

SYDNEY  
OPERA HOUSE  
TRUST  
1997 ANNUAL  
REPORT



SYDNEY  
OPERA HOUSE  
TRUST  
1997 ANNUAL  
REPORT  
CONTENTS

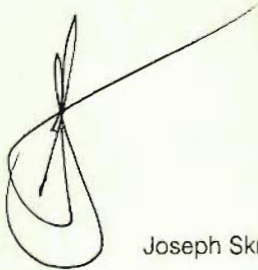
Minister's Message 3  
Highlights 1997 4  
Charter, Vision, Strategic Goals 5  
Trustees 6  
Report from the Chair 8  
Chief Executive's Report 10  
The Year in Review 12  
*Programming 12*  
*Audience Development 15*  
*Major Presenters' Events 16*  
*Venues and Services 16*  
*Venue Improvements 18*  
*Management Structure 19*  
*Systems Improvements 19*  
*Tourism Promotion 21*  
*Access 22*  
*Market Research 22*  
*Sponsorship 22*  
*Catering 22*  
*Library Services 23*  
*Maintenance 24*  
*Conservation 24*  
*Workforce Development 25*  
*Equal Employment Opportunity 25*  
*Health and Safety 25*  
1997 Targets and Achievements 26  
1998 Key Management Targets 27  
Events and Attendances 28  
Management and Staff 36  
Financial Report 41  
Appendices 55  
General Information 62  
Index 64

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

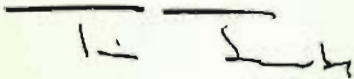
Sir,

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 1997.

On behalf of the Sydney Opera  
House Trust,

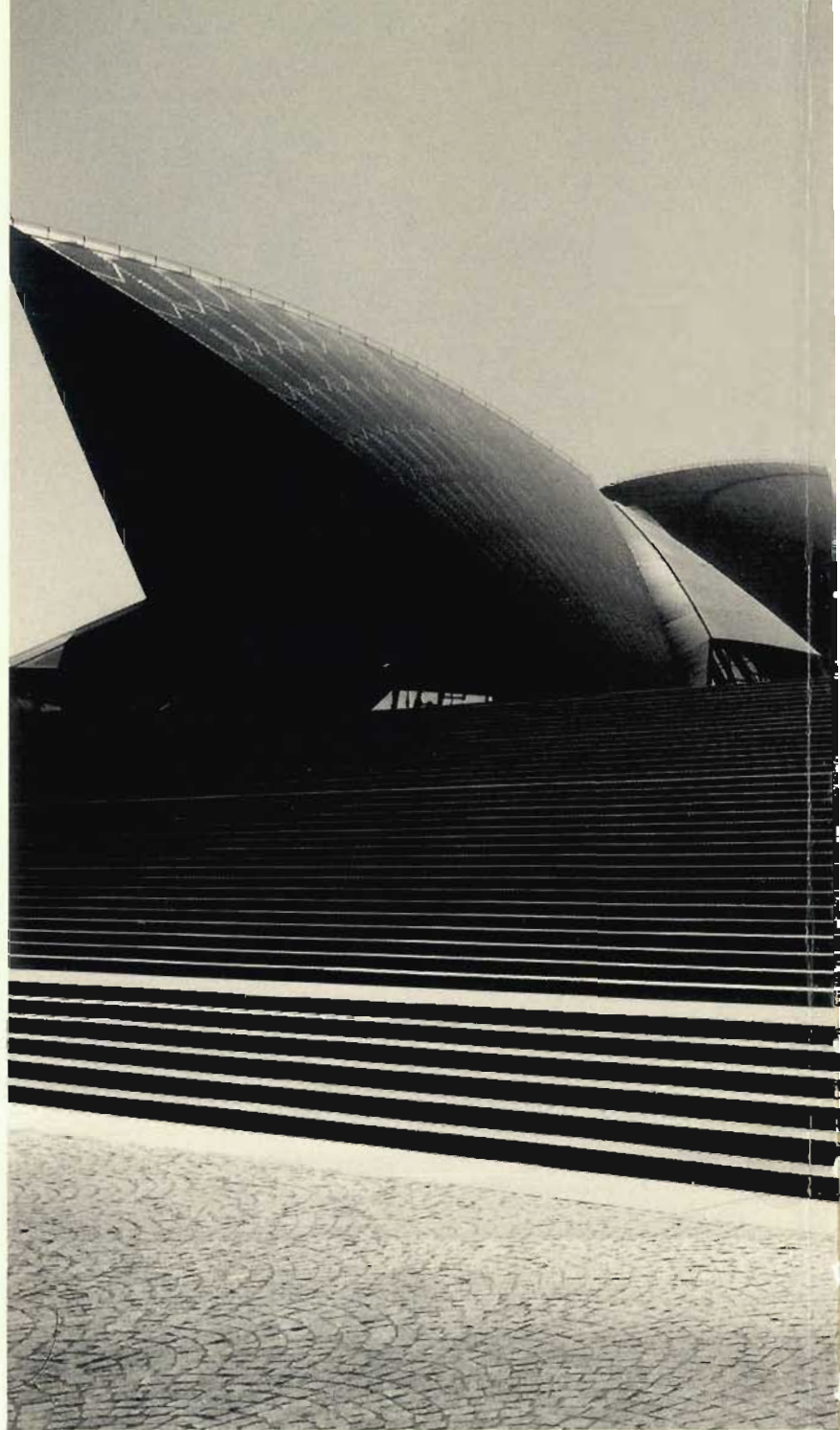


Joseph Skrzynski, *Chair*



Tim Jacobs, *Chief Executive*

7 October 1997



MESSAGE  
FROM THE  
MINISTER





This was a milestone year for the Sydney Opera House. Nearly quarter of a century since performances began in Australia's most celebrated arts venue, the first era of the building ended in a period of consolidation and a vigorous start was made to the next.

Lloyd Martin, who was general manager for 18 of his 24 years with the Sydney Opera House Trust, retired in March 1997. Much happened under his stewardship: building alterations, an enlarged orchestra pit, computerised ticketing, a new public car park, new catering facilities, the Mostly Mozart concerts and other entrepreneurial ventures, and the extensive program of maintenance and upgrading which is still going on.

As we farewell Lloyd, and thank him for the part he has played - as advocate, instigator, manager, guide and counsellor - in the enhancement of our city and the enrichment of our lives, we welcome Tim Jacobs as the energetic new chief executive. In a little over three months, he has made a huge impact on the management style of the building, consulting with staff and developing an approach that should produce significant outcomes over the next 12 months.

Some of these will be the result of foundations laid before he arrived. One example is the Broadwalk Studio which will be returned as a flexible performance space in conjunction with the provision of a Concert Hall anteroom for performers. Over the past year, the plans have been refined and a completion date has been set for December 1998.

The recommissioned Broadwalk Studio is only the first of a number of exciting projects which will give fresh focus to the Sydney Opera House as a venue for an increasingly dynamic range of performances and broader public involvement.

Bob Carr  
*Premier, Minister for the Arts and Minister for Ethnic Affairs*



# SYDNEY OPERA HOUSE TRUST HIGHLIGHTS 1997

■ Record attendances of more than 2.6 million, made up of 1.326 million people at indoor events and estimated crowds of more than 1.285 million at outdoor attractions.

■ Senior management restructure completed and a new senior management team appointed.

■ Broadwalk Studio plans refined, completion date set for December 1998.

■ Increase of 24 percent in paid attendances to the audience development events presented by the Trust's *Bennelong* Program.



*New Year's Eve 1996*

**SYDNEY  
OPERA HOUSE  
TRUST  
CHARTER  
VISION  
STRATEGIC  
GOALS**

**VISION**

The Sydney Opera House - one of the great arts centres of the world, a uniquely significant cultural landmark.

**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 Trust 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.

Through its Act, the Trust is charged with;

The administration, care, control, management and maintenance of the building and site;

The management of the Sydney Opera House as a performing arts and conference centre;

The promotion of artistic taste and achievement in any branch of the musical, operatic, dramatic, terpsichorean, visual and auditory arts;

Scientific research into, and the encouragement of, new and improved forms of entertainment and methods of presentation.

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

**STRATEGIC GOALS  
FOR THE  
YEAR ENDED  
30 JUNE 1997**

Be a force for excellence in the cultural life of Australia through the presentation of the highest quality programming and as a showcase for the best of the performing arts in Australia.

Manage the Sydney Opera House as a centre of excellence in the provision of venues and services to the performing arts.

Promote the Sydney Opera House as an exciting and preferred venue for all sectors of the community, both domestic and international.

Conserve and maintain the integrity of the building as a unique cultural landmark.

Develop a workforce that is involved with and committed to Sydney Opera House objectives, and empowered to positively contribute to their achievement.

**STRATEGIC GOALS  
1997 - 2000**

Providing a leading force in cultural development.

Delivering first class venues and services for the performing arts.

Diversifying and delighting our customers.

Creating a leading, learning workplace.

Presenting an immaculate cultural landmark.

Achieving enterprise-wide improvements in performance and positioning.



SYDNEY  
OPERA HOUSE  
TRUST  
TRUSTEES



*Chair Joseph Skrzyński,  
centre front, and, clockwise,  
John Caldon, Robert Whyte,  
Dennis Watkins, John Della Bosca,  
Patricia Boggs and Diane Grady.  
Absent: Tim McFarlane,  
David Williamson.*



During the year ended 30 June 1997, David Hoare and Michael Walsh completed their appointments on 31 December 1996. John Della Bosca and Tim McFarlane were appointed to the Trust from 1 January 1997. John Pascoe resigned on 31 March 1997, and was replaced by John Caldon on 26 May 1997. Members of the Sydney Opera House Trust at 30 June 1997 were: **Joseph Skrzynski AM** Chair Appointed 1996 Joseph Skrzynski is managing director of the development capital investment funds manager Australian Mezzanine Investments Limited (AMIL), and a director of several portfolio companies in which AMIL has invested. He was founding director of the Australian Development Capital Association Limited and a member of the National Investment Council. He is deputy chairman of the Australia Council's Major Organisations Fund and, over the past 26 years, he has chaired the Australian Film, Television and Radio School, the Broadcast Council and the National Capital Planning Authority, and served on the boards of Sydney Dance Company, Belvoir Street Theatre: Company B, the Seymour Centre and Aboriginal Arts and Crafts Pty Ltd. From 1980 to 1984, he was chief executive and commissioner of the Australian Film Commission. **Patricia Boggs** Appointed 1996 A box office consultant since 1989, Patricia Boggs was general manager of Sydney's Theatre Royal between 1975 and 1989. From 1969 to 1975, she worked with Harry M. Miller on productions such as Jesus Christ Superstar, for which she was co-manager, and Hair, as treasurer. She is strongly committed to broadening and extending audiences for the performing arts. **John Caldon** Appointed 1997 John Caldon is the deputy managing director of Macquarie Bank Limited. He is also the managing director of Macquarie Corporate Finance and Macquarie Infrastructure Investment Management Limited. Before joining Macquarie 13 years ago, he was in the accounting profession for 16 years, five of them as a partner with Price Waterhouse in Sydney. Born in the UK, he has an MA from Cambridge University, where he studied classics. **John Della Bosca** Appointed 1997 John Della Bosca has been general secretary of the NSW branch of the Australian Labor Party since 1990. For five years before that, he was assistant general secretary after holding the position of State organiser. He is a member of the ALP National Executive, National International Committee and National Finance Committee. He is also managing director of 2HD Broadcasters Pty Ltd. Other interests include theatre, various sports, reading and bushwalking. **Dianne J. Grady** Appointed 1996 Diane Grady is a director of Lend Lease Corporation Limited, Woolworths Limited, Wattyl Limited and MLC Limited. She is also chairman of Lend Lease Australia Property Group, which includes Civil and Civic and Lend Lease Development. She was the first woman outside the USA to be elected to the partnership of McKinsey & Company, for whom she assisted clients in a variety of industries on strategic and organisational issues. Since leaving McKinsey in 1994, she has worked as an independent consultant in the areas of business strategy, marketing, people management and organisation design. Now an Australian citizen, she was born in Arizona and has an MBA from Harvard Business School, an MA in Chinese studies and an Honours degree in history. **Tim McFarlane** Appointed 1997 Tim McFarlane is managing director of The Really Useful Company, the Australian subsidiary of Andrew Lloyd Webber's Really Useful Group. He is also regional director, responsible for Asia, New Zealand and South Africa. From 1986 to 1994, he was general manager of the biennial Adelaide Festival and of the Adelaide Festival Centre, for which he co-produced musicals such as South Pacific and The King and I, which transferred to Broadway and won four Tony Awards in 1996. He was president of the Entertainment Industry Employers Association from 1991 to 1994 and now sits on the executive council. He is also on the national councils of Musica Viva and the Adelaide Festival. **Dennis Watkins** Appointed 1996 Writer, producer, director, broadcaster and actor, Dennis Watkins is commissioning editor, ABC TV comedy. He wrote the libretto for the opera about the Sydney Opera House, The Eighth Wonder, and musicals including Beach Blanket Tempest, Pearls Before Swine and Dingo Girl. He has produced Family Concerts for the Sydney Symphony Orchestra and was associate director of the Sydney Theatre Company in 1989 and 1990. He was the originating producer and director of Theatresports, and festival director of the Sydney Gay and Lesbian Mardi Gras before his current ABC appointment. **Robert Whyte** Appointed 1995 Robert Whyte is executive chairman and majority shareholder in the investment management group Audant Investments Pty Ltd with holdings in a diverse range of Australian companies and industries. **David Williamson AO** Appointed 1990 Award-winning playwright and screen writer, David Williamson was a founding member of the Australia Council and served on the Australia Council Theatre Board from 1982 to 1984. He was president of the Australian Writers Guild from 1979 to 1993, and of the Australian National Playwrights Conference in 1980 and 1981. From 1984 to 1990, he was on the board of the Sydney Theatre Company. In 1996, he celebrated 25 years of fulltime playwriting.

**Trust Committees, membership, attendances** Membership of committees, frequency of meetings and attendance figures for the year under review are set out below. The figure directly following the Trustee's name is the number of meetings attended and the figure in brackets after that indicates the number of possible attendances. The Trust met 10 times as the full Trust and once as the Trust Business Committee. Attendance figures were Joseph Skrzynski 10 (11), Patricia Boggs 10 (11), John Caldon 1 (2), John Della Bosca 5 (5), Diane Grady 10 (11), David Hoare 3 (6), Tim McFarlane 4 (5), John Pascoe 4 (7), Michael Walsh 4 (6), Dennis Watkins 11 (11), Robert Whyte 9 (15), David Williamson 2 (11). There were two meetings of the Trust Finance and Audit Committee with the following membership and attendance: Joseph Skrzynski 2 (2), Patricia Boggs 2 (2) and Tim McFarlane 1 (2). The Sydney Opera House Appeal Fund, whose membership is the same as the Trust, met three times with the following attendances: Joseph Skrzynski 3 (3), Patricia Boggs 3 (3), John Caldon 0 (0), John Della Bosca 1 (1), Diane Grady 3 (3), David Hoare 0 (2), Tim McFarlane 1 (1), John Pascoe 1 (3), Michael Walsh 1 (2), Dennis Watkins 3 (3), Robert Whyte 2 (3), David Williamson 1 (3). The Library Subcommittee met 3 times under the chairmanship of Phillip Wolanski. Its members were Jere Lynn Brown, Judy Coombes and Ann Harris-Thompson.





SYDNEY  
OPERA HOUSE  
TRUST  
REPORT FROM  
THE CHAIR

Over the past year, the Trustees have had the challenge and the opportunity to put together a new senior management team to lead the Sydney Opera House into the next stage of its development to the year 2000 and beyond.

Tim Jacobs, chief executive, was director of Arts Victoria. Kathie Massey, director of finance and management services, was the Victorian Arts Centre's assistant general manager - corporate resources. Barbara Tiernan, director of programming and commercial services, has had a 20-year career in arts management, most recently as director of Sydney's Glen Street Theatre. Edward Fardell, director of theatre services, was already on staff after working in performing arts production design and project management in the UK, Europe and Hong Kong.

The first task set for this new top management team has been to review the strategic objectives necessary to achieve the vision of the Sydney Opera House as one of the world's great centres for the performing arts - the activities within the building matching its global architectural status.

The Trustees believe they have a collective responsibility with management to agree on the vision, values and strategy for the Sydney Opera House and to ensure the organisation and resources are in place to deliver those objectives. They have worked closely with management to sign off the strategic and business plans discussed later in this report. This year, we welcomed three new Trustees: John Caldon, John Della Bosca and Tim McFarlane. We thank their predecessors David Hoare, who did significant extra duty on the audit committee, John Pascoe and Michael Walsh.

In this year of enormous change, we celebrated the achievements of Lloyd Martin, who retired after 24 years, 18 of them as general manager. We thank him for his contribution to the Sydney Opera House, and at the same time record the 26-year commitment of the longest-serving staff member, David Brown, head of public affairs, and the 16 years of senior management by Ian Stephens, director of heritage and property services, both of whom also retired in 1997.

The Trustees look forward to assisting the new management team in implementing the new strategic plans for the House and facilitating interaction with the key stakeholders, including the Government, presenters and patrons.



Joseph Skrzynski, *Chair*



SYDNEY  
OPERA HOUSE  
TRUST  
CHIEF  
EXECUTIVE'S  
REPORT

As chief executive appointed to lead the Sydney Opera House into the 21st century, the challenge is to take the most recognisable building in the world and turn it into one of the great arts centres.

Many exciting performances take place here, with more than a million attendances at indoor events annually. A similar number of people attend free events outdoors. This year, the crowds estimated at outdoor attractions were close to 1.3 million, a record figure.

We intend to place a much higher priority on expanding and extending our audiences by offering people more good reasons to come to the Sydney Opera House, and ensuring they enjoy their experience of the House when they visit.

At the start of a new era for the centre, the role of the Sydney Opera House Trust is shifting from a passive landlord role to active orchestration of the total experience for visitors and patrons.

We are expanding the range and variety of high quality arts programming by presenting new work and events which complement the performances staged by the major presenters. We will build stronger partnerships with them, based on our commonality of purpose. We will also work closely with other creative producers, undertaking joint ventures.

Visitors and patrons expect to have a memorable experience and an exemplary standard of customer service. They deserve wider choices in quality retailing, tourism services, wiring and dining. In terms of amenity, service, polish and smooth assurance, the building should feel and function like a six-star hotel.

Another goal is that the Sydney Opera House be recognised as a place where the best people work and the place to go to find innovative, high performing staff that set the standards for the industry. To become a great arts centre, the Sydney Opera House will need to generate a dynamic, contemporary workplace culture, attuned to our core goals and values.

Presentation of the building and site to meet the highest standards will conserve its character, quality and significance as the international image of Sydney, and the hub of the Bennelong Point precinct.

We are developing a 10-year masterplan for the House and its Bennelong Point precinct that will address shortcomings in public access and amenity, as well as expanding the range and flexibility of performance and public spaces.

It is an exciting time of major "generational" change that will take the Sydney Opera House, its patrons and its visitors into a new era of enjoyment of this great cultural landmark.




Tim Jacobs, *Chief Executive*





SYDNEY  
OPERA HOUSE  
TRUST  
THE YEAR  
IN REVIEW



*Kelly's Republic*

Joint presentations with the 1997 Sydney Festival, inside and outside the building, added to the audience numbers and diversity of events presented by the Sydney Opera House Trust, individually or as a shared venture.

Huge audiences crammed on to the monumental steps enjoyed the spectacle of Kelly's Republic, commissioned for the occasion, on the forecourt. From France, the company Royal de Luxe in *Le Peplum* fanned atmospheric aromas over the crowd, fought mock battles and bathed one of its performers in milk in its live parody of an epic in the style of a C.B. de Mille film.

In the Concert Hall, popular English soprano Lesley Garrett gave a recital, Dance Brazil got the adrenalin going and the audience on its feet, and the Gypsies presented a fascinating program of music from Europe, the Middle East and India.

In the Playhouse, the Rishile Gumboot Dancers from South Africa played to capacity houses, and Denise Stoklos gave engrossing, idiosyncratic, tragi-comic solo performances built on the themes of history's persecuted Mary Stuart and the traumas of being housebound in the 20th century.

