure a coherent approach to the conservation of the Sydney Opera House, retaining all its important features as a building while updating it as a performing arts centre, a report was commissioned from conservation expert James Semple Kerr.

The report has been adopted by the Trust as an interim conservation plan, and comments on it have been invited from the public (see Publications, appendix H). Following an outline on the use and development of the site, policies evolved with officers of NSW Public Works and the Sydney Opera House Trust set out approaches and procedures to help retain the building's original character and quality in any future work on it.

This plan, in which \$30,000 was invested as part of the upgrade program, is a foundation stone for the building's future maintenance.

APPENDIX J

Senior Executive Service

There were three senior executive service positions at the Sydney Opera House in the year under review. Two of these were at level two, one at level four. None of them was held by a woman.

General Information

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

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

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

Access

The Sydney Opera House is open daily except for Christmas Day and Good Friday. The box office is open from 9 am to 8.30 pm, Monday to Saturday, and on Sundays before a performance as required. Office hours are 9 am to 5 pm, though the phone is attended at all times. The Dennis Wolanski library is open to the public between 10 am and 6 pm, Monday to Friday.

Public transport - ferry, train and bus - is available close to the Sydney Opera House, with some bus services coming to the door. The Sydney Opera House Car Park, adjacent to the building with car access from Macquarie Street, is operated by Enacon and open daily between 6.30 am and 1 am.

Disabled Patrons

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

Guided Tours

Daily, except Christmas Day and Good Friday, there are guided tours of the Sydney Opera House theatres and foyers, taking about one hour. The first begins at 9 am, the last at 4 pm. The 15-minute main hall tours are available only as part of an inbound tourism package. Backstage tours are conducted only on Sundays, when possible.

Bookings can be made for private tours and for parties of 17 or more by phoning (02) 250 7250, faxing (02) 247 8349 or writing to the Supervisor, Visitor Services at the postal address below.

Diary

A free bi-monthly diary of Sydney Opera House events can be picked up from the information desk at box office level. Annual subscriptions by mail require a postage fee of \$12 within Australia and \$A20 overseas, payable by cheque or money order made out to Sydney Opera House Trust and renewable each June. Write to Diary Subscriptions at the postal address.

Freedom of Information

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

Contact Information

Sydney Opera House Trust
 Sydney Opera House
 Bennelong Point, Sydney

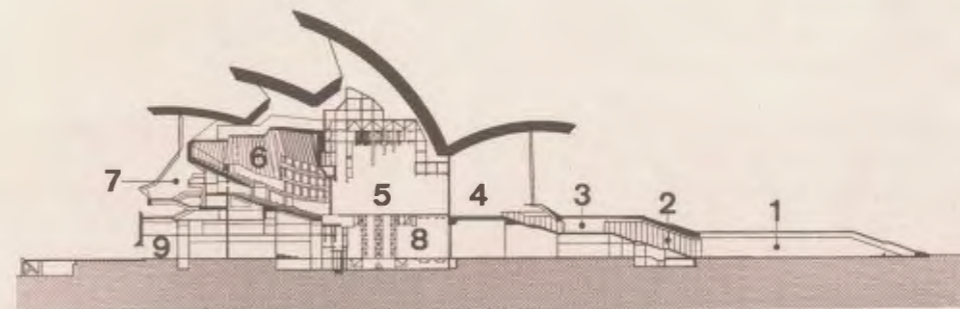
Postal Address:

Sydney Opera House
 GPO Box 4274, Sydney, NSW 2001

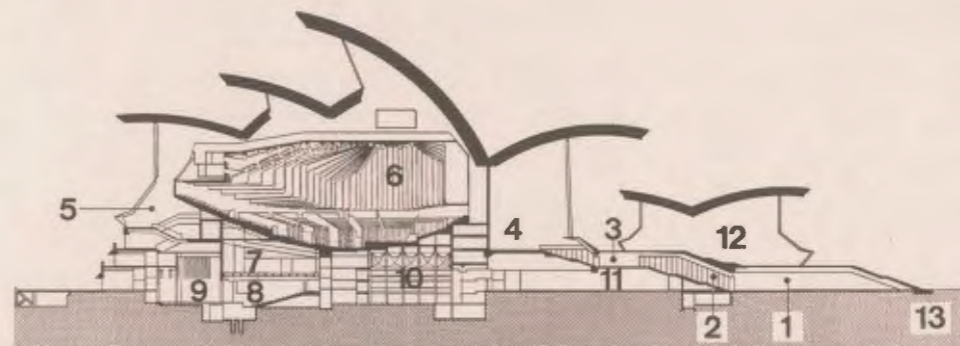
Facsimile: (02) 221 8072

Telephone: box office (02) 250 7777

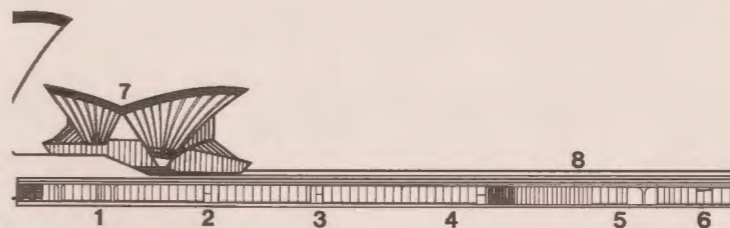
general enquiries (02) 250 7111



- OPERA THEATRE - AXIAL SECTION**
- 1 CAR CONCOURSE
 - 2 STAIRCASE TO BOX OFFICE FOYER
 - 3 BOX OFFICE FOYER
 - 4 OPERA THEATRE SOUTHERN FOYER
 - 5 OPERA THEATRE STAGE
 - 6 OPERA THEATRE
 - 7 OPERA THEATRE NORTHERN FOYER
 - 8 BELOW STAGE
 - 9 HARBOUR RESTAURANT AND TAKEOUT



- CONCERT HALL - AXIAL SECTION**
- 1 CAR CONCOURSE
 - 2 STAIRCASE TO BOX OFFICE FOYER
 - 3 BOX OFFICE FOYER, MOZART CAFE
 - 4 CONCERT HALL SOUTHERN FOYER
 - 5 CONCERT HALL NORTHERN FOYER
 - 6 CONCERT HALL
 - 7 REHEARSAL STUDIO
 - 8 DRAMA THEATRE
 - 9 DRAMA THEATRE STAGE
 - 10 DENNIS WOLANSKI LIBRARY
 - 11 PLAYHOUSE FOYER
 - 12 BENNELONG RESTAURANT
 - 13 LOWER CONCOURSE ARCADE AND PEDESTRIAN ENTRANCE TO SYDNEY OPERA HOUSE CAR PARK



- LOWER CONCOURSE ARCADE**
- 1 THE SHOP
 - 2 PERFORMING ARTS SHOP
 - 3 SCRIBBLY GRAPHICS
 - 4 OPAL SKYMINE
 - 5 GUIDED TOURS
 - 6 FORECOURT RESTAURANT
 - 7 BENNELONG RESTAURANT
 - 8 THE FORECOURT

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Note: Audited financial statements appear between pages 48 and 56. Financial information elsewhere in this report is unaudited.

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