Co-presentations with other organisations included the Crowded House farewell concert on the forecourt. It was attended by an estimated 150,000 people, and televised in Australia and overseas.

In March 1997, Roger Woodward dedicated his all-Chopin recital to the retiring general manager, Lloyd Martin. In May, the James Morrison Big Band, featuring Don Burrows, Grace Knight and Darren Paul, proved its audience appeal by selling more tickets than its predecessor in 1995, despite higher prices.

Last Night of the Proms proved to be a great success again in two presentations, October 1996 and June 1997, with performers including Dennis Olsen, John Germain, Margaret Christensen, Robert Allman, organist Peter Kneeshaw and the Sydney Opera House Orchestra conducted by William Reid.

The 1996 Festival of Cultures was built around a large program of free outdoor performances, and the chance to sample food from many countries. Unfortunately the weather intervened, with heavy rain closing down Saturday's activities from early afternoon, including the free world music concert headlined by Yothu Yindi.

Storms on Sunday afternoon brought down cables in nearby Macquarie Street, now the only vehicular entrance to the Sydney Opera House, and virtually isolated the building for four hours. The audience that night at the Concert Hall performance, traditionally dependent on door sales, was consequently not as large as usual.

The Sydney Opera House Orchestra, established in 1987 to meet the needs of the Trust's many presentations, has been increasingly busy outside these commitments. Over the past 12 months, it also performed at the Cassegrain Winery Discovery Concert with pianist David Helfgott and conductor Tommy Tycho, at the Sydney Town Hall in two performances of Manuel de Falla's *La Vida Breve*, at the Capitol Theatre for a touring American production of *Porgy and Bess*, and in the Music Cares for Cancer concert conducted by Richard Bonyngue.

The final Mostly Mozart festival, directed by Dene Olding, was one of the Trust events involving the Sydney Opera House Orchestra, along with a variety of other artists including Ian Munro, Tamara Anna Cislowska, Irina Morozova, Julian Smiles, Stephanie McCallum, Jane Edwards, Max McBride, Rainer Moog and Young-Chang Cho.

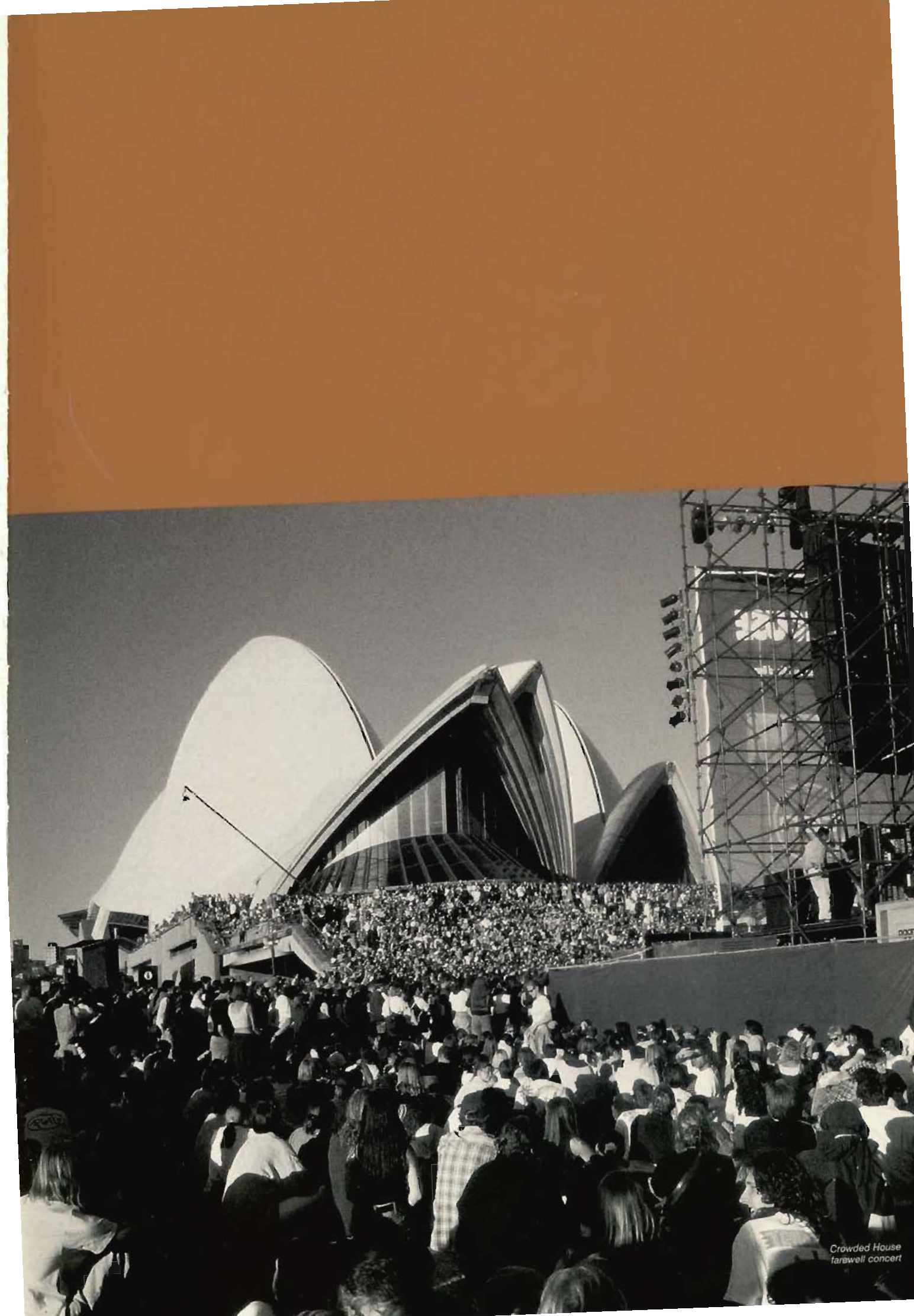
There was also Christmas at the Opera House, this year drawing its pantomime theme from *Treasure Island*, the New Year's Eve Gala, New Year's Day concert and J.S. Bach's *St Matthew Passion*.

The Trust was involved again in presenting the finals of the Australian Singing Competition and a series with the Macquarie Trio, the Nescafe Gold Blend Coffee with the Classics concerts, free Sunday outdoor entertainment and the Tarpeian markets of arts and crafts.

The forecourt was the pivotal site for the 1996 International Triathlon, as well as community events such as national day celebrations, the 1997 Royal Easter Show media launch with sheep and cattle grazing on temporary turf, launches of the Red Cross doorknock appeal, the International Womensport Festival and Seniors Week, and World Animal Day.

**Goal/ Be a force for excellence in the cultural life of Australia through the presentation of the highest quality programming and as a showcase for the best of the performing arts in Australia**





*Crowded House  
farewell concert*



**Events 1996/97**

Inside the Sydney Opera House .....	2,137
Outside the Sydney Opera House .....	126
<b>Total .....</b>	<b>2,263</b>



**Events 1995/96**

Inside the Sydney Opera House .....	2,077
Outside the Sydney Opera House .....	127
<b>Total .....</b>	<b>2,204</b>



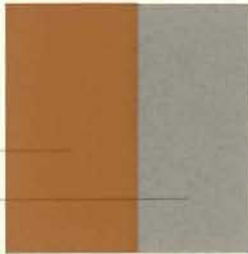
**Attendances 1996/97**

Inside the Sydney Opera House .....	1,326,009
Outside the Sydney Opera House .....	1,285,753
<b>Total .....</b>	<b>2,611,762</b>



**Attendances 1995/96**

Inside the Sydney Opera House .....	1,322,414
Outside the Sydney Opera House .....	1,130,750
<b>Total .....</b>	<b>2,453,164</b>



*Don Burrows*



*Musician from The Gypsies*

## Audience Development

The Bennelong Program, spearhead of the Trust's audience development activities, increased its number of paid attendances by 24 percent, from 30,782 to 40,539. This followed a 13 percent increase the previous year.

The number of events rose by eight percent, from 163 to 176. They ranged from 100 percent capacity attractions like the Babies Proms and Early Childhood Workshops to more adventurous projects such as Inside the Rehearsal and the community contributions of signed performances and workshops for people with impaired vision.

Postman Pat, a live musical staging of the ABC TV series, was the most popular of the year's special productions, though there were enthusiastic responses to The Dream for Kids, an introduction to Shakespeare for 10-year-olds upwards through a one-hour adaptation of A Midsummer Night's Dream.

New collaborations with the major presenters produced variations on behind-the-scenes events. Sydney Symphony Orchestra, Opera Australia and Sydney Theatre Company opened their rehearsals to allow 40 children - the maximum - a chance to take part in A Day in the Life of the Sydney Opera House, which also included a tour of the building with a background of its history and architectural features.

Sydney Dance Company devised a new program, Insights in Dance, for secondary school audiences to demonstrate the diverse creative and practical aspects of staging dance. The Australian Ballet attracted large audiences for its established Introduction to the Ballet and Art of the Ballerina. The desire to involve more teenagers in Bennelong Program events led to the presentation of the Perth Theatre Company's production of Lockie Leonard, Human Torpedo adapted from the novel by one of Australia's leading writers, Tim Winton, and a hit in the 1995 Perth Festival. Unfortunately the Sydney timing proved to be bad for audience numbers overall in the 16 performances: during the school term they came in crowds and enjoyed it, but as the holidays took over they stayed away, resulting in an attendance rate of 56 percent.

In contrast, Grasshopper's Journey for younger audiences had 100 percent attendances in its 18 performances. Jabegulli, also for young children, achieved 98 percent over 20 performances with its Dreamtime stories featuring Pauline McLeod and Koories in Theatre. Jabegulli also represents the Trust's acknowledgement of Recommendation 56 by the Royal Commission into Aboriginal Deaths in Custody that many Aboriginal people wish to record and make known aspects of their history, traditions and contemporary culture.

Proms for Families took advantage of the stalls seats being removed from the Concert Hall for Last Night of the Proms to use the venue as a relaxed promenade space for families to enjoy musical favourites in a picnic atmosphere with the chance to dance along to the music. It was a sold-out success.

Babies Proms are not standing still despite their continuing popularity. The repertoire is being developed and a segment has been introduced showing how to make instruments at home by recycling boxes, plastic bottles and so on. The Sydney Opera House Babies Proms were featured on Channel 7's Saturday Disney during the year.



Pauline McLeod  
with Les Daniels  
in Jabegulli



## Major Presenters' Events

Opera Australia - the entity formed by the merger of the Australian Opera and the Victoria State Opera - has a hit on its hands with its new, youthful production of *Madama Butterfly* starring Cheryl Barker. Barrie Kosky's latest production, *The Flying Dutchman*, made a bold impact, and its soprano star Elizabeth Whitehouse won the best operatic performance, given by the Sydney Opera House Trust, in the 1997 Mo Awards.

The Australian Ballet's 1996 season, Maina Gielgud's last as artistic director, had an exciting all-Australian triple bill of *The Deep End* by Meryl Tankard, Stephen Page's *Alchemy* and *Red Earth* by Stanton Welch. Graeme Murphy choreographed a new work for Sydney Dance Company, *Free Radicals*, in which dancers and musicians shared the stage and the action.

Sydney Symphony Orchestra's varied series of concerts brought Australian expatriate Simone Young to the podium as a guest conductor, and world-renowned soprano Alessandra Marc to the Australian concert platform in concert performances of *Die Walkure* - sharing the honours with Australians Elizabeth Connell, Bernadette Cullen and John Wegner - and in the *Verdi Requiem* with the Sydney Philharmonia Choir. Edo de Waart conducted these two major presentations.

A new production of *Tartuffe* by Barrie Kosky attracted widespread acclaim in a year for Sydney Theatre Company that included a new play by Louis Nowra, *The Incorruptible*, and a renovated play by David Williamson, *Third World Blues*. Ensemble Theatre returned to the Playhouse with *Death of a Salesman*, starring Max Cullen.

Musica Viva's guests included the Australian percussion ensemble Synergy and the American Ying Quartet with French pianist Philippe Cassard. Among the Australian Chamber Orchestra's varied soloists were soprano Deborah Riedel and guitarist Slava Grigoryan.

David Helfgott, subject of the film *Shine*, has won so many new fans that his Concert Hall recital sold out well before it was scheduled and was extended to four dates. Only Greek singer George Dalaras could compete with such popular adulation.

## Goal Manage the Sydney Opera House as a centre of excellence in the provision of venues and services to the performing arts

Seasons of opera, music, dance and theatre works were given by the major presenters, with the Trust and commercial entrepreneurs extending the variety. There were 60 more events indoors, a 2.88 percent increase, and the accompanying attendances rose by 3,595. The crowds at free events outdoors were unprecedented: more than 1.285 million people were estimated to have been to outdoor events, making a record total, indoor and outdoor, of more than 2.6 million.

The number of tickets sold through the House box office - as distinct from presenters' outlets - was 533,475. While this was 0.9 percent fewer than the record 538,517 of the previous year, it was five percent higher than the year before that.

Yet, while the quantity of tickets sold remains high, the value of these sales has dropped much lower in comparison, suggesting that price has become an even more important factor to potential customers. Down by more than \$1 million, or six percent, the value of tickets sold in the past 12 months was \$15,296,453.

The greater use of venues is reflected in the rise of 1.7 percent on rental revenue and 13.6 percent on recoveries related to performances, excluding internal cost recoveries.



Cheryl Barker as Madame Butterfly



### Venue Improvements

The most immediate of the range of major venue improvements planned for the Sydney Opera House is the development of the Broadwalk Studio as a versatile performance space. Plans have been refined over the past 12 months, raising the studio height to three levels rather than two but still allowing for the provision of an anteroom and facilities for artists appearing in the Concert Hall. December 1998 has been set as the completion date.

In the year under review, the installation of a new control system for the stage and flying machinery was completed in the Drama Theatre and begun in the Opera Theatre. The sound control room in the Playhouse was moved to a larger space. A portable lighting console was purchased, enabling the operator to sit with the designer and director during lighting plotting sessions.



*Jaek Kurian, left,  
Melita Juricic and  
Paul Blackwell in Tartuffe*



*Free Radicals*





Max Cullen in  
*Death of a Salesman*



Synergy -  
Michael Askill, left,  
Ian Cleworth,  
Rebecca Lagos  
and Colin Piper

### **Management Structure**

Appointments were made to three positions in the new top management structure: director of theatre services, director of finance and management services and director of programming and commercial services. The director of property and facilities services will be appointed shortly.

This management framework of four directors responsible to the chief executive has been established to provide the most effective realisation of the Trust's objectives. These include the provision of state-of-the-art venues and theatre services; adding value to all events with well trained, committed staff delivering a first rate service; offering venue management practices which attract professional acclaim, give value for money and optimise utilisation aligned to corporate goals.

New strategic and business plans were established towards the end of the year under review to ensure that the Sydney Opera House enters the 21st century with an ambitious, forward looking corporate agenda.

### **Systems Improvements**

The main focus in improving communications technology this year has been research and testing in preparation for an upgrade of computer software throughout the Sydney Opera House. Starting early in the new financial year, this will involve the replacement of 80 computers, upgrading from Windows 3.1 to '95, changing from Lotus to Microsoft Office '97 and training 230 people in as many as four different software applications.

An implementation planning study is under way for upgrading from the present Event Management System to the new Windows-based, Client-Server version. The Event Business Management System offers significantly improved functionality, improved usability and the ability to interface with other House systems, thus streamlining processes and reducing duplication.





Steven Heathcote in *Alchemy*

**Goal Promote the Sydney Opera House as an exciting and preferred venue for all sectors of the community, both domestic and international**

The Australian tourism industry experienced falling numbers of tourists and changing spending patterns in their activities this year. In response, the Sydney Opera House visitor services department initiated a fulltime sales position to develop new services and marketing initiatives that will enable it to better adjust to the seasonal fluctuations.

While it will take up to two years for the full flow-on of this sales initiative to take effect, there was a small rise in the number of people taking general tours from 180,173 to 184,458. This did not, however, compensate for the loss of business from a leading inbound touring operator, resulting in a drop in main hall tour packages from 153,377 to 108,530.

A more diverse sales base and a greater variety of tours are being introduced. Lecture tours began this year, combining a tour of the building with a lecture from a speaker who has strong links with the building and an intimate knowledge of its history and architecture.

Active promotion of guided tours this year has resulted in new business from 25 additional inbound tour operators. Attendance at local tourism events such as the Australian Tourism Exchange has been extended overseas to Manila, where the Travel Australia Business Show was a major attraction for the Asian industry.

Special attention is being paid to client liaison and feedback from visitors. It has been noted that many of the Asian visitors have moved on from tours to become involved in the life of the building - to attend performances in line with the increasingly important trend towards cultural tourism.

Cultural tourism packages are offered in various combinations of performance tickets, tours, dinners and champagne. This year, 13,694 of these packages were sold.

*Hilary Frothing Clinton  
at the Sydney Opera House  
with Ralph Bolt,  
SOA programming*



*President Clinton  
with John Dummer, left,  
and Jim Samson  
SOA security*





### **Access**

The Sydney Opera House access strategy was reviewed this year in the process of improving access to the site and services. An access audit of public spaces, presenter and employee areas, including services, was conducted with the assistance of Access Australia.

Research to identify standards and best practice was undertaken to enable the measurement of improvements, performance and success. The revised access plan will be finalised early in the new financial year.

Access and disability awareness training was conducted for executive and department management and for frontline staff in the front-of-house and visitor services areas. The bi-monthly diary was reviewed to improve information for people with disabilities.

### **Market Research**

The Sydney Opera House market segmentation and positioning study, completed in December 1996, provided valuable information as a benchmark from which continuous tracking market research will be conducted quarterly to monitor visitor and patron satisfaction. It will provide responses to the effectiveness of new products and services as well as feedback on existing amenities, services and product.

One of the major findings of the study was that the iconic status of the Sydney Opera House was much stronger than public recognition of the cultural role of the House as a performing arts centre. It was found that attendances at performances in the Sydney Opera House are dominated by a small percentage of the population, and that 43 percent of the Sydney population were predisposed to attending performing arts but had barriers about going to the Sydney Opera House, perceived and real.

This research will play an important role as the House develops strategies to increase understanding and maximise market opportunities. These will help make the Sydney Opera House more accessible and appealing to larger sections of the community in the ways the Trust extends its programming range and choice of activities.

### **Sponsorship**

Sponsorship will continue to play an important part in the development of Sydney Opera House activities, and the Trust is grateful for the support given by a variety of organisations.

Over the past year, principal sponsors were Lexus, The Sydney Morning Herald and Digital. Major event sponsors were NSW Lotteries, Reader's Digest, UKTV and Tooheys. Corporate sponsors were 1170 2CH, Mockridge Bulmer Printing, NEC, Nescafe Gold Blend, Sydney's Child, Renaissance Sydney Hotel and XTRA! A Publication of Capital Q.

### **Catering**

Catering services at the House are provided by Gardner Merchant Australia, under contract to the Sydney Opera House Trust. This year, the redesign of Sydney Opera House restaurants and catering outlets was completed with renovations to the Harbour restaurant and the replacement of its takeaway section with a private dining room.

The Bennelong is maintaining its reputation as one of Sydney's top restaurants. The Concourse, Cafe Mozart, bars and functions have done well, and the refurbished espresso bar has been even more popular than anticipated. Overall trading results from catering and related functions saw the Trust's share from the partnership with Gardner Merchant Australia contribute \$1.229 million, a slight drop on last year's result.

In October 1996, the largest catered event in the history of the Sydney Opera House took place under transparent roofed marquees in the forecourt when nearly 3,000 people on an incentive tour sat down to a candlelit dinner on a perfect evening after enjoying champagne and the sunset on the western broadwalk. They also saw performances in the Concert Hall and Opera Theatre.

*Michael Jackson  
at the Sydney Opera House*



### **Library Services**

Changes in the strategic priorities of the Trust, together with financial and logistical limitations on operating a fully fledged library service, led to the decision to close the Dennis Wolanski Library in October 1996 after 23 years of operation.

The focus will now be on strategically important research projects and the holding of specific Sydney Opera House archival material. The broader performing arts public library role has been transferred to other libraries, principally the University of NSW library and the State Library of NSW.

The transfer of materials not directly related to the Sydney Opera House has been carefully managed with the aim of ensuring that they are placed in the most appropriate collections. The holdings will continue to be accessible to the public, and serviced by professional librarians.

Over the years, the library at the Sydney Opera House has received very generous support from Dennis and Phillip Wolanski, and additional assistance for particular projects from the Ladies Committee of the Sydney Opera House Appeal Fund and other donors.

These contributions, along with the work of the Library Subcommittee and the library volunteers, have been invaluable in establishing and maintaining the collection. This generosity is gratefully acknowledged by the Trust.

In a related project, the Sydney Opera House participated as a member of a consortium with the National Institute of Dramatic Art, Opera Australia, the Australian Ballet and the University of Wollongong in the production of the Opening Night CD ROM. This is an introduction to the making of plays, opera and dance, the work of Australian performing arts companies and the history of their artforms in this country. It was funded by the Federal Government's Australia on CD program. The Opening Night CD ROM will be distributed to all schools in Australia.





David Helfgott

In addition to the major work on the Broadwalk Studio, a variety of conservation and maintenance projects have been undertaken.

After extensive preliminary testing, work will commence shortly on replacing the edge tiles of the sails. The tenderer is to be called early in the new financial year, with work taking 18 months to complete.

The major hoods over entrances to the building have been strengthened, and a risk analysis prepared on all external cladding. Options have been investigated to solve problems with the access road, as the current paving surface of granite setts loosens under pressure of traffic.

Refurbishment of the internal moulded plywood wall and ceiling panels was completed this year. The Concert Hall ceiling support system was strengthened to provide greater flexibility for performance equipment. Improved communications systems for the stage manager's desk in each major performing venue were almost completed.

Refrigeration equipment has been converted to CFC-free refrigerants, with the exception of the main airconditioning plant which will be done with the replacement of the chillers in the new financial year. The program of removing all identifiable asbestos dust has been completed.

#### **Conservation and Heritage Protection**

Early in 1996, the Trust established a Conservation Council to provide advice on conservation and heritage protection issues. In the past 12 months, the council held five meetings.

Topics discussed included proposed physical changes to the building and the need to harmonise with the aesthetics and heritage values of the building. Amongst them were the Broadwalk Studio and western foyer developments, ideas to improve disabled and general access, lighting enhancement in the building's public areas and refurbishment of the access road pavement.

Regrettably, the Federal Government decided not to proceed with the World Heritage listing application for the Sydney Opera House, following the submission of a proposal which was prepared over three years by Australian and international experts.

**Goal/ Conserve and maintain the integrity of the building as a unique cultural landmark**





**Goal** Develop a workforce that is involved with and committed to Sydney Opera House objectives, and empowered to positively contribute to their achievement

The first consolidated enterprise agreement for Sydney Opera House staff was signed on 20 December 1996 and ratified by the Australian Industrial Relations Committee 10 days later. It replaces the previous award provisions and introduces more flexibility into the workplace arrangements, bringing closer alignment to entertainment industry standards.

The Trust continues to review work practices and redesign jobs to meet its business goals. Extensive staff retraining is being undertaken to meet the requirements of a workforce shaped to deliver the strategic and business plans.

During negotiations on the enterprise agreement, industrial action by staff caused delays to the start of some performances. It also resulted in the cancellation of three performances on one day, 17 September 1996.

#### **Equal Employment Opportunity**

A review of recruitment processes resulted in a recruitment training package which supports and reinforces the principles of EEO in the selection process.

Opportunities for professional development programs have been improved. Four women and two men were accepted for the public sector management program.

Key elements of the action plan resulting from the previous year's employee satisfaction survey have been incorporated in the more pro-active approach to diversity and equity that has shaped EEO objectives for the next 12 months. These are relaunching the EEO strategy, reviewing grievance procedures and taking a stronger role in attracting Aboriginal employees. EEO statistics for the year under review are included in the appendices.

#### **Health and Safety**

This has been the first year of grouping the fire prevention officers, safety coordinator and the occupational health unit into a single occupational health and safety department. A pilot strategic plan has been prepared, focussing on the integration of occupational health and safety into each department.

There was a 35 percent reduction in the number of workers' compensation claims, falling from 70 to 50.

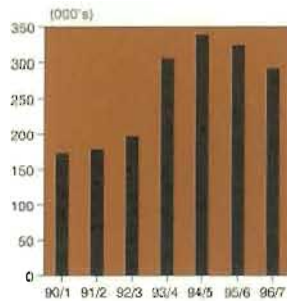
During the past 12 months, the occupational health unit treated 4,814 people. Of these, 55 percent were Sydney Opera House employees and 45 percent were patrons, contractors or presenters' staff.



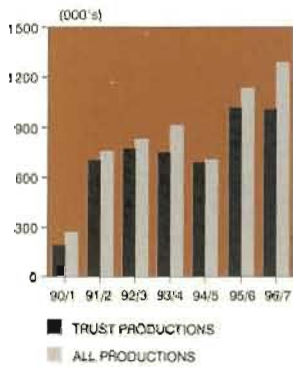
*Festival of Cultures*



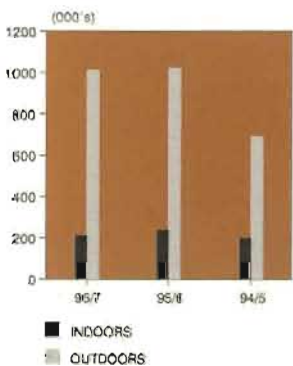
**Guided Tours Numbers**



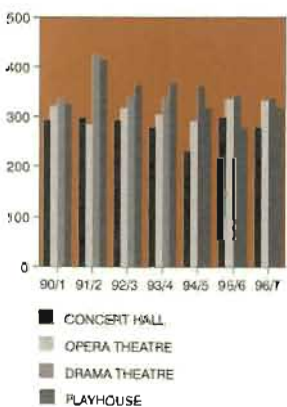
**Outdoor Events Attendances**



**Attendances Trust Events**



**Number of Performances**



**MANAGEMENT TARGETS AND ACHIEVEMENTS 1996/97**

**Targets 1996/97**

**Achievements**

Ninety percent use of four major performance venues.

Achieved.

Rentals income above \$4 million.

Income of \$4.192 million.

Fifteen percent increase in audience development attendances.

Increase of 24 percent in paid attendances.

Guided tours sales of 350,000 and revenue of \$2.5 million.

Sales of 292,988 and \$2.191 million revenue.

Catering revenue of \$1.3 million and establishment of key performance indicators for catering service quality.

Revenue of \$1.229 million and key performance indicators established.

Retail, merchandising and licensing revenue above \$1 million.

Revenue of \$846,896.

Introduce revised programming criteria and standards to ensure Sydney Opera House Trust presents programs of the highest quality.

Revision commenced.

Review hiring policies and practices to ensure the Sydney Opera House is accessible to a wide cross-section of the community, and further develop a base of market data that provides a profile of actual and potential customers and their expectations.

Review begun, first stage of market research completed and continuous tracking market research project under way.

Gain ISO 9000 certification for building maintenance and establish a meaningful set of performance indicators for the maintenance and standards of each venue.

Certification target being reviewed and performance indicators well advanced.

Develop and implement a strategy consistent with stakeholder requirements to maximise the Trust contribution to the Olympic Games and preceding cultural festivals.

Development initiated.

Implement activity based costing to enhance the effective management of resources.

Implementation delayed as structural changes take effect.

Finalise management restructure and implement job restructuring reclassification to better align organisation structure and resources with strategic objectives.

Senior management structure finalised and significant advances made in job restructuring.



**SUMMARY OF  
KEY MANAGEMENT  
TARGETS AND  
PERFORMANCE  
INDICATORS  
FOR THE YEAR ENDING  
30 JUNE 1998**

The Sydney Opera House Business Plan 1997-98 identifies key projects and priority outcomes for the year ending 30 June 1998. It outlines goals, strategies and targets with indicators of success. Main targets identified and their performance measures are:

- Programming mix improvements that deliver increased public acclaim (survey results), increased venue utilisation (up 5 percent), capacity (up 5 percent) and yield (up 5 percent).
- Improved efficiency and standard of theatre services (rate of progress of cost reduction towards full cost recovery from theatre services within two years).
- Increasing market size (with combined audiences and visitor attendances up by 250,000) and market spread (demographic balance against target profile).
- Major improvement in customer focus (measured as satisfaction of visitors and major business partners through the annual satisfaction survey and Australian Quality Council benchmark indicators).
- Improved satisfaction of staff (measured against 1996 benchmarks for communication, commitment, leadership, morale and climate with all measures scoring +5 on the employment satisfaction survey index and showing 15 percent per annum improvement in each annual survey).
- Quality delivery of facility improvement projects (projects delivered to time, to cost, to specification and to stakeholder satisfaction, number and percent, rate of increase).
- Improved standards of site presentation (rate of improvement in standard and cost efficiency referenced to comparable sites, benchmarks for presentation, safety, security and functionality).
- Improved financial performance (rate of increase in earned income and of cost reductions by business activity and against forward financial estimates).
- Improved profile, perception and endorsement of Sydney Opera House performance (survey results, qualitative feedback).
- Increased civic, corporate and public support (supporter group established and corporate sponsorship increased by 20 percent).





Denise Stokios

**EVENTS** The Sydney Opera House Trust has a dual role in its goal to be a force for excellence in Australia's cultural life. In addition to operating the venues for the presenters and their patrons, the Trust has an entrepreneurial role, staging events that complement those of the presenters as an individual venture or in association with other organisations, including partners in the Confederation of Australasian Performing Arts Presenters.

This list gives an indication of the range of events and artists featured at the Sydney Opera House during the year under review, in which the Trust's contribution included a diverse selection of high profile events as co-presenter with the Sydney Festival. A statistical chart of events and attendances follows.



**SYDNEY  
OPERA HOUSE  
TRUST  
EVENTS  
INCLUDING  
CO-PRESENTATIONS**

**Amagasaki Municipal Choir.**

**Australian Chamber Orchestra**, a Trust co-presentation.

**Australian Singing Competition**, a Trust co-presentation.

**Bennelong Program**: Art of the Ballerina and Introduction to the Ballet, presented with the Australian Ballet; Babies Proms and Primary Proms, introducing children to classical music; The Dream for Kids, a child's introduction to Shakespeare; Early Childhood Workshops, developing an appreciation of the arts in young children; Grasshopper's Journey by REM Theatre; Inside the Rehearsal, a theatrical reconstruction of producing a play; Jabegulli, featuring Pauline McLeod and Koories in Theatre; Lockie Leonard, Human Torpedo, adapted by Paige Gibbs from Tim Winton's novel for this Perth Theatre Company production; Postman Pat, a TV favourite takes to the stage.

**Christmas at the Opera House** - Treasure Island, directed by Stuart Maunder with musical direction by Matthew Pery and a cast headed by Rod Ansell, Tracey Case, Rob Hatherley, Ben Jones, Rodney Samuel and Glenn Turner.

**Coffee with the Classics**, including the Palm Court Orchestra, the Renaissance Players, guitarist Terry Pazmino, the World of Operetta with Andrew Greene.

**Crowded House**, farewell concert, a Trust co-presentation.

**Dance Brazil**, folkloric dance in the Afro-Brazilian style, with the Sydney Festival.

**Denise Stoklos**, in solo theatre presentations of Mary Stuart and Casa, with the Sydney Festival.

**Festival of Cultures** 1996 Showcase Performance, featuring the diverse cultures in Australian contemporary society, and Latin American Fiesta, a dance event for everyone, plus free outdoor attractions.

**The Gypsies**, a program by gypsy musicians and dancers from India, the Middle East and Europe, with the Sydney Festival.

**Influx**, giant flying sculptures, with the Sydney Festival.

**Kelly's Republic**, a fresh interpretation of the Ned Kelly legend commissioned by the Sydney Festival.

**Last Night of the Proms**, with the Sydney Opera House Orchestra conducted by William Reid and featuring Dennis Olsen, Robert Allman, John Germain, Marisa Mariani, Wendy de Beyer, Grant Higgins, Margaret Christensen and organist Peter Kneeshaw.

**Lesley Garrett**, popular British soprano, with the Sydney Festival.

**Macquarie Trio**, a leading Sydney chamber music ensemble.

**Mostly Mozart**, a festival built around music by Mozart with events ranging from a busking competition to formal Concert Hall programs, directed by Dene Olding. The 1997 festival featured performances by Christopher Bell, Tamara Anna Cislowska, Michael Kieran Harvey, Max McBride, Stephanie McCallum, Rainer Moog, Irina Morozova, Ronan Ohora, Julian Smiles, Young-Chang Cho, the Australia Ensemble, the Goldner Quartet, the Sydney Opera House Orchestra and the Sydney Philharmonia Motet Choir conducted by Antony Walker, a jazz concert by the Paul Grabowsky Trio and Mozart for Minis.

**New Year's Eve Gala**, directed by Stuart Maunder with Gillian Sullivan, Michael Raymond Martin, Terence den Dulk and the Sydney Opera House Orchestra conducted by Andrew Greene. A New Year's Day Concert in the afternoon of the following day carries through the Viennese theme on a smaller scale.

**Outdoor entertainment**, free events every Sunday.

**Le Peplum**, an epic extravaganza by the French company Royal de Luxe, with the Sydney Festival.

**Proms for Families**, featuring popular classics in a picnic atmosphere in the Concert Hall with the stalls seats removed to provide a promenade area.

**Rishile Gumboot Dancers**, from South Africa, with the Sydney Festival.

**Roger Woodward**, in an all-Chopin recital.

**St Matthew Passion**, conducted by Antony Walker with soloists including Jennifer Bates, Elizabeth Campbell, Gregory Massingham and Grant Dickson, the Sydney Opera House Orchestra and the Sydney Philharmonia Motet Choir.

**Tarpeian Markets**, quality arts and crafts, every Sunday.



*Grasshopper's Journey*



*Dance Brazil*

**Principal Sponsors**



**Major Event Sponsors**

NSW Lotteries  
Reader's Digest  
UKTV  
Tooheys

**Corporate Sponsors**

1170 2CH  
Mockridge Bulmer Printing  
NEC  
Nescafe Gold Blend  
Sydney's Child  
Renaissance Sydney Hotel  
XTRA! A Publication of Capital Q



# MAJOR PRESENTERS

## **Sydney Symphony Orchestra**

*Chief Conductor and Artistic Director*

Edo de Waart

*Guest Conductors*

Marin Alsop, Andreas Delfs, Mark Elder, Claus Peter Flor, Vernon Handley, Neeme Jarvi, David Loebel, Lorin Maazel, Hermann Michael, Tadaaki Otaka, Libor Pesek, Lu Jia, Donald Runnicles, Christopher Seaman, Sir William Southgate, Leif Sundstrup, Yuri Temirkanov, Lyn Williams, Simone Young.

*Guest Artists*

Elizabeth Campbell, Vinson Cole, Peter Coleman-Wright, Elizabeth Connell, Edward Cook, Imogen Cooper, Bernadette Cullen, Nikolai Demidenko, Lawrence Dobell, Diana Doherty, Alison Eddington, Nicola Ferner-Waite, Clare Gormley, Hakan Hagegard, Lisa Harper-Brown, Lynn Harrell, Rosamund Illing, Ralph Kirshbaum, Sergei Koptchak, Stephen Kovacevich, Cho-Liang Lin, Emma Lysons, Lucy MacFarlane, Alessandra Marc, Helen Medlyn, Sabine Meyer, Richard Miller, Raphael Oleg, Enrico Pace, Jon Kimura Parker, Liwei Qin, Pascal Roge, Andrea Silvestrelli, Synergy, Kyoko Takezawa, Dubravka Tomsic, Lars Vogt, Penelope Walker, John Wegner, Anne Wilkens.

## **Opera Australia**

Albert Herring, Ariadne on Naxos, La Boheme, La Clemenza di Tito, Daughter of the Regiment, Don Giovanni, Falstaff, Fledermaus, The Flying Dutchman, Gala 40th Anniversary Concert, The Italian Girl in Algiers, Lucia di Lammermoor, Lucrezia Borgia, Madama Butterfly, The Magic Flute, Otello, The Tales of Hoffmann, La Traviata, Il Trovatore.

## **Australian Ballet**

Alchemy, Apollo, Cinderella, The Deep End, In the Upper Room, Red Earth, Sinfonietta, Stepping Stones, La Sylphide.

## **Sydney Theatre Company**

Broken Glass, The Comedy of Errors, The Incorruptible, The Life of Galileo, Tartuffe, Third World Blues, Who's Afraid of Virginia Woolf?

## **Sydney Dance Company**

Berlin, Free Radicals

## **Musica Viva**

Canberra Wind Soloists, Choir of St John's College Cambridge, The Harp Consort, Menuhin Festival Piano Quartet, Prazac Quartet, Schubertiade with Maureen Jones, Suzanne Johnston, John Harding, Kirsten Williams, Esther van Stralen, Nathan Waks and David Pereira, A Summer Evening with Bernarda Fink, Ewan Llewellyn-Jones, Kirsten Williams and Nathan Waks, Synergy, Yang Quartet with Philippe Cassard.

## **Australian Chamber Orchestra**

*Director*

Richard Tognetti

*Guest conductors/directors*

Thierry Fischer, Stephanie Gonley, Anthony Halstead, Simon Hasley, Anders Ohrwall.

*Soloists*

Richard Alexander, Gary Bennett, Jane Edwards, Sirova Grigoryan, Steven Isserlis, Christopher Josey, Ruth Killius, Deborah Riedel, Richard Tognetti, Maria Zadori, Thomas Zehetmair.

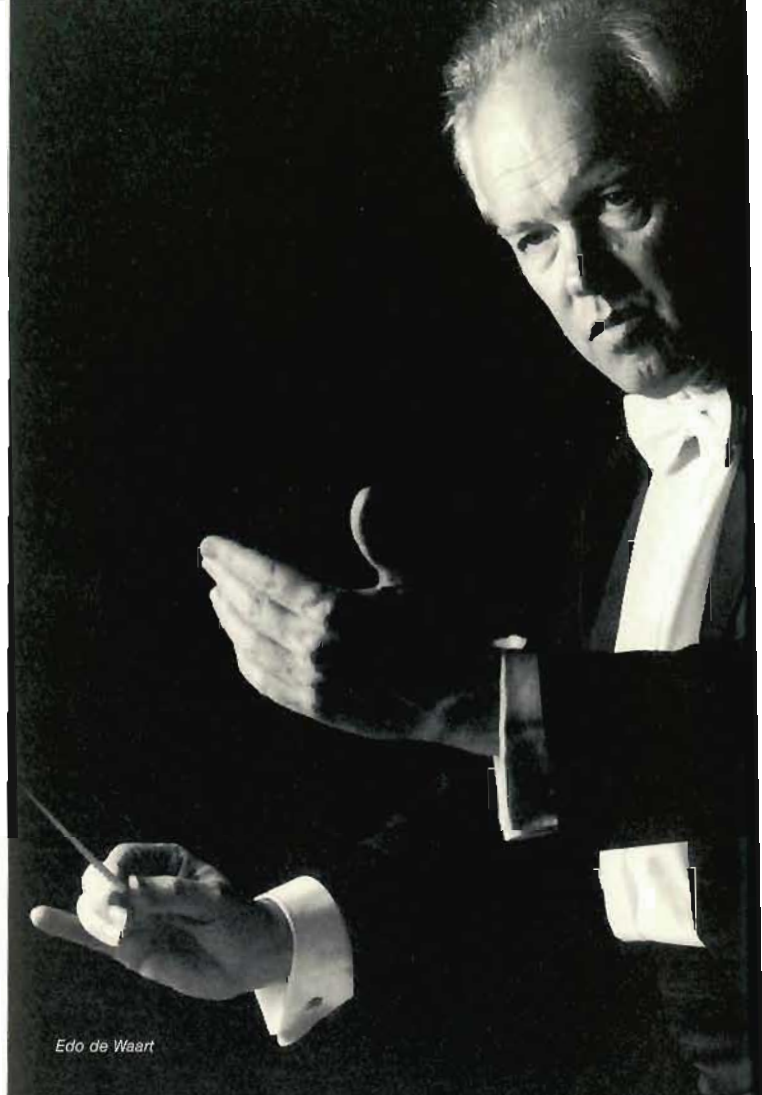
## **Sydney Philharmonia Choirs**

*Conductor*

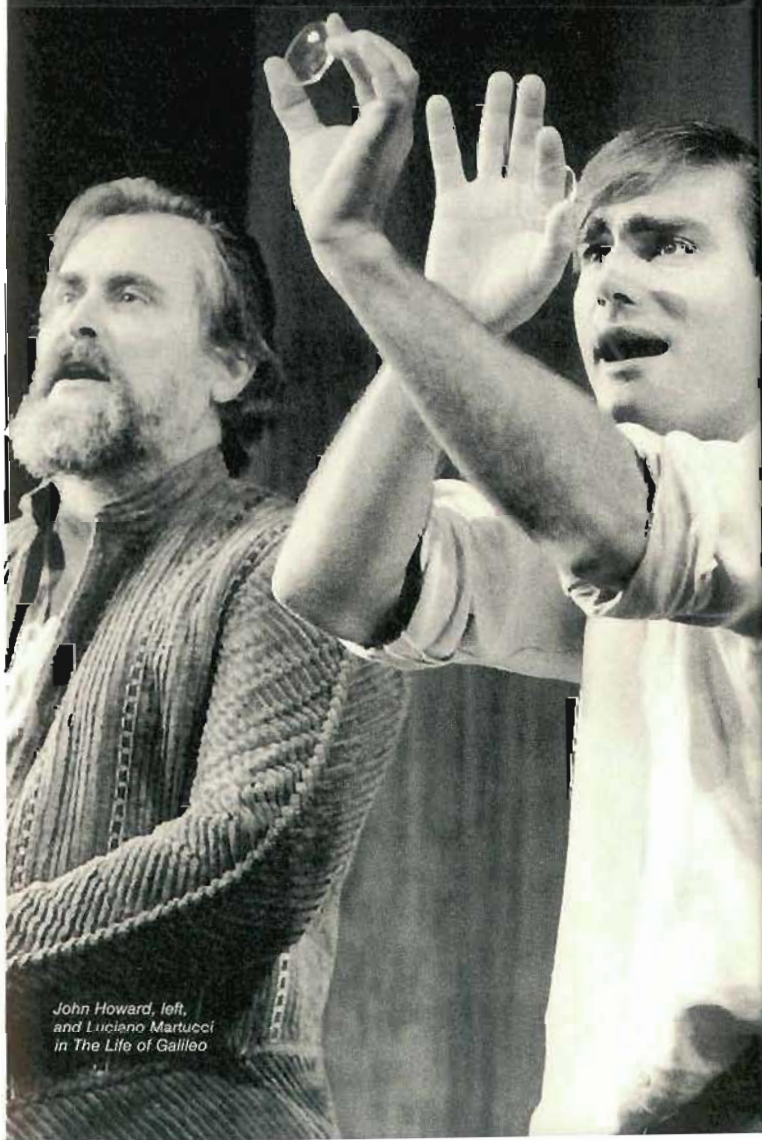
Anthony Walker

*Soloists*

Elizabeth Campbell, Robert Dawe, Thomas Edmonds, Martyr Hill, Gillian Sullivan.



Edo de Waart



John Howard, left, and Luciano Martucci in *The Life of Galileo*



## SPECIAL EVENTS



Richard Tognetti and the Australian Chamber Orchestra



King Quartet

**Australian Brandenburg Orchestra**, concerts including featured soloists Hector McDonald and Sara MacIver, with artistic direction by Paul Dyer.

**Australian Singing Competition**, 1996 finals of Australia's most important contest for operatic and classical singers.

**Bell Shakespeare Company**, in *Coriolanus* and *A Winter's Tale*.  
**BjP Championship finals**, presented by the Bjelke Petersen School of Physical Culture.

**Carmen Linares**, celebrated flamenco singer in a program of songs by Manuel de Falla, presented by Andrew McKinnon.

**Combined Art Societies of Sydney Art Exhibition**.

**Dance Energy**, a celebration of diverse dance styles presented by the City of Sydney Cultural Council.

**David Helfgott**, in recital, presented by Andrew McKinnon.

**Death of a Salesman**, presented by the Ensemble Theatre.

**Doug Moran National Portrait Prize 1996**.

**Easter Sunrise Service**, presented by the Wesley Mission.

**Encore - HSC Excellence in Music**, presented by the NSW Office of the Board of Studies.

**An Evening of Classical Ballet**, presented by the Ann McDonald College of Dancing.

**An Evening with Larry Adler**, presented by Andrew McKinnon.

**A Farewell to Robert Allman**, a gala performance to celebrate more than 30 years' association with Opera Australia for this distinguished singer, marking his retirement. Festival of Instrumental Music 1996, presented by the NSW Department of School Education. Fourth Annual Celebration Concert, presented by the Public Schools Charity Concert Committee.

**Gay and Lesbian Mardi Gras launch**.

**George Dalaras in Concert**, presented by Megisti Media.

**Hansel and Gretel**, presented by Dance Theatre Victoria

**The Human Legacy of Landmines**, a free exhibition

presented by the International Campaign to Ban Landmines

**Illapu**, from Chile, presented by Latin Oz Entertainment.

**International Marching Band Festival**.

**International Triathlon Union World Cup**.

**Japan Australia Music Goodwill Mission Concerts**, with Shisho Sisterly Mandolin Ensemble and Turrumurra High School Stage Band.

**Japan Festival 1996**, traditional and modern performances.

**Japanese Music Society Charity Concert**, a performance of Beethoven's Symphony No 9.

**Magic of Vienna**, with the Australian Philharmonic Orchestra conducted by Gerhard Track.

**McDonald's City of Sydney Performing Arts Challenge** - opera and dance.

**Metropolitan Opera Auditions**, 1996 Australian Regional Finals.  
**Muse '96**, Australian and Japanese musicians presented by the International Cultural Exchange Centre.

**Music Cares for Cancer**, presented by the Sydney Adventist Hospital with the Sydney Opera House Orchestra conducted by Richard Bonyng. Myung-Sung Festival Choir, with dancers and a 230-voice choir.

**Not Waving**, a play by Catherine Hayes starring Lois Norman.

**Parsons Dance Company**, from New York, presented by Sydney Dance Company.

**Philadelphia Boys Choir and the Australian Youth Choir**.

**Photographic exhibition**, presented by the Australian Institute of Professional Photographers.

**Primary and Secondary Schools Choral Concerts**, presented by the NSW Department of School Education.

**State of Bewilderment**, devised from work by Michael Leung by Trestle Theatre Company, presented by Sydney Theatre Company.

**Suzuki Annual Graduation Concert 1996**.

**Sydney Coin and Stamp Fair**.

**Sydney International Piano Competition**, 1996 finals.

**Sydney Youth Orchestra**, conducted by Henryk Pisarek with guest artists Judy Bailey and the Sydney Youth Jazz Ensemble.

**Theophilus Cultural Society Korean Concert**.

**Victor Borge In Concert**, presented by Lionel Milford Publicity.

**World Choirs Festival and 4th World Symposium on Choral Music**.



## EVENTS AND ATTENDANCES

There were record attendances again this year at free events outdoors at the Sydney Opera House. Estimated crowds of more than 1.285 million attended 126 outdoor events: one less event and just over 150,000 more attendances than last year.

The number of events and attendances indoors increased by 60 and 3,595 respectively to 2,137 events and 1,326 million attendances. While the attendances were high, however, they leave room for greater activity to meet the Trust's goal in showcasing and presenting the highest quality arts in Australia. The main increases were in receptions, functions, talks and demonstrations in the foyers of the Concert Hall and Opera Theatre, while the major performing venues mostly dropped back a few events.

The Opera Theatre was three events down, the Drama Theatre five events and the Concert Hall 20 fewer than the previous year. The exception was the Playhouse, which had suffered from closure for renovations last year and regained ground this year with a 14.7 percent rise from 278 to 319, and attendances increasing by 31.6 percent from 81,773 to 107,642.

The chief gains were in receptions and functions, which rose 25.7 percent from 292 to 367, with an accompanying 26 percent attendance increase of 43,618 to 54,920. While the Concert Hall foyer had only four more functions than the previous year, there were nearly three times as many in the Opera Theatre foyer, and more than twice as many talks and demonstrations.

The increased popularity of the foyers for functions and meetings lowered their numbers in the Reception Hall and the restaurants, a category which includes use of a temporary pavilion outdoors and the boardroom when hired by organisations outside the Trust.

In addition to the events itemised here, the Sydney Opera House Trust was given responsibility for establishing policy and managing cultural programs for Government House in its new guise as a public building. A varied program of 20 events - from jazz and Gilbert and Sullivan to choral and chamber music - attracted attendances of 2,490.

Since 1995, statistics for the accompanying charts have been collected on the computer-based Event Management System. This takes a venue's maximum capacity for percentage calculations although presenters may use individual seating configurations at a lower figure. For example, the Australian Ballet withdraws 102 seats from the balcony and gallery levels, leaving 1,445 seats for sale.

There is one exception, the reverse mode (RM) of the Concert Hall, for which the performers face away from the main auditorium and the audience sits in and around the choir stalls on a maximum of 688 seats.



### ALL EVENTS AND ATTENDANCES 1996/97, Including Trust

	CONCERT HALL			C.H. FOYER		OPERA THEATRE			O.T. FOYER		DRAMA THEATRE			D.T. FOYER	
Venue Capacity	2679					1547					544				
	EVENTS	ATTEND.	%	EVENTS	ATTEND.	EVENTS	ATTEND.	%	EVENTS	ATTEND.	EVENTS	ATTEND.	%	EVENTS	ATTEND.
OPERA						200	260,811	84.30							
BALLET	3	5,038	62.69			100	123,831	80.05							
DRAMA											293	139,170	87.31		
CONTEMPORARY DANCE						25	18,933	48.95			37	16,862	63.77		
ORCHESTRAL CONCERTS	127	250,734	73.69	1	500										
CHAMBER MUSIC	26	52,640	75.57	6	1,389										
RECITALS	16	31,215	72.82												
CHORAL	34	62,064	68.14	1	250										
FOLKLORIC	10	16,213	60.52	1	432										
JAZZ/POPULAR/LIGHT MUSIC	32	50,182	58.54	3	6,500										
SCHOOLS CONCERTS	6	14,045	87.38												
EXHIBITIONS				30	9,000										
CONFERENCES/CONVENTIONS	3	4,650	N/A	3	1,148				1	118					
LECTURES/DEMONSTRATIONS	1	300	N/A	107	30,970				68	1,360	3	1,429	N/A		
WORKSHOPS						3	236	N/A			2	46	N/A		
MEETINGS	2	5,000	N/A	12	574	1	1,000	N/A	15	762	2	994	N/A	1	18
RECEPTIONS/FUNCTIONS	4	1,940	N/A	90	29,882	1	20	N/A	126	9,802				2	700
WEDDING CEREMONIES				9	132				41	280					
SPEECH DAYS	3	7,930	N/A												
TV/PHOTOSHOOTS/FILMING	1	600	N/A												
COMPETITIONS	10	13,510	N/A			2	1,751	56.59							
RELIGIOUS CEREMONIES				2	1,200										
OUTDOOR EVENTS															
<b>TOTAL</b>	<b>278</b>	<b>516,061</b>	<b>69.29</b>	<b>255</b>	<b>81,977</b>	<b>332</b>	<b>406,582</b>	<b>79.16</b>	<b>251</b>	<b>12,322</b>	<b>337</b>	<b>158,501</b>	<b>86.46</b>	<b>3</b>	<b>718</b>

N/A = Not Applicable





	PLAYHOUSE			PLAYHOUSE FOYER		RECEPTION HALL		EXHIBITION HALL		RESTAURANTS		TOTALS		TOTALS	
Venue Capacity	398														
	EVENTS	ATTEND.	%	EVENTS	ATTEND.	EVENTS	ATTEND.	EVENTS	ATTEND.	EVENTS	ATTEND.	EVENTS	ATTEND.	EVENTS	ATTEND.
OPERA												200	260,811		
BALLET												103	128,868		
DRAMA	308	104,891	85.57			37	8,188					638	250,260		
CONTEMPORARY DANCE												62	35,795		
ORCHESTRAL CONCERTS	1	385	96.73									129	251,619	2	1,300
CHAMBER MUSIC						42	8,771					74	62,800		
RECITALS	1	320				16	1,674					35	33,209		
CHORAL												35	62,314	1	500
FOLKLORIC												11	16,645	2	15,000
JAZZ/POPULAR/LIGHT MUSIC												35	58,682	16	352,500
SCHOOLS CONCERTS						1	300					7	14,345	1	100
EXHIBITIONS						7	2,241	17	3,130			54	14,371		
CONFERENCES/CONVENTIONS						9	866	1	118			17	6,900		
LECTURES/DEMONSTRATIONS	3	946	N/A	1	100	10	1,813			2	40	195	36,968	2	375
WORKSHOPS						19	1,926	1	6			25	2,214		
MEETINGS	6	1,100	N/A			25	2,060	2	40	14	206	80	11,754	4	9,000
RECEPTIONS/FUNCTIONS				4	880	45	3,803	3	442	92	7,451	367	54,920	13	8,828
WEDDING CEREMONIES						1	80					51	492		
SPEECH DAYS												3	7,930	1	500
TV/PHOTOSHOOTS/FILMING						1	60					2	660		
COMPETITIONS												12	15,261	7	8,350
RELIGIOUS CEREMONIES												2	1,200		
OUTDOOR EVENTS														77	889,300
<b>TOTAL</b>	<b>319</b>	<b>107,842</b>	<b>84.78</b>	<b>5</b>	<b>980</b>	<b>215</b>	<b>29,793</b>	<b>24</b>	<b>3736</b>	<b>108</b>	<b>7697</b>	<b>2137</b>	<b>1,326,009</b>	<b>126</b>	<b>1,285,753</b>



TRUST EVENTS  
AND ATTENDANCES  
1996/97  
INCLUDING TRUST  
CO-PRESENTATIONS

Venue Capacity	CONCERT HALL			C.H. FOYER		OPERA THEATRE			DRAMA THEATRE		
	EVENTS	ATTEND.	%	EVENTS	ATTEND.	EVENTS	ATTEND.	%	EVENTS	ATTEND.	%
	2679					1547			544		
AMAGASAKI CHOIR	1	1,000	37.33								
AUSTRALIAN CHAMBER ORCHESTRA	18	36,042	74.74								
AUSTRALIAN SINGING COMPETITION						1	634	40.98			
BENNELONG PROGRAM											
ART OF THE BALLERINA						1	1,296	83.78			
BABIES PROMS											
DAY IN THE LIFE OF THE SYDNEY OPERA HOUSE						1	40	N/A			
DREAM FOR KIDS											
EARLY CHILDHOOD WORKSHOPS											
GRASSHOPPER'S JOURNEY											
INSIDE THE REHEARSAL											
INSIGHTS IN DANCE						2	2,273	73.46			
INTRODUCTION TO THE BALLET						2	2,828	91.40			
INTRODUCTION TO THE SYDNEY DANCE COMPANY									1	539	99.08
JABEGULLI											
LOCKIE LEONARD											
POSTMAN PAT											
PRIMARY PROMS											
PROMS FOR FAMILIES	2	2,320	N/A								
TECHNICAL INTRO TO THEATRE						2	86	N/A			
WORKSHOPS						1	150	N/A	1	6	N/A
CASA											
CHRISTMAS AT THE OPERA HOUSE	16	25,536	59.57								
COFFEE WITH THE CLASSICS				6	1,389						
DANCE BRAZIL	8	12,926	60.31								
EASTER CONCERT	1	1,957	73.05								
FESTIVAL OF CULTURES	1	1,352	50.47	1	432						
THE GYPSIES	8	12,196	56.91								
HARP CONSORT	1	2,024	75.55								
INFLUX											
JAMES MORRISON BIG BAND	1	2,391	89.25								
KELLY'S REPUBLIC											
LAST NIGHT OF THE PROMS	2	5,334	99.55	1	500						
LESLEY GARRETT IN CONCERT	1	2,309	86.19								
MACQUARIE TRIO (RM)	2	610	54.27								
MARY STUART											
MOSTLY MOZART											
BUSKING COMPETITION											
EVENING CONCERTS	4	4,425	41.29								
EVENING CONCERTS (RM)	3	1,362	80.78								
LUNCHTIME CONCERTS (RM)	3	502	29.77								
MOZART FOR MINIS											
NEW YEAR'S EVE/DAY CONCERTS	2	4,416	82.42								
OUTDOOR EVENTS											
LE PEPLUM											
RISHILE GUMBOOT DANCERS											
ROGER WOODWARD	1	2,369	89.43								
SYDNEY PHILHARMONIA CHOIRS	4	5,257	49.06								
SYDNEY SYMPHONY ORCHESTRA											
FAMILY CONCERTS	4	7,416	66.69								
MEET THE MUSIC	8	20,312	94.77								
TEA AND SYMPHONY	3	7,830	97.42								
<b>TOTAL</b>	<b>94</b>	<b>159,616</b>	<b>63.38</b>	<b>8</b>	<b>2,321</b>	<b>10</b>	<b>7,307</b>	<b>47.23</b>	<b>2</b>	<b>545</b>	<b>50.09</b>

N/A = Not Applicable RM = Reverse Mode

Venue Capacity	PLAYHOUSE			RECEPTION HALL		EXHIBITION HALL		TOTALS		OUTDOOR ACTIVITIES	
	EVENTS	ATTEND.	%	EVENTS	ATTEND.	EVENTS	ATTEND.	EVENTS	ATTEND.	EVENTS	ATTEND.
AMAGASAKI CHOIR								1	1,000		
AUSTRALIAN CHAMBER ORCHESTRA								18	36,042		
AUSTRALIAN SINGING COMPETITION								1	634		
BENNELONG PROGRAM											
ART OF THE BALLERINA								1	1,296		
BABIES PROMS				30	6,255			30	6,255		
DAY IN THE LIFE OF THE SYDNEY OPERA HOUSE								1	40		
DREAM FOR KIDS				17	2,260			17	2,260		
EARLY CHILDHOOD WORKSHOPS				5	100			5	100		
GRASSHOPPER'S JOURNEY	16	7,030	98.13					16	7,030		
INSIDE THE REHEARSAL	12	1,683	35.24					12	1,683		
INSIGHTS IN DANCE								2	2,273		
INTRODUCTION TO THE BALLET								2	2,828		
INTRODUCTION TO THE SYDNEY DANCE COMPANY								1	539		
JABEGULLI				20	3,939			20	3,939		
LOCKIE LEONARD	16	3,491	54.82					16	3,491		
POSTMAN PAT	12	4,600	96.31					12	4,600		
PRIMARY PROMS				8	1,601			8	1,601		
PROMS FOR FAMILIES								2	2,320		
TECHNICAL INTRO TO THEATRE								2	86		
WORKSHOPS	2	60	N/A	5	190	1	6	10	402		
CASA	6	1,709	71.57					6	1,709		
CHRISTMAS AT THE OPERA HOUSE								16	25,536		
COFFEE WITH THE CLASSICS								6	1,389		
DANCE BRAZIL								8	12,926		
EASTER CONCERT								1	1,957		
FESTIVAL OF CULTURES								2	1,784	1	15,000
THE GYPSIES								8	12,196		
HARP CONSORT								1	2,024		
INFLUX										5	10,000
JAMES MORRISON BIG BAND								1	2,391		
KELLY'S REPUBLIC										4	86,500
LAST NIGHT OF THE PROMS								3	4,834		
LESLEY GARRETT IN CONCERT								1	2,309		
MACQUARIE TRIO (RM)								2	610		
MARY STUART	9	2,196	61.31					9	2,196		
MOSTLY MOZART											
BUSKING COMPETITION										1	1,000
EVENING CONCERTS								4	4,425		
EVENING CONCERTS (RM)								3	1,362		
LUNCHTIME CONCERTS (RM)								3	502		
MOZART FOR MINIS				12	2,516			12	2,516		
NEW YEAR'S EVE/DAY CONCERTS								2	4,416		
OUTDOOR EVENTS										59	795,050
LE PEPLUM										5	104,000
RISHILE GUMBOOT DANCERS	15	5,874	98.39					15	5,874		
ROGER WOODWARD								1	2,369		
SYDNEY PHILHARMONIA CHOIRS								4	5,257		
SYDNEY SYMPHONY ORCHESTRA											
FAMILY CONCERTS								4	7,146		
MEET THE MUSIC								8	20,312		
TEA AND SYMPHONY								3	7,830		
<b>TOTAL</b>	<b>90</b>	<b>26,633</b>	<b>74.35</b>	<b>97</b>	<b>16,881</b>	<b>1</b>	<b>6</b>	<b>302</b>	<b>213,289</b>	<b>75</b>	<b>1,011,550</b>



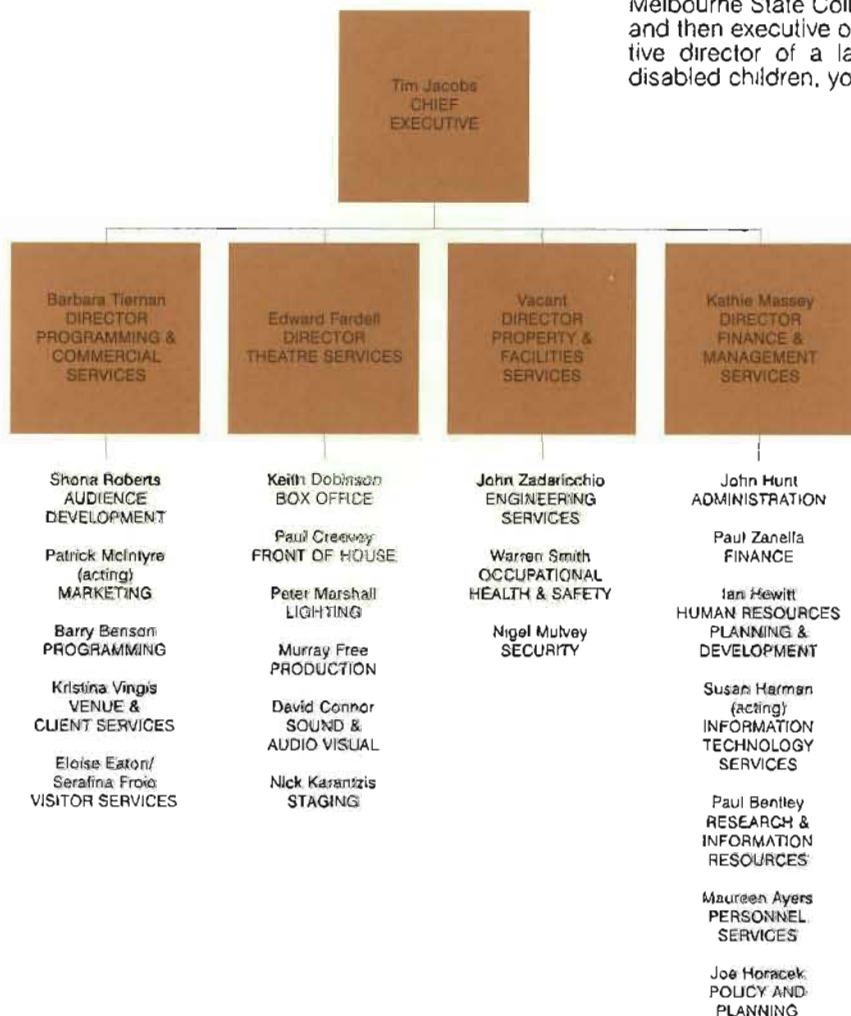
SYDNEY  
OPERA HOUSE  
TRUST  
STAFF AS AT  
30 JUNE 1997  
EXECUTIVE  
MANAGEMENT

**Tim Jacobs** BA(Hons) *Chief Executive* Tim Jacobs was director of Arts Victoria for two years before he became chief executive of the Sydney Opera House in March 1997. He had joined the Victorian Ministry for the Arts as deputy director in 1989. From 1975 to 1984, he was a self-employed potter. After being appointed to the Crafts Board of the Australia Council as a project officer, he became the board's director in 1985 and director of the Visual Arts/Crafts Board in 1987.

**Barbara Tiernan** *Director of Programming and Commercial Services* Barbara Tiernan had the experience of a varied 20-year career in arts management, production and organisation around Australia when she was appointed director of programming and commercial services in April 1997. Between 1987 and 1990 she was director of Araluen Arts Centre in Alice Springs, and from 1991 to 1996 she was director of Sydney's Glen Street Theatre. She is a member of the NSW Ministry for the Arts Touring Fund Committee and Company B Belvoir board of management.

**Edward Fardell** *Director of Theatre Services* Edward Fardell joined the Sydney Opera House staff in 1992 and was appointed director of theatre services in November 1996. He worked in theatre, radio drama, production and company management in New Zealand and Australia before moving to London in 1974. He was based there for 14 years, working in production design teams in the performing arts and special events in the West End and Europe as well as productions touring to Australasia. He then spent four years in Hong Kong, where he was a project manager with the Royal Hong Kong Jockey Club and a senior member of the production team that built the Macau racecourse.

**Kathie Massey** BA, MBA *Director of Finance and Management Services* Kathie Massey was the Victorian Arts Centre's assistant general manager - corporate resources from 1993 to the time of her appointment to the Sydney Opera House in November 1996. Born in New York, she came to Australia when she was 19 and began her career as a teacher. She has since worked in the corporate world, and for Melbourne State College from 1975 to 1982, first as personnel manager and then executive officer. Between 1982 and 1993, she was the executive director of a large, autonomous agency providing services for disabled children, young people and their families in Victoria.



**STAFF LEVELS**      1997   1996   1995   1994

**ACCOUNTS**                      7      6      10      12

Neil Chesher Clerk  
Adrian Dalanion Clerk  
Warren Hall Accountant  
Terry Hardy Clerk  
Tony Kimber Clerk  
John Tindall Clerk  
Daniel Vucetich Clerk

**ADMINISTRATION**            7      7      8      10

Cliff Clark Clerk grade 3  
Christopher Colwell A/ OIC Administrative support services  
Glenys Davey Assistant to the executive  
Louise Dick A/Purchasing assistant  
Julie Grice Assistant to the executive  
Stephen Owen Clerk grade 3  
James Ross Driver/Attendant

**AUDIENCE DEVELOPMENT** 1      1      1      0

Shona Simpson Audience development assistant

**BOX OFFICE**                      8      7      11      12

Geoffrey Cichero Supervisor box office operations  
Colin Doyle Senior ticket sales advisor  
Stephen Jaques Part-time ticket sales advisor  
Peter Nelson Supervisor box office operations  
Warren Noud Ticket sales advisor  
Craig Thurner Supervisor box office operations  
Mardi Osborn Supervisor box office operations  
Irene Schell Part-time ticket sales advisor

**ENGINEERING SERVICES**      55      55      70      78

Ross Adams General assistant (level 2)  
John Brown General assistant (level 2)  
Remy Cajcs Tradesperson (level 2)  
Ron Cannataci Tradesperson (level 2)  
Kevin Cpulter Tradesperson (level 2)  
Adam Crossley Tradesperson (level 2)  
Danny Dane Tradesperson (level 2)  
John Dare Asset planning manager  
Bino Dela Raa General assistant (level 2)  
Phil Derepas Tradesperson (level 2)  
Con Despinidic Tradesperson (level 2)  
Raymond Dick Project manager  
Tom Dixon Technical coordinator (building)  
Warren Elder Tradesperson (level 2)  
William Elias Tradesperson (level 2)  
Randall Finlay General assistant (level 2)  
John Finlayson Asset operations manager  
Warwick Fitzgerald Tradesperson (level 2)  
Allan Game Tradesperson (level 2)  
Andrew Georgopoulos General assistant (level 2)  
John Grigurica General assistant (level 2)  
Michael Hanak Tradesperson (level 2)  
Robert Hony Tradesperson (level 2)  
Jim Kiss Plant Tradesperson (level 2)  
Peter Knight Technical draftsman  
George Kwok Technical coordinator (electronics)  
John Langton Tradesperson (level 2)  
Mark Linnegar Tradesperson (level 2)  
Jason McHattan Tradesperson (level 2)  
Les McLean Maintenance technician (refrigeration)  
Eric McWilliams Project manager  
Ken Palmer Tradesperson (level 2)  
Mato Pavin General assistant (level 2)  
John Pengeley General assistant (level 2)  
Ilija Petricevic Tradesperson (level 2)  
Manfred Rackdatz Tradesperson (level 2)  
Slavko Rajic Tradesperson (level 2)  
Warwick Rayward Tradesperson (level 2)  
Chris Rigden Quality assurance and support coordinator  
Mark Selmon Tradesperson (level 2)  
Mark Small Tradesperson (level 2)  
Bob Smith Technical coordinator (elect)  
Brian Smith tradesperson (level 2)  
Greg Taylor Project manager  
Stephen Thomson Tradesperson (level 2)  
John Turner Tradesperson (level 2)  
Patrick Viches Tradesperson (level 2)  
John West Tradesperson (level 2)

**STAFF LEVELS**      1997   1996   1995   1994

**ENGINEERING SERVICES Continued**

John White Tradesperson (level 2)  
Graham Whyte Technical coordinator (mech)  
Brett Williams Asset system manager  
Gordon Williams Tradesperson (level 2)  
Griff Williams Tradesperson (level 2)  
Michael Willis Tradesperson (level 2)  
Ted Woreta Tradesperson (level 2)

**HOUSE MANAGEMENT**      3      35      34      37

Walter Cummins Theatre manager  
Sandra McIntosh Acting staff supervisor  
Ann Wilkins Theatre manager

**INFORMATION TECHNOLOGY SERVICES**      1      0      0      0

Sathya Moorthy Help desk officer

**MARKETING**                      4      5      6      8

Catherine Carey A/Marketing executive  
Alison Dunn Marketing executive  
Andrew Hamadenian Media relations executive  
Sandra van Kampen Clerk/stenographer

**OCCUPATIONAL HEALTH AND SAFETY**      12      13      0      0

Kate Botting Occupational health nurse  
Bernie Davis Fire prevention and safety officer  
John French Fire prevention and safety officer  
Bob Donald Fire prevention and safety officer  
Julie Hubbard Occupational health nurse  
Keith Jefferys Fire prevention and safety officer  
Leona Kieran Occupational health nurse  
Peter McGrath Team leader, fire and safety  
Steve Pavin Fire prevention and safety officer  
Martin Shipton Fire prevention and safety officer  
Peter Stott Fire prevention and safety officer  
Peter Tucker Fire prevention and safety officer

**PERSONNEL SERVICES**      6      6      14      14

Robert Dunn Personnel officer  
Stephanie Francis Team leader  
Norma King Team leader  
Neil Smith Senior consultant  
Glenda Tuttlebee Personnel officer  
Lyle Wilson Consultant

**POLICY AND PLANNING**      1      1      0      1

Carolyn Stewart-Smith Senior consultant

**PROGRAMMING**                      2      2      2      2

Raigh Best Assistant theatre manager (prog)  
Richard Hunter Assistant theatre manager (prog)

**RESEARCH AND INFORMATION RESOURCES**      1      3      3      4

Phillip Lorrer Librarian

**SECURITY**                              27      0      0      0

Bryan Aigle Security officer  
Teresa Antram Team leader, security  
William Brisbane Security officer  
Robert Brown Security officer  
Jethay Bujeja Security officer  
Ivan Bulnhjak Security officer  
Ross Campbell Security officer  
Mick Cassidy Team leader, security  
Bobby Chandra Security officer  
James Dickson Security officer  
John Dunsmuir Security officer  
William Frae Security officer

**STAFF LEVELS**      1997   1996   1995   1994

**SECURITY Continued**

Robert Garner Security officer  
Allan Gurnett Team leader, security  
Johann Hurmer Security officer  
Donald Johnston Security officer  
Lester Livingstone Security officer  
Clifford Loydall Security officer  
Ian McIntosh Security officer  
Ronald McLean Security officer  
Kerry Merrick Security officer  
Ian Millard Security officer  
Anthony Milnerick Security officer  
Louis Perrine Security officer  
Jim Samuel Security officer  
Derek Whitlie Security officer  
Rick Zaric Team leader, security

**THEATRE PRODUCTION SERVICES**      29      38      42      50

**LIGHTING**  
Phil Dunesty Senior technician/supervisor  
Ray Hawkins Operator  
Andrew Hudson Senior technician/supervisor  
Simon Jenkins Operator  
John R Lewis Technician  
Peter Lockwood Technician  
Kate O'Neill Technician  
Catherine O'Shea Operator  
Jon Peabury Operator  
Alynn Pratt Technician  
Michael Schell Technician  
Chris Venn Technician  
**PRODUCTION**  
David Gallan Event coordinator  
Eiise Loxton Production assistant  
Lisa Taylor Event coordinator  
**SOUND**  
Lana Lazareff Technician  
Neil McGary Technician  
**STAGING**  
Nick Angelicas Senior technician/supervisor  
Ken Bartlett Senior technician/supervisor  
Toni Cirillo Technician  
Kim Davis Technician  
Tim Dexter Technician  
Derek Free Technician  
Rachel Hume Technician/supervisor  
Chris Kelly Technician  
Sam Ladikos Operator  
John P. Lewis Operator  
Mark McLeod Operator  
Toni Paterson Technician

**VENUES AND CLIENT SERVICES**      4      4      5      6

Evel Byron Bookings administrator  
Anna Davey Client service executive  
Paul Haseler Client service executive  
Sue Schlechtriem Bookings schedule assistant

**VISITOR SERVICES**                      4      0      0      0

Martin Chris Visitor services officer  
Shelley Gray Visitor services officer  
Linda Harris Visitor services officer  
Sharon Mayne Visitor services officer

**TOTAL**  
**Including management**      198      205      228      258



The constantly changing requirements of events at the Sydney Opera House involve a large number of casual staff, especially in the theatre production and front-of-house areas. In acknowledgment of the important role they play in the smooth operation of activities in and around the building, we are noting the names of those who worked regularly and directly for the Sydney Opera House Trust over the past year.

## CASUAL, SEASONAL AND CONTRACT STAFF AS AT 30 JUNE 1997

Kathy Albury	Adam Crome	Stephen Herbst	Ian Moxon	Vivien Showyin
Alison Allan	Peter Crompton	Leone Herring	Michelle McAleer	Severin Sieben
Lisa Allison	Ferdinand Cruz	Catriona Herriott	Margaret McCall	Helena Sindelar
Melle Amade	Andrea Cunningham	Kerrie Higgins	Jinny McCallister	Matthew Skidmore
Olga Ardich	Peter Dale	Susan Hjalms Hof	Justine McGill	John Skouras
Donna Arthes	Hazel Dalton	Mark Hjelms Hof	Pam McGowan	Paul Sloggers
Karen Artram	Tom Dutton	Lynn Hoban	Wendy McIntosh	Adam Smith
David Apelbaum	Isabel D'Avila	Trevor Hodges	Kate McKay	Dorn Smith
Valentino Arico	Shawn Darling	Christopher Hoy	Penelope McNulty	Derek Smythe
Anthony Arnold	Brett Davidson	Kym Hudson	Kenneth McSwain	Jennifer Smythe
William Bader	Heather Davis	Duncan Hume	Genorie Napier	Jonathan Speer
John Bassett	Stephanie Dawes	Debra Hunter	Toni Naylor	Cath Squeich
Sophie Bastas	Chris Day	Beatrice Illos	Mark Newell	Nigel Stanier
Susan Baylis	Timothy Dayman	Nicole Ingram	Jean Nicholas	Kyle Staniland
Michael Beazley	Antony Deary	Wayne Janssen	Linda Nicholls-Gidley	Glenda Steel
Michael Beutley	Joan Debnam	Jullianne Jones	Amanda Nicholson	Cherie Stewart
Shelley Bozidenhout	Christopher Defaney	Michael Johannes	Lois Norman	Linda Sterjovski
Leonie Bishop	Vicky Delatovic	Jane Johnson	Peter North	Lindy Stevens
Aian Blackman	Jessica Demery	Arnold Johnston	Gary O'Bryan	Ricky Subritzky
Andrew Bliss	Julia De Meyrick	Jane Kattenhorn	Ngairé O'Leary	Peter Sullivan
Chris Blume	Bill Denia	Prue Keenan	Richard Oldfield	Brad Sutton
Kristine Bundell	Myra de Vries	Warren Kennedy	Martal Olierenshaw	Joseph Taffa
Jodie Boehme	Kate Dickson	Sonia Kennedy-Fuller	Igor O'Neill	Stephen Teather
Mirabell Bonnell	Julie Dimond	Catherine Kevin	Richard O'Neill	Colin Telfer
Kevin Booiharut	Katherine Downs	Julie King	Lizzie Opolski	James Ternan
Ivan Boros	Andy Duval	Karen King	Judith O'Shea	Paul Terrett
Bruce Bowman	Martin Dzubieli	Nigel King	Mark O'Sullivan	Duncan Thompson
Helen Bradley	Sylvia Edgar	David Kocasa	Luciano Padina	Graham Thompson
Rick Bratten	Amir Elabassy	Zoran Kovach	Afroditi Palavidis	Lianne Thompson
Julia Bridle	Jo Elliott	Veronika Kristensen	Kenneth Palmer	Linda Thompson
Valerie Brook	John Ellis	Nina Lam	Soo Eng Pang	Alan Thorpe
Tallulah Brown	Wayne Enright	Margaret Landon-Jones	Vicki Parish	Craig Thurmer
Anne Bruce	Carl Erle	James Landrigan	Gavin Pawsey	Paul Tiley
Alina Brymora	Peter Everett	Friedel Lang	Fred Pearson	Janet Timberg
Dianna Buchanan	Brian Fardon	Robyn Lang	Catherine Pegum	Timothy Toohey
Kate Buchanan	Margaret Fasullo	Tony Langshaw	Leonie Penhall	Josephine Townsend
Graham Buck	Franck Faugetoux	Silvi Lass	Leonie Pelling	Judith Trainer
Colin Budd	Tom Fielding	John Lavery	Roisin Pengelly	Chris Trenton
Jill Bull	Melissa Forbee	Anthony Lawrence	Joy Pereira	Valerie Tring
Don Bullard	Rhonda Furner	William Lawrence	Sean Peter	Donna Trucillo
Mieke Burggraaf	Judith Gaal	Christopher Leahy	William Pidgeon	John Tse
Shayne Burrell	Ron Galst	Kit Lee	Margaret Piech	Gitlian Tucker
Shirley Burton	Francois Galleyrand	Ignatius Leontios	Marc Piffay	Danielle Turbit
Stephanie Cahalan	Michèle Gannon	Lisa Linklater	Judith Potts	David Turnbull
John Calvi	Emma Gilchrist	Michael Linney	Jamie Powell	Deborah Turner
Scott Cameron	Ivan Ginovic	Peter Lipman	J K Power	Margaret Turner
John Campalao	Alexandra Giorgi	Chloe Little	James Prior	Jann Tuxford
Mary Cannataci	Matthew Glasgow	Edward Lloyd	Stephen Prodanovski	Simon Tye
Corrado Carbe	Peter Glatback	Frances Love	Bruce Puckeridge	Susan Tyrer
Lynette Carey	Lisa Goodger	Jerry Luke	Virginia Purcell	Caroline Vidgen
Alexander Caroly	Amanda Goodsir-Cullen	Hendrawan Lukito	Lea Redfern	Bernadette Vincent
Gavin Carragher	Jennifer Gordon	Daniel Luxton	Bannon Rees	Marion Walker
Gloria Carson	John Graham	Gary Lynch	Bridget Reilly	Adrienne Waters
Valerie Carter	Panida Graham	Alasdair Mackellar	Mark Reisman	Gregory Webb
Cherene Casinader	Gloria Grant	Fraser Mackenzie	Patricia Restuccia	Anne West
Kerri Cavanagh	Chris Gravanis	Colleen MacMurray	Gary Rev	Chris White
Andrew Chandler	Paul Greenhalgh	David Maher	Ole Ribers	Guy White
Shirley Charles	Julia Greenham	Anne Mair	Anne Ridgway	Mary Whitehouse
Ingrid Cheng	Daniel Greenwood	Maldon Mallory	Damian Robinson	Barbara Williams
Victoria Christian	Camilla Gregg	John Manson	Dawn Rose	David Williams
Neil Christopher	Rachel Gregg	Elisabeth Marnie	Geoffrey Rowe	Neville Williams
Evy Claessen	Tim Greig	Anne Marsh	Elizabeth Rummary	Harry Wilson
Michael Clapham	Sonia Grgurevic	Sean Marshall	Marie Rushton	Timothy Wilson
David Claringbold	Lana Habe	Barry Mason	Adrienne Rutherford	David Winch
Justin Clark	Andrew Hall	Sharon Matthews	Peter Rudge	Manfred Woll
Patrick Clarke	Joanne Hall	Louise May	Sean Ryan	Derek Wood
Hugh Coffey	Elizabeth Hamilton	Anna Menzies	Derek Rye	Wayne Wood
Tom Cole	Denise Hanninen	Catharine Middleton	John Sayer	Nerida Woods
Gerard Collins	Sheridan Hardman	Thomas Milazzo	Bob Scott	Sharon Worrall
Bruce Cook	Barbara Harmer	Kim Miles	Thomas Scott	Michael Wren
Darryl Cooper	Philippa Harpur	Kay Milican	Matthew Sealley	Gavin Wright
Patricia Copeland	Bernard Hawes	Paul Miskin	Karolyn Searle	Colin Young
Anna Cornwall	John Hayman	Inara Molinari	Julie Seaton	
Sonia Corona	Karina Hearn	Lindsay Monteath	Sandra Seymour	
Nick Costa	Jennifer Heighway	Angela Morozin	Natalie Shea	
Annetta Cowell	Howard Herles	Brigid Mooney	Tomy Shelley	
Elizabeth Crocker	Cathrynne Henshall	Kevin Moran	Oonagh Sherrard	

**Total 380**



John Bell, centre,  
starring in *A Winter's Tale*



Larry Adler

### Consultants

In accordance with NSW Government guidelines, projects for which consultants receive more than \$30,000 are listed individually. Those that involve payments under \$30,000 are grouped under a total figure.

The following list notes the major projects undertaken by consultants during the 12 months ending 30 June 1997, a summary of the work and payments involved. The cost of 47 consultancies of less than \$30,000 was \$414,689.

- Leif Kristensen & Partners Pty Ltd - accommodation review - \$53,925
- Leif Kristensen & Partners Pty Ltd - Broadwalk Studio project - \$134,300
- Sinclair Knight Merz - precast concrete hoods refurbishment design - \$108,050
- Sinclair Knight Merz - exploratory work on road refurbishment - \$68,225
- Systems Union Pty Ltd - Sun Systems financial software - \$41,562
- V-Keeler Australia Pty Ltd - stage machinery maintenance - \$51,808
- Woolcott Research - market research - \$69,900

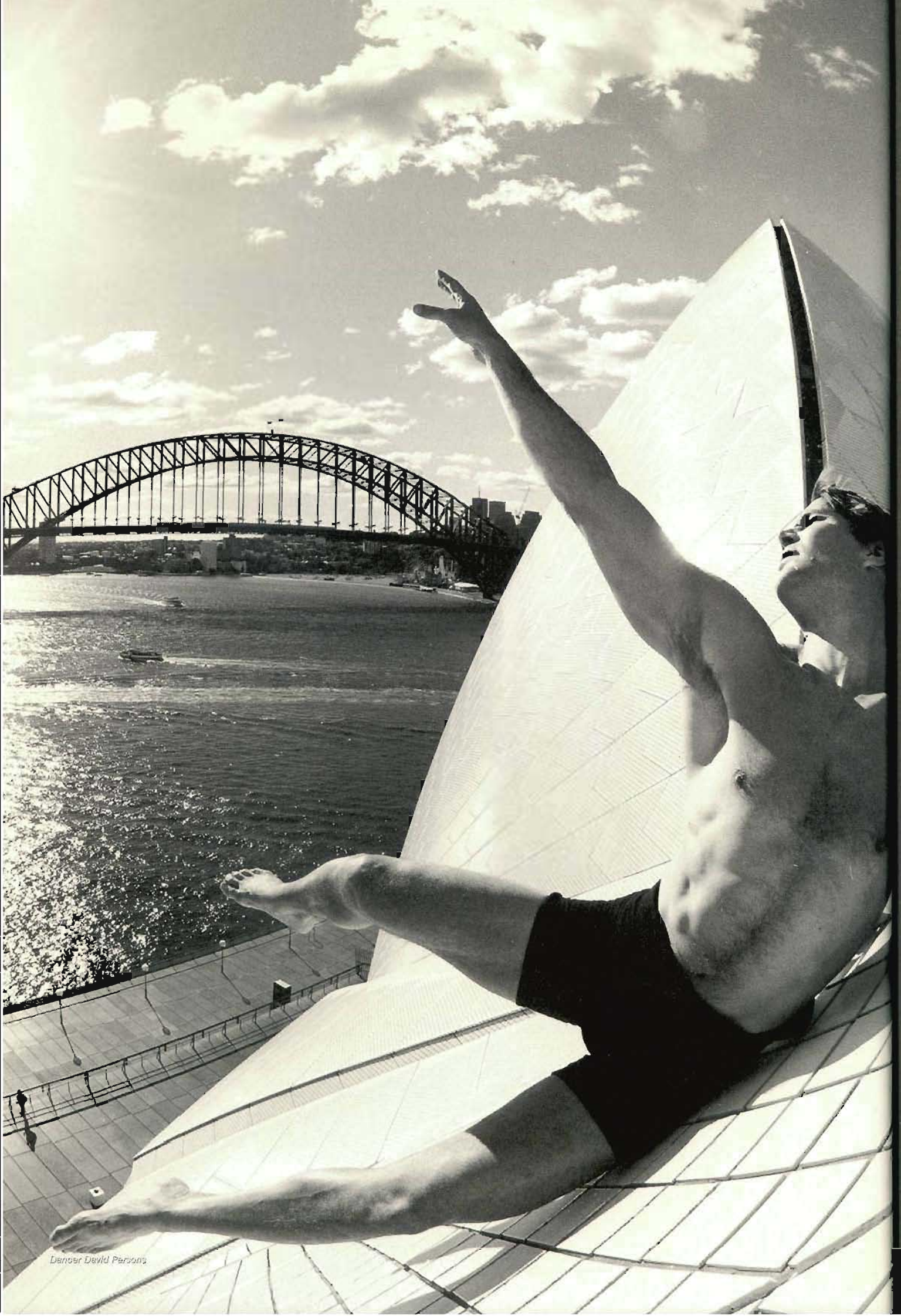
The Sydney Opera House Trust was also responsible for paying Public Works, as project manager, \$7.278 million for the management and execution of the upgrade program.

### Library Volunteers

A team of volunteers contributed nearly 3,000 hours to the maintenance and development of services in the Dennis Wolanski Library of the Performing Arts during the year under review. They were:

- Mary Baxter, Florence Cato, Dorothy Chandler, Janet Clayton, Joan Clout,
- Gwan Cohen, Sylvia Edgar, Betty Gibson, Margaret Gomme, Lyle Harris,
- Ruth Jessep, Peggy Kauffmann, Eileen Killian, Hilda Lowenstein, Marie
- Manstoft, Brian Osborne, Sam Putterman, Nancy Richards, Aileen Rowe,
- Anna Schroeder, Angela Thompson, Lorna Thompson, Nancy Tuck.





*Dancer David Parsons*



SYDNEY  
OPERA HOUSE  
TRUST  
FINANCIAL  
REPORT  
1997





**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 1997, 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 (General) Regulation, 1995, 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.

JOSEPH SKRZYNSKI  
Chair

TIM McFARLANE  
Trustee

SYDNEY  
29 September 1997

**INDEPENDENT AUDIT REPORT**

*To members of the New South Wales Parliament and Members of the Sydney Opera House Trust*

**Scope**

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June 1997. The preparation and presentation of the financial report 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 Sydney Opera House Trust. My responsibility is to express an opinion on these statements to Members of the New South Wales Parliament and the Members of the Sydney Opera House Trust based on my audit as required by sections 34 and 41C(1) of the Public Finance and Audit Act 1983.

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

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

**Audit Opinion**

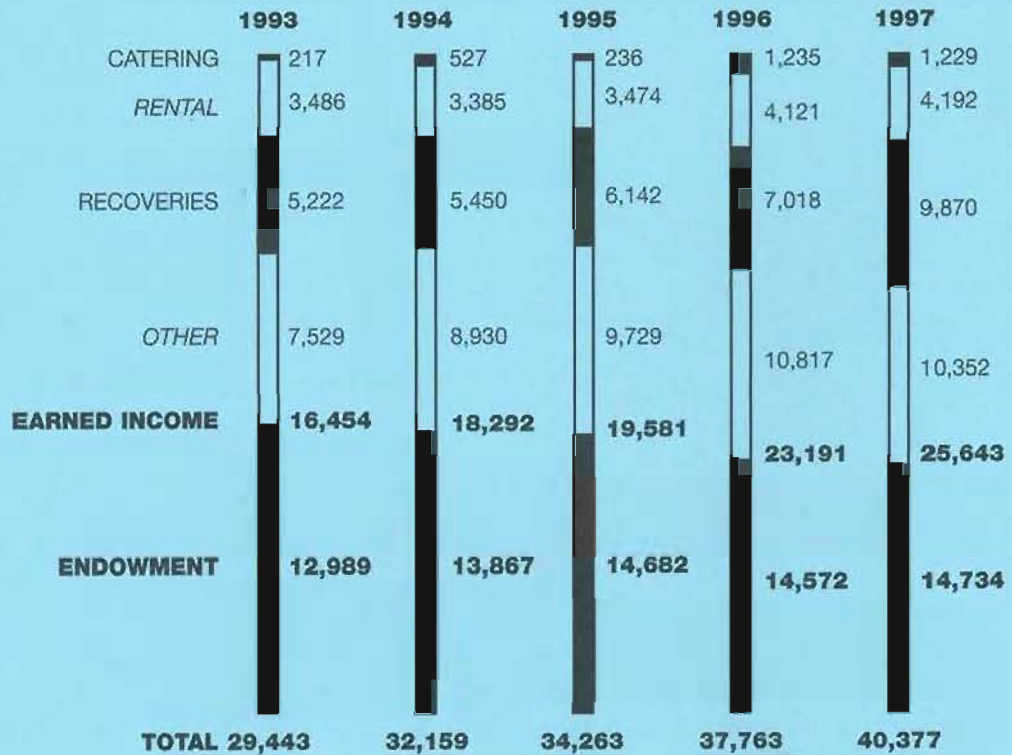
In my opinion, the financial report of the Sydney Opera House Trust complies with section 41B of the Act and presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of the Sydney Opera House Trust as at 30 June 1997, and the results of its operations and its cash flows for the year then ended.

P.J. Boulous, ACA, Principal Auditor  
(duly authorised by the Auditor-General of New South Wales under section 45F(1A) of the Act)  
GPO Box 12, Sydney, NSW 2001  
10 October 1997

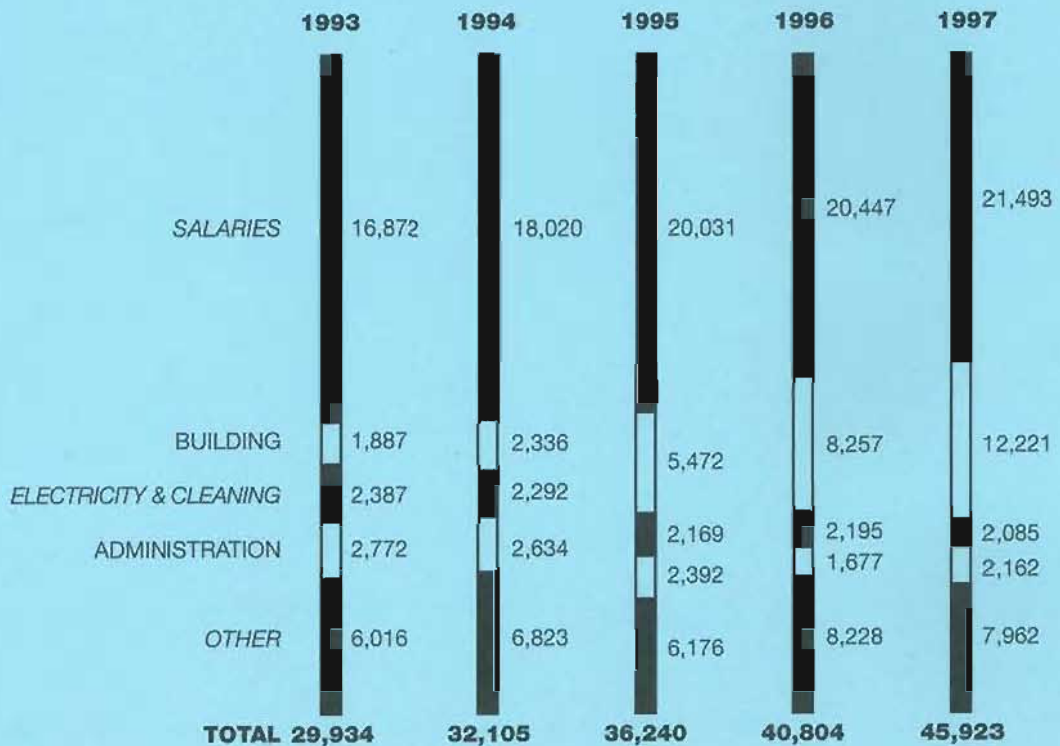


**REVENUE AND EXPENDITURE COMPARISONS FOR FIVE YEARS EXCLUDING ABNORMALS, DEPRECIATION AND GOVERNMENT CAPITAL GRANTS**

**REVENUE \$000**



**EXPENDITURE \$000**





**BEGINNING OF  
AUDITED  
FINANCIAL  
STATEMENTS**

**STATEMENT OF INCOME AND EXPENDITURE  
FOR THE YEAR ENDED 30 JUNE 1997**

	NOTE	1996/97 \$000	1995/96 \$000
Operating income	3	53,889	55,033
Operating surplus	3	1,195	1,922
Transfers	1.4.3 21	(1,593)	...
Accumulated funds at beginning of the financial year	27	179,515	177,593
<b>ACCUMULATED FUNDS AT CLOSE OF THE FINANCIAL YEAR</b>	27	<b>179,117</b>	<b>179,515</b>

The accompanying notes form part of these statements.

**BALANCE SHEET AS AT 30 JUNE 1997**

	NOTE	1996/97 \$000	1995/96 \$000
<b>Current Assets</b>			
Cash	17	90	57
Receivables	18	1,496	1,207
Investments	19	14,438	6,113
Inventories	20	344	362
<b>TOTAL CURRENT ASSETS</b>		<b>16,368</b>	<b>7,739</b>
<b>Non-Current Assets</b>			
Receivables	18	10,302	4,785
Land, building, improvements	21	502,237	502,000
Plant and equipment	21	41,818	47,164
Work in progress	21	1,013	...
Collections-library and works of art	21	1,150	2,615
<b>TOTAL NON-CURRENT ASSETS</b>		<b>556,520</b>	<b>556,564</b>
<b>TOTAL ASSETS</b>		<b>572,888</b>	<b>564,303</b>
<b>Current Liabilities</b>			
Bank overdraft	17	890	1,046
Creditors	22	12,180	3,660
Loan	23	...	58
Provisions	24	1,058	864
<b>TOTAL CURRENT LIABILITIES</b>		<b>14,128</b>	<b>5,628</b>
<b>Non-Current Liabilities</b>			
Creditors	22	132	...
Provisions	24	2,055	1,711
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>2,187</b>	<b>1,711</b>
<b>TOTAL LIABILITIES</b>		<b>16,315</b>	<b>7,339</b>
<b>NET ASSETS</b>		<b>556,573</b>	<b>556,964</b>
<b>Capital and Retained Earnings</b>			
Trust funds	25	107	100
Accumulated funds	27	179,117	179,515
Asset revaluation reserve	28	377,349	377,349
		<b>556,573</b>	<b>556,964</b>

The accompanying notes form part of these statements.

**STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 1997**

	1996/97		1995/96
	\$000	\$000	\$000
	Inflows/ (Outflows)		Inflows/ (Outflows)
<b>Cash flows from operating activities</b>			
Payments to suppliers and employees	(50,648)		(54,284)
Receipts from operations	24,588		23,100
Interest received	671		435
Interest paid	...		(5)
Net cash used in operating activities		(25,389)	(30,754)
<b>Cash flows from investing activities</b>			
Payments for purchase of plant, equipment and works of art	(2,299)		(3,586)
Proceeds from sale of plant and equipment	14		79
Net cash used in investing activities		(2,285)	(3,507)
Cash flows from Government grants		36,188	31,106
Net increase (decrease) in cash held		8,514	(3,155)
Cash at beginning of year		5,124	8,279
Cash at end of year		13,638	5,124

**Note to the Statement of Cash Flows**
**Reconciliation of cash**

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

	1996/97	1995/96
	\$000	\$000
Cash	(800)	(989)
Short term investments	14,438	6,113
	13,638	5,124

The accompanying notes form part of these statements

**RECONCILIATION OF NET CASH USED IN OPERATING ACTIVITIES TO OPERATING RESULT**

	1996/97	1995/96
	\$000	\$000
Operating surplus	1,195	1,922
Depreciation	6,104	5,705
Provision - leave	538	(232)
Provision - doubtful debts	...	7
Increase in creditors	8,797	...
Decrease in creditors	...	(4,156)
Increase in receivables	(5,806)	(2,429)
Government grants	(36,188)	(31,106)
Reduction in inventories	27	...
Increase in inventories	...	(8)
Net loss on sale of plant	...	8
Net profit on sale of plant	(5)	...
Increase in trust funds	7	1
Loan repayment	(58)	(111)
Assets recognised	...	(355)
NET CASH USED IN OPERATING ACTIVITIES	(25,389)	(30,754)

The accompanying notes form part of these statements.



**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, which are a general purpose financial report, have been prepared on an accrual basis and in conformity with current Australian Accounting Standards and other mandatory professional reporting requirements (Urgent Issues Group Consensus Views), with the exception of non-charging of depreciation on the building (Note 1.6), industry practice and the requirements of the Public Finance and Audit Act, 1983 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.

**1.1.3 CHANGE IN ACCOUNTING POLICY**

In 1995/96, internal cost recoveries for Trust presentations were off-set against the related expenditure. In 1996/97 these recoveries and costs are reflected in the financial statements.

The charging of internal labour to total asset management projects resulted in debits to repairs and maintenance, and corresponding credits to costs recovered in the statement of income and expenditure. This accounting treatment commenced effectively in the 1996/97 financial year. Whilst the effect is neutral in terms of the operating result, the repairs and maintenance expenditure and costs recovered income figures have been impacted to the sum of \$2,348,727.

**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 1997 is categorised for balance sheet purposes as either non-current or current liabilities, the latter component representing an estimate of the extent to which payment is likely to be made within the next 12 months.

**1.3.1 ANNUAL, SICK AND LONG SERVICE LEAVE**

Full provision has been made for the Trust's employees in respect of annual leave and long service leave in terms of Australian Accounting Standard AAS30. Provision is also made for employees of the catering company, in terms of the catering contract, for sick and long service leave.

**1.3.2 SUPERANNUATION PREPAYMENT**

Prepaid superannuation contributions are recognised in the balance sheet as required by Treasury policy. The funding position at 30 June 1997 in respect of the three defined benefits schemes, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non-Contributory Superannuation Scheme (SANCSS) is as follows:

Fund	Estimated Reserve Account Funds		Estimated Gross Liability		Prepaid Contributions (Unfunded Liability)	
	1996/97 \$000	1995/96 \$000	1996/97 \$000	1995/96 \$000	1996/97 \$000	1995/96 \$000
SASS	1,823	1,668	1,548	1,322	275	346
SSS	27,407	20,966	17,870	17,447	9,537	3,519
SANCSS	838	1,243	970	883	(132)	360
	<b>30,068</b>	<b>23,877</b>	<b>20,388</b>	<b>19,652</b>	<b>9,680</b>	<b>4,225</b>

The 1997 actuarial assessment is based on the full requirements of AAS25 - Financial Reporting by Superannuation Plans. The key assumptions adopted by the actuaries were:

	1996/97 %	1997/98 %	1998/99 %	1999/2000 %	Thereafter %pa
Rate of investment return (after tax and investment-related expenses)	9.0	7.0	7.0	7.0	7.0
Rate of general salary increase (including re-classifications*)	3.0	3.7	4.0	4.5	5.0
Rate of increase in CPI (Sydney, all groups)	4.0	2.1	2.5	3.0	3.5

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



## **1.4 Valuation of assets**

### **1.4.1 INVENTORIES**

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

### **1.4.2 INVESTMENTS**

Investments, comprising term deposits, 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 were revalued by the Valuer-General of New South Wales for the 1995/96 financial year.

Land was revalued in 1994/95 by the Valuer-General of New South Wales, whilst most classes of non-current physical assets were also revalued in 1994/95 by external expert consultants.

During 1996/97 the transfer was completed of library books and memorabilia from the Trust's Library to other institutions. The book value of the Library was written out by direct downward adjustment of accumulated funds. Similarly, selected works of art were also transferred and adjusted against accumulated funds.

### **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.

The Trust is a self insurer under a managed fund scheme administered by GIO Australia Limited in respect of the abovementioned risks. Premiums paid into the managed fund are designed to fully fund costs and expenses.

### **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 shown hereunder:

<b>Category of asset</b>	<b>Rate of depreciation%</b>
Computer hardware	33.3
Plant and equipment	10
Office machines	20
Photographic equipment	33.3
Communications equipment	33.3
Theatrical equipment	20
Tools and test equipment	20
Safety equipment	33.3
Computer software	20
Grand organ	1

As the Sydney Opera House building and forecourt are considered to be very long-lived assets by the Valuer-General of New South Wales and Sydney Opera House Trust, and given the amount of annual maintenance funds expended on the building and forecourt, depreciation has not been charged on those assets. This is consistent with Treasurer's Directions as referred to in note 1.1.2.

### **1.7 Government grants applied to capital expenditures**

To comply with Treasury instructions, government grants applied to capital expenditures are included as income in the statement of income and expenditure.

## **2. SYDNEY OPERA HOUSE APPEAL FUND**

As the Sydney Opera House Appeal Fund is a controlled entity of the Trust, the operations of the Appeal Fund are incorporated into the Trust's financial statements. The objectives, operations and activities of the Fund relate to the appeal for, and receipt of, gifts of money or other property to be used for works and acquisitions of items related to the performing arts.



### 3. OPERATING SURPLUS

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

	NOTE	1996/97 \$000	1995/96 \$000
<b>INCOME</b>			
State Government grants	4, 14	28,246	31,842
Catering	7	1,229	1,235
Rentals - theatres, halls etc.	5	4,192	4,121
Costs recovered	6	9,870	7,018
Trust presentations	10	3,144	3,616
Bennelong Program	11	328	238
Guided tours		2,191	2,390
Booking fees		1,167	1,219
Merchandising and licensing	26	1,057	1,136
Rental of shops		482	498
Interest		671	435
Miscellaneous income	8	623	551
In-kind benefits	12	220	211
Program sales commission		209	218
Publicity income		260	302
Donations		...	3
		<b>53,889</b>	<b>55,033</b>
<b>EXPENDITURE</b>			
Salaries and related expenses	9	21,493	20,447
Trust presentations	10	3,124	3,496
Bennelong Program	11	394	254
Electricity		1,221	1,416
Depreciation	21	6,104	5,705
Administrative expenses		2,162	1,677
Repairs and maintenance		12,221	8,257
Cleaning		864	779
Publicity and advertising		885	1,027
Minor stores		1,156	1,274
Merchandising and licensing	26	591	637
Telephone and postage		360	325
General insurance		398	387
Fees for services rendered		1,025	793
Audit fee	13	29	28
Doubtful debts	18	...	7
Upgrade program	4, 14	5,896	9,656
		<b>57,923</b>	<b>56,165</b>
Deficiency before abnormal items		<b>(4,034)</b>	<b>(1,132)</b>
<b>Abnormal items</b>	<b>15</b>	<b>5,229</b>	<b>3,054</b>
<b>OPERATING SURPLUS</b>		<b>1,195</b>	<b>1,922</b>

#### 4. STATE GOVERNMENT GRANTS

Grants credited to income were:

	1996/97	1995/96
	\$000	\$000
Statutory endowment	9,068	9,087
Maintenance endowment	5,666	5,485
Upgrade program grant	7,278	11,181
Total asset		
management grant	5,366	5,974
Assembly area grant	38	115
Broadwalk grant	170	...
Disabled lift grant	28	...
Canopies grant	632	...
	<b>28,246</b>	<b>31,842</b>

The grants brought to account reflect expenditures from those grants. Unexpended portion of grants have been treated as income in advance.

The upgrade program grant of \$7,277,504 was applied to:

	1996/97	1995/96
	\$000	\$000
Recurrent expenditures	5,896	9,656
Capital expenditures	1,382	1,525
	<b>7,278</b>	<b>11,181</b>

#### 5. RENTALS

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

The sources of income were:

	1996/97	1995/96
	\$000	\$000
Opera Theatre	1,732	1,684
Concert Hall	1,435	1,513
Drama Theatre	507	522
Playhouse	281	183
Other	237	219
	<b>4,192</b>	<b>4,121</b>

#### 6. COSTS RECOVERED

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

Recoveries comprise:

	1996/97	1995/96
	\$000	\$000
Salaries and related costs	5,126	5,012
General recoveries	1,777	1,704
Internal recoveries		
Total asset		
management (TAM)	2,651	302
Trust presentations	316	...
	<b>9,870</b>	<b>7,018</b>

Recoveries for TAM projects and Trust presentations represent amounts charged to repairs and maintenance and administrative expenses, respectively, in the statement of income and expenditure.

#### 7. CATERING

In terms of the catering agreement the contractor is required to pay the Trust a licence fee based on percentages of gross sales. Results excluding the Green Room operations were as follows:

	1996/97	1995/96
	\$000	\$000
Income	1,229	1,235

The 1996/97 cost of the Green Room was \$31,284, being the amount paid to the catering contractor for operating the Green Room, and is included under administrative expenses. The 1995/96 net cost was \$56,396.

#### 8. MISCELLANEOUS INCOME

This item comprises:

	1996/97	1995/96
	\$000	\$000
Sponsorship expenses		
recouped	329	281
Ticket printing	109	101
Other	185	169
	<b>623</b>	<b>551</b>

#### 9. SALARIES AND RELATED EXPENSES

This item comprises:

	1996/97	1995/96
	\$000	\$000
Salaries, wages		
and allowances	16,313	15,303
Penalty rates	902	812
Overtime	1,061	1,275
Meal money	67	81
Workers'		
compensation insurance	646	488
Payroll tax	1,227	1,082
Employer superannuation		
contribution	1,183	1,300
Parking reimbursement	27	31
Redundancy payment	67	75
	<b>21,493</b>	<b>20,447</b>

Employer superannuation contribution has been adjusted by the sum of \$225,431 in accordance with Treasury Circular T97/08 which advised lower employer contribution factors, effective 1 July 1996.



### 10. TRUST PRESENTATIONS

Financial operations, excluding the Bennelong Program, were:

	1996/97	1995/96
	\$000	\$000
Proceeds from ticket sales, sponsorship, grants, interest and other income	3,144	3,616
Operating and administrative costs	3,124	3,496
Surplus	20	120

### 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:

	1996/97	1995/96
	\$000	\$000
Income	328	238
Expenditure	394	254
Deficiency	(66)	(16)

### 12. IN-KIND BENEFITS

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

	1996/97	1995/96
	\$000	\$000
Trust presentations	32	17
Other purposes	220	211
	252	228

The sum of \$32,392 has been included in Trust presentation income and expenditure figures whilst the amount of \$220,183 has been expensed under appropriate expenditure classifications.

Cash sponsorship amounts received in 1996/97 were allocated directly to the Trust presentations nominated.

### 13. AUDIT FEE

The fee payable to the Auditor-General's office was \$29,500. 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 \$117 million over a period of 10 years. The expenditure for 1996/97 was \$7,277,504 of which \$1,381,326 was expended on purchase of assets.

### 15. ABNORMAL ITEMS

This item comprises:

	1996/97	1995/96
	\$000	\$000
Prepaid superannuation (see notes 1.3.2 and 18)	5,229	2,699
Glass and tiles stocks (at replacement cost)	...	355
	5,229	3,054

The prepaid superannuation figure has been adjusted downward by the sum of \$225,431 to offset revised superannuation employer expense factors, effective 1 July 1996, as advised in Treasury circular TC97/08. See also note 9.

### 16. TRUSTEES' REMUNERATION

Trustees' remuneration is based on the following rates:

	Per Annum
Chairman	\$2,465
Trustees	\$1,460

### 17. CASH AND BANK OVERDRAFT

This item comprises:

	1996/97	1995/96
	\$000	\$000
Cash on hand	21	21
Joint venture cash	57	23
Appeal Fund cash	12	13
	90	57
Bank overdraft (Sydney Opera House management account)	890	1,046

### 18. RECEIVABLES

This item comprises:

	1996/97	1995/96
	\$000	\$000
Catering contractor	560	630
Trade debtors, less provision for doubtful debts	570	508
Accrued income	391	356
Prepayments	183	140
Joint venture	...	3
Other debtors	282	130
Prepaid superannuation	9,812	4,225
	11,798	5,992



The sum of \$560,000 represents the balance receivable upon transfer of catering equipment to the catering contractor as provided for in the catering contract and is receivable over the next 8 years at the rate of \$70,000 per annum. Receivables are classified in the balance sheet as:

	1996/97	1995/96
	\$000	\$000
Current assets	1,496	1,207
Non-current assets	10,302	4,785

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

	1996/97	1995/96
	\$000	\$000
Balance 1 July	53	40
Provision for year	...	7
	53	47
Debts written off	5	...
Debts recovered written back	6	6
Balance 30 June	54	53

## 19. INVESTMENTS

This item comprises short term interest bearing deposits:

	1996/97	1995/96
	\$000	\$000
Sydney Opera House Trust	14,111	5,743
Foster Bequest	101	100
Appeal Fund	226	270
	14,438	6,113

## 20. INVENTORIES

Inventories held at 30 June 1996 and 1997 were:

	1996/97	1995/96
	\$000	\$000
Main store stock	267	282
Main hall tour wallets	10	10
Joint venture	67	70
	344	362

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

Comprises:

	1996/97	1995/96
	\$000	\$000
Land - valuation	50,000	50,000
Sydney Opera House building - revaluation	420,300	420,300
Building improvements - cost	237	...
	420,537	420,300
Forecourt improvements - revaluation	31,700	31,700
<b>Total - land, building and improvements</b>	<b>502,237</b>	<b>502,000</b>

Computer hardware - cost and valuation	2,509	2,499
Less depreciation	1,406	580
	1,103	1,919
Computer software - cost	791	702
Less depreciation	259	265
	532	437
Motor vehicles - cost	188	161
Less depreciation	24	75
	164	86
Office machines - cost and valuation	123	102
Less depreciation	39	19
	84	83
Fixed plant - cost and valuation	19,025	18,649
Less depreciation	3,748	1,882
	15,277	16,767
Photographic equipment - cost and valuation	322	322
Less depreciation	213	106
	109	216
Communications equipment - cost and valuation	637	547
Less depreciation	281	101
	356	446
Theatrical items - cost and valuation	28,942	28,793
Less depreciation	5,912	2,821
	23,030	25,972
Tools and equipment - cost and valuation	324	324
Less depreciation	130	65
	194	259
Safety equipment - cost and valuation	5	5
Less depreciation	3	2
	2	3
Capital stocks - cost and valuation	967	976
<b>Total</b>		
- plant and equipment	41,818	47,164
Library collections - cost	...	1,496
Works of art - cost and valuation	1,150	1,119
<b>Total - collections</b>		
- library and works of art	1,150	2,615
Work in progress	1,013	...
	546,218	551,779

The 30 June 1997 value of the Library collection, in the sum of \$1,541,178, was written out as the asset was effectively transferred. In addition, works of art to the value of \$51,885 were transferred during 1996/97 and have also been written out.

Work in progress figure of \$1,013,035 relates to the design and construction of the stage manager's desks for the theatres.

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



## 22. CREDITORS

This item comprises:

	1996/97	1995/96
	\$000	\$000
Advance ticket sales	1,218	1,128
Hirers' deposits	208	123
Accrued expenses	1,772	1,608
Income in advance	8,287	302
Sundry creditors	680	471
Appeal Fund creditors	1	4
Joint venture	14	24
Superannuation liability	132	...
	<b>12,312</b>	3,660

Income in advance includes the unexpended portion of grants received of \$8,169,419 (\$227,868 in 1995/96).

Creditors are classified in the balance sheet as:

	1996/97	1995/96
	\$000	\$000
Current liabilities	12,180	3,660
Non-current liabilities	132	...

## 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 was repayable over three years and attracted interest at the rate of 5.31% p.a. A loan principal repayment of \$58,397 was made during 1996/97, fully repaying the loan.

Loan interest brought to account in 1996/97 was \$423 (\$5,288 in 1995/96).

## 24. PROVISIONS

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

	1996/97	1995/96
	\$000	\$000
Annual leave		
- Trust employees	802	666
Long service leave		
- Trust employees	2,255	1,844
- employees of contract caterer	30	32
Sick leave		
- employees of contract caterer	26	33
	<b>3,113</b>	2,575

Classified in the balance sheet as:

	\$000	\$000
Current liabilities	1,058	864
Non-current liabilities	2,055	1,711

The provision for long service leave in 1996/97 includes, for the first time, the Trust's assessed liability of \$186,000 in respect of casual employees.

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

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

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

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

The leave provisions in respect of the contract caterer's employees reflects the contractual arrangements relating to the caterer's employees employed at date of commencement of the current catering contract.

## 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.

An award was not made in 1996/97 and the capital of the bequest increased by \$6,828 to \$106,831 at 30 June 1997.

## 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 Trust's share of the operating profits in 1996/97 was \$365,916 (\$389,630 in 1995/96). At 30 June 1997 the Trust's equity in the joint venture was:

	1996/97	1995/96
	\$000	\$000
Furniture, fittings and equipment (less depreciation)	21	28
Inventory	68	70
Receivables	...	3
Cash	57	23
	<b>146</b>	124
Less creditors	15	24
	<b>131</b>	100

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

### 26.2 Licence Agreement

Licences have been granted to a number of organisations for the use of the registered Sydney Opera House trademark and designs. The Trust's share of earnings in 1996/97 was \$99,896 (\$109,490 in 1995/96).

### 27. ACCUMULATED FUNDS

		1996/97	1995/96
	NOTE	\$000	\$000
Balance 1 July		179,515	177,593
Operating surplus	3	1,195	1,922
Transfers	1.4.3 21	(1,593)	...
		<b>179,117</b>	179,515

### 28. ASSET REVALUATION RESERVE

This account represents revaluation increments credited in previous financial years in respect of Sydney Opera House building, land, forecourt and plant and equipment.

### 29. SYDNEY OPERA HOUSE APPEAL FUND

As a controlled entity the financial statements of the Sydney Opera House Appeal Fund have been incorporated into the Trust's financial statements.

Financial operations were:

	1996/97	1995/96
	\$000	\$000
Income	22	45
Expenditure	64	46
Deficiency	(42)	(1)

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

	1996/97	1995/96
	\$000	\$000
Cash	13	13
Investments	226	270
	<b>239</b>	283
Less creditors	1	3
Accumulated funds	<b>238</b>	280

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

### 30. COMMITMENTS FOR GOODS AND SERVICES

	1996/97	1995/96
	\$000	\$000
Goods and services contracted for at 30 June and not otherwise accounted for in the balance sheet are estimated. Payable not later than one year	<b>3,365</b>	797

### 31. OUTSTANDING CAPITAL COMMITMENTS

	1996/97	1995/96
	\$000	\$000
Capital expenditure contracted for at 30 June and not otherwise accounted for in the balance sheet is estimated. Payable not later than one year	<b>233</b>	447

### 32. CONTINGENT LIABILITIES

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

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

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

### 34. PAYMENTS TO CONSULTANTS

In the year ending 30 June 1997, consultants were paid a total of \$940,458 (1995/96 - \$432,255). In addition, Public Works received \$7,277,504 (1995/96 - \$11,181,000) for the management and execution of the upgrade program.

END OF AUDITED FINANCIAL STATEMENTS



# BUDGETS

## First Detailed Budget

For the year ending 30 June 1997

INCOME	\$000
Rentals & recoveries	14,172
Trust presentations	3,315
Guided tours	2,500
Booking fees	1,220
Catering income	1,302
Merchandising and licensing	1,245
Interest	410
Rental of shops	512
Bennelong Program	392
Miscellaneous	949
Endowment and capital grants	32,633
	<b>58,650</b>

EXPENDITURE	\$000
Salaries and related expenses	21,411
Repairs and maintenance	12,320
Trust presentations	3,128
Administrative expenses	2,039
Minor stores	1,290
Electricity	1,400
Fees for services rendered	1,166
Depreciation	5,705
Publicity and advertising	966
Cleaning	1,000
Licensing and merchandising	600
Bennelong Program	410
Miscellaneous	724
Upgrade program	11,836
	<b>63,995</b>
Deficiency	<b>5,345</b>

## Outline Budget

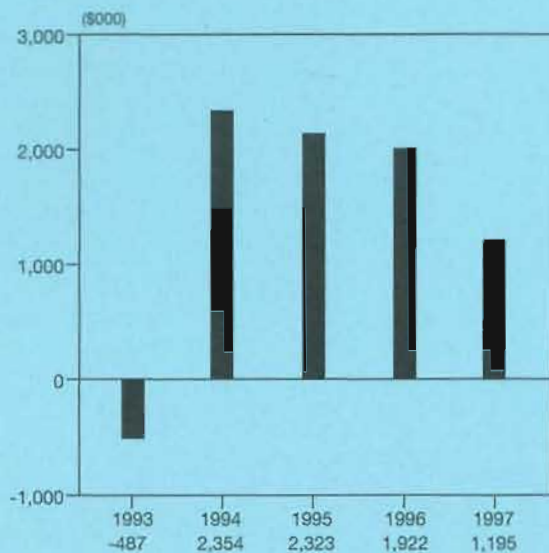
For the year ending 30 June 1998

REVENUE	\$000	\$000
Government grants		
* Endowment	8,867	
* Maintenance endowment	5,717	
* Total asset management	4,052	
* Upgrade program	9,570	
* Capital grants	4,880	33,086
Revenue from operations		25,807
		<b>58,893</b>

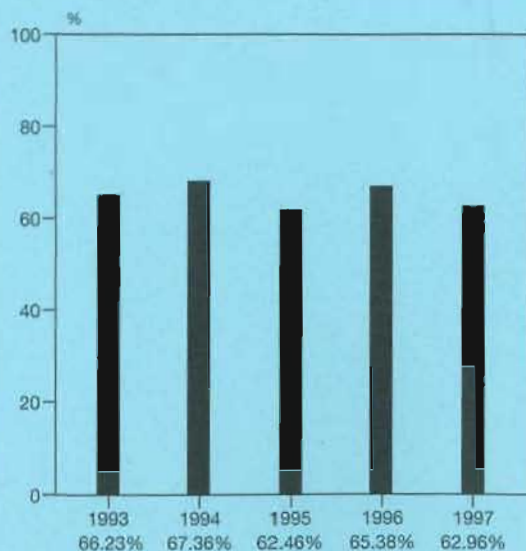
EXPENDITURE	\$000
Salaries and related expenditure	22,537
Operating expenditure	14,356
Capital grants and upgrade program	22,000
	<b>58,893</b>
Result	<b>0</b>

## FIVE YEAR COMPARISONS

### - Surplus/Deficiency Including Abnormals



### Earned Income To Total Expenditure %



### Appendix 1

#### ACCOUNT PAYMENT PERFORMANCE INDICATORS

The schedule of accounts payable for the final quarter of 1997, and the amounts involved, are as follows:

	\$
Current (i.e. within due date)	10,007,388
Less than 30 days overdue	797,292
Between 30 and 60 days overdue	109,971
Between 60 and 90 days overdue	61,859
More than 90 days overdue	20,620
Total amount of accounts paid on time	10,007,388
Total amount of accounts paid	10,997,130

The number of accounts paid on time was 91 percent.

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 2

#### INVESTMENT PERFORMANCE MEASURE

Interest rate quotes are obtained from the NSW Treasury Corporation, the benchmark organisation for investment performance, prior to placement of investments at comparable or higher interest rates.

### Appendix 3

#### INSURANCE

Adequate insurance is held by the Sydney Opera House Trust for all identified risks. The Trust is a member of the NSW Treasury Managed Fund and a self insurer under a managed fund scheme administered by GIO Australia Ltd.

A table showing the total cost of insurance premiums, arriving at the cost per employee over the past five years, is set out below.

	1996/97	1995/96	1994/95	1993/94	1992/93
Motor vehicle	<b>\$3,136</b>	\$2,955	\$3,085	\$3,245	\$3,800
Property	<b>\$298,000</b>	\$298,000	\$298,000	\$206,122	\$206,122
Public liability	<b>\$94,787</b>	\$84,960	\$84,960	\$56,640	\$56,640
Workers' comp.	<b>\$666,383</b>	\$527,831	\$534,965	\$258,732	\$205,712
Miscellaneous	<b>\$2,150</b>	\$2,150	\$2,150	\$2,150	\$2,150
Total cost	<b>\$1,064,456</b>	\$915,896	\$923,160	\$526,889	\$474,424
Total employees	<b>578</b>	632	629	582	636
COST PER EMPLOYEE	<b>\$1,842</b>	\$1,449	\$1,468	\$905	\$746

### Appendix 4

#### RISK MANAGEMENT

The Sydney Opera House Trust has a documented risk management policy which relates to all the Trust's risks. Identified risks include public risk, fire, financial, security, natural disaster, property, occupational health and safety, environmental and risk to information technology.

Testing for the majority of the Trust's "mission-critical" computer applications took place over the past 12 months, and the remainder will be tested in the new financial year.

Responsibility for risk management has been devolved to managers, and forms part of their duties and accountabilities. Managers have been given training in this area and a risk management manual has been issued. Managers are required to identify risk management strategies in their business plans, which are linked to the annual Trust budget cycle should funding implications arise.

At the end of the financial year, the Trust decided to establish a risk management committee which will incorporate the responsibilities of the current Trust audit committee as well as looking at broader issues relating to risk and risk management.

### Appendix 5

#### SENIOR EXECUTIVE SERVICE

There are four senior executive service positions at the Sydney Opera House. Two are held by women.



#### **Appendix 6**

##### **EQUAL EMPLOYMENT OPPORTUNITY**

The accompanying charts set out the Trust's statistics as at 30 June 1997 in relation to the employment of women, Aboriginal and Torres Strait Islander people, people with a disability, people from racial, ethnic or ethno-religious minority groups, and people with a non-English speaking background.

Discussion of the year's EEO activities and objectives appear earlier in this report.

#### **Appendix 7**

##### **OVERSEAS TRAVEL**

Ken McSwain, information technology services, 16-18 October 1996, to St Louis, USA, to observe latest developments in the Event Business Management System (EBMS) at Ungerboeck Systems Incorporated.

Peter Lipman, visitor services, 31 August-6 September 1996, to Manila for the Travel Australia Business Show.

Kathie Massey, director of finance and management services, 19-28 April 1997, to Washington for the Performing Arts Centers Consortium spring 1997 conference, and to New York for a familiarisation visit to the Lincoln Center.

#### **Appendix 8**

##### **ETHNIC AFFAIRS**

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

In the year under review, a revised ethnic affairs priority statement was prepared for 1997/98. Its key initiatives are:

- to ensure that the Sydney Opera House provides an opportunity to showcase multicultural arts;
- to improve access and understanding of House products and services in the ethnic community;
- to ensure that staff from a non-English speaking background can effectively contribute to the life of the Sydney Opera House.

The Trust's chief multicultural showcase, the Festival of Cultures, was affected this year by bad weather which caused the main outdoor concert to be cancelled. Its indoor concert was attended by 1,352 people and external events by 15,000.

A total of 10 performances in the Concert Hall during the year highlighted multicultural artforms.

#### **Appendix 9**

##### **FREEDOM OF INFORMATION**

During the year under review, two requests for access to documents were received. Both requests dealt with management restructuring, the 1996 enterprise agreement and the computerised event management system. Access was refused to both requests on the basis of Section 22 of the FOI Act. A subsequent internal review concerning the second request upheld the original decision.

#### **Appendix 10**

##### **CONSUMER RESPONSE**

The Sydney Opera Trust takes a record of all complaints and commendations, responding by letter and taking action over complaints where it is in its power to do so.

Over the past 12 months, 145 complaints were made to the Trust about 200 issues, and 79 commendations of 104 issues were received.

The busiest months for complaint were January and February (20 and 35 issues respectively). The most complaints (47) were about catering. The highest number of commendations (26) was for front-of-house staff, who had an almost equal number of complaints (27) levelled against them.

The Sydney Opera House Trust's strategies to minimise reasons for complaint include staff training and sensitivity to such issues as disabilities.

Any complaints from presenters are handled by the client service executive allotted to them under the Trust's customer service system. In addition, meetings are held with major presenters at top management level to discuss their requirements.

The Trust's commitment to customer service is set out in its guarantee of service, and reinforced by the goals and strategies in its 1997-98 business plan.



**TABLE A Percent of Total Staff by Level**

Subgroup as Percent of Total Staff at each Level

Level	Total Staff (number)	Staff responding to EEO data form (Respondents)	Men	Women	Aboriginal & Torres Strait Islander People	People from Racial, Ethnic, Ethno-Religious Minority Groups	People Whose Language First Spoken as a Child was not English	People with a Disability	People with a Disability Requiring Adjustment at Work
<\$21,995	0	0%	0%	0%	0.0%	0%	0%	0%	0.0%
\$21,995 - \$32,295	449	32%	56%	44%	0.2%	14%	4%	4%	1.0%
\$32,296 - \$40,869	99	45%	67%	33%	0.0%	20%	9%	7%	2.0%
\$40,870 - \$52,850	24	72%	64%	36%	0.0%	20%	8%	4%	0.0%
>\$52,851 (non SES)	2	50%	50%	50%	0.0%	50%	50%	0%	0.0%
SES	4	25%	50%	50%	0.0%	25%	0%	0%	0.0%
<b>TOTAL</b>	<b>578</b>	<b>36%</b>	<b>58%</b>	<b>42%</b>	<b>0.15%</b>	<b>15%</b>	<b>5%</b>	<b>4%</b>	<b>0.9%</b>
Subgroup Totals		235	358	220	1	100	31	28	6

Note: Cell percentages are calculated by expressing the number of staff in each Subgroup at each level as a percentage of Total Staff at the same level.

**TABLE B Percent of Total Staff by Employment Basis**

Subgroup as Percent of Total Staff at each Level

Level	Total Staff (number)	Staff responding to EEO data form (Respondents)	Men	Women	Aboriginal & Torres Strait Islander People	People from Racial, Ethnic, Ethno-Religious Minority Groups	People Whose Language First Spoken as a Child was not English	People with a Disability	People with a Disability Requiring Adjustment at Work
Permanent/Full-time	178	40%	85%	15%	0.0%	22%	7%	7%	2.0%
Permanent/Part-Time	10	70%	30%	70%	0.0%	10%	0%	0%	0.0%
Temporary/Full-Time	80	38%	76%	24%	0.0%	14%	6%	1%	1.0%
Temporary/Part-Time	11	73%	36%	64%	0.0%	9%	9%	9%	0.0%
Senior Executive Service	4	25%	50%	50%	0.0%	25%	0%	0%	0.0%
Casual	295	32%	43%	57%	0.3%	13%	3%	3%	0.5%
Other	0	0%	0%	0%	0.0%	0%	0%	0%	0.0%
<b>TOTAL</b>	<b>578</b>	<b>36%</b>	<b>58%</b>	<b>42%</b>	<b>0.15%</b>	<b>15%</b>	<b>5%</b>	<b>4%</b>	<b>0.9%</b>
Subgroup Totals		235	358	220	1	100	31	28	6

Note: Cell percentages are calculated by expressing the number of staff in each Subgroup at each level as a percentage of Total Staff at the same level.



**Appendix 11**  
**RESEARCH AND DEVELOPMENT**

Market research was carried out at a cost of \$69,900. Its application is discussed earlier in this report.

**Appendix 12**  
**PUBLICATIONS**

A free bi-monthly diary and an annual diary of House events were published again this year. The 1997 Sydney Opera House Trust Annual Report was produced by a contributing writer-editor and the Trust's corporate designers, coordinated by the marketing manager; it had a print run of 2,000, with a unit cost of \$17.50.

**Appendix 13**  
**RECYCLING**

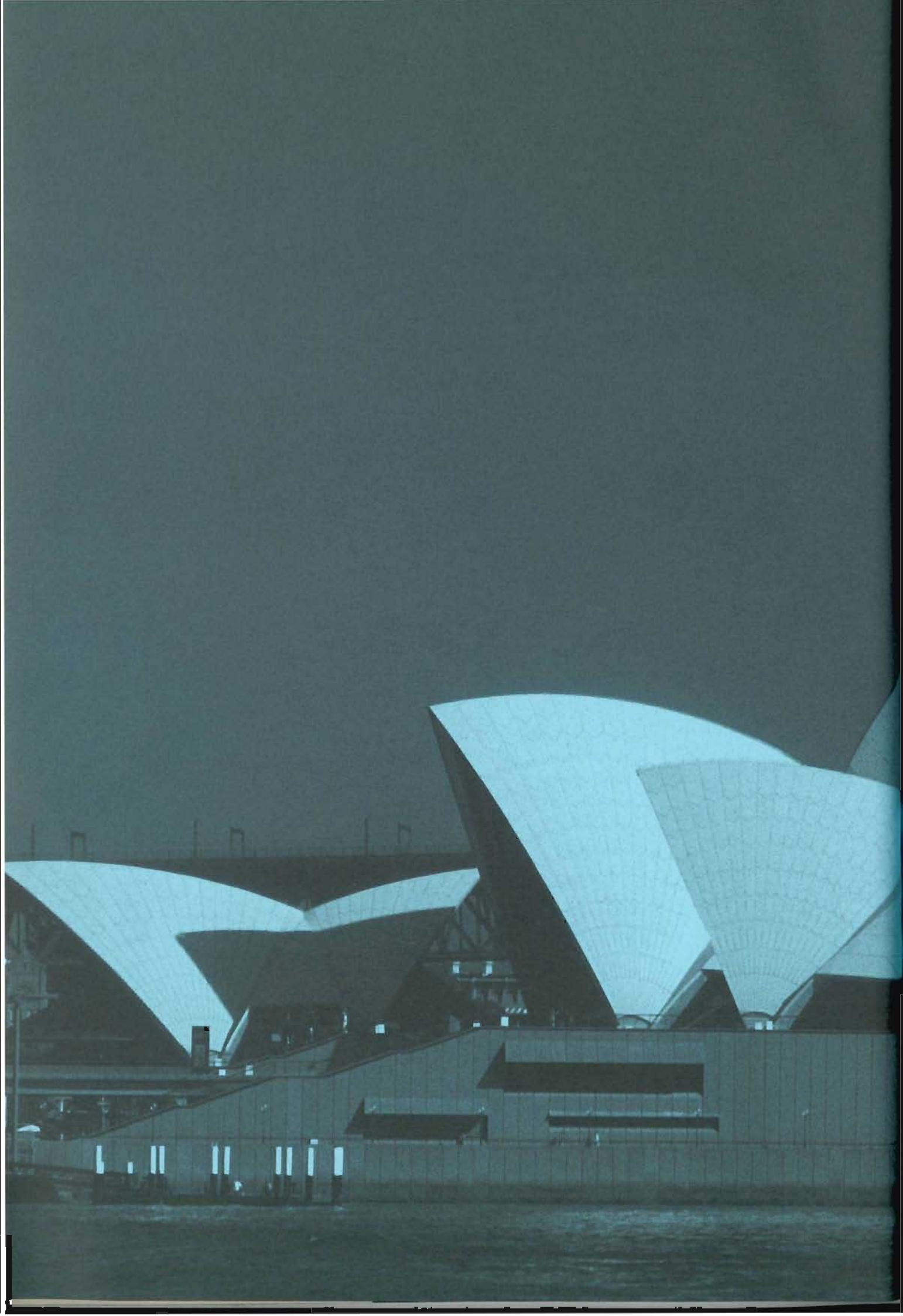
Since 1990, the Trust has had a recycling program. Clean paper waste, glass and aluminium containers are collected with the assistance of contract cleaners. A cardboard compactor operates in the central passageway. Scrap copper, steel and oil are recycled through the appropriate agencies, as recommended by the Environment Protection Authority.

**Appendix 14**  
**SOCIAL PROGRAM**

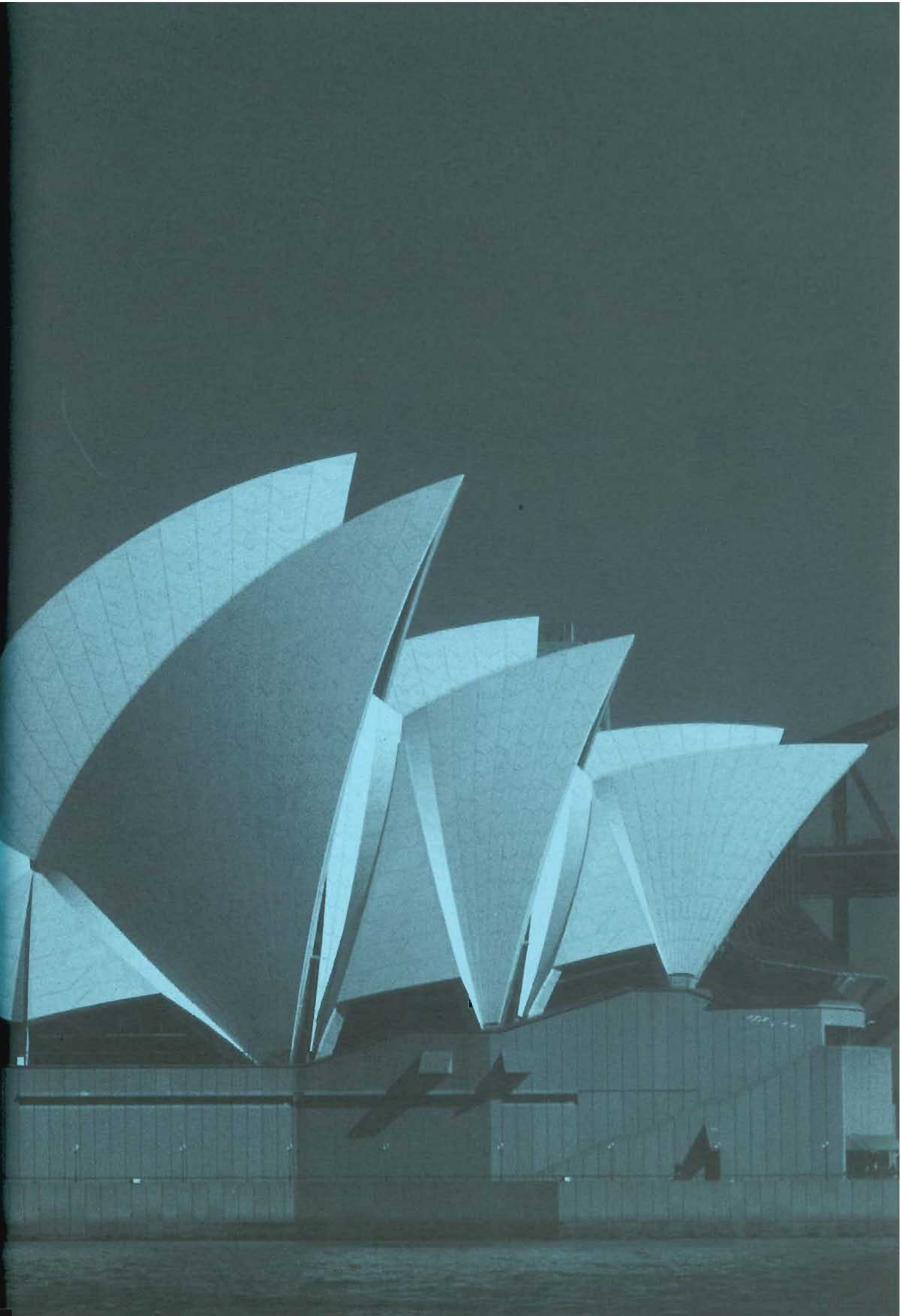
The overall activities of the Sydney Opera House Trust have been determined a social program, formerly known as a community service obligation. Hence this annual report also acts as a review of the Trust's social program.

**Appendix 15**  
**VISITORS**

Notable visitors to the Sydney Opera House in the past 12 months have included US President Bill Clinton, who arrived unexpectedly at the end of his morning jog, and Hillary Rodham Clinton, who spoke on women's issues into the 21st century in the Drama Theatre; the Chancellor of the Federal Republic of Germany, Dr Helmut Kohl; the Governor of Guangdong Province, People's Republic of China, Mr Lu Ruihua; Secretary of the Secretariat of the Central Committee of the Communist Party, People's Republic of China, Mr Ding Guangren; and entertainer Michael Jackson.









# SYDNEY OPERA HOUSE TRUST 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, a private dining room, an espresso bar with take-away food 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 events including symphony concerts, chamber music, popular music, jazz, opera, ballet, choral concerts and conventions. The Concert Hall grand organ was designed and built by an Australian, Ronald Sharp, and is the largest mechanical tracker organ in the world.

The Opera Theatre, mainly used for opera and ballet performances, accommodates 1,547 people. The Drama Theatre holds audiences of 544 for drama and dance. The Playhouse seats 398 and is mostly a venue for plays and small-scale musicals.

## ACCESS

The Sydney Opera House is open daily except for Christmas Day and Good Friday. Administration hours are 9 am to 5 pm weekdays, though the phone is attended at all times.

## Box Office

The box office is open from 9 am to 8.30 pm, Monday to Saturday, and two and a half hours before a performance on Sunday.

## Public Transport

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

## Car Park

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

## Shops

The shops on site are open daily. They are the Sydney Opera House Foyer Shop and the information desk branch of the Opera House Gift Shop in the box office foyer, the Aboriginal Art Shop on the concourse and, on the lower concourse, the Performing Arts Shop, the Opera House Gift Shop, Costello's Opal Centre and Scribbly Graphics.

## 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). There are a limited number of wheelchair spaces in each theatre, for which enquiries should be made when booking tickets. For information about these services, telephone (02) 9250 7185 between 9.30 and 4 pm on weekdays. A brochure listing amenities and access points for people with disabilities is available.

## GUIDED TOURS

Daily, except Christmas Day and Good Friday, there are guided tours of the Sydney Opera House theatres and foyers between 9 am and 4 pm, taking about one hour. The 20-minute main hall tours are available only as part of an inbound tourism package. Bookings can be made for private tours. For details and bookings, phone (02) 9250 7111, fax (02) 9247 8349 or write to the Supervisor, Visitor Services, at the postal address below.

## DIARY

A free bi-monthly diary is available from Sydney Opera House information outlets. Annual subscriptions by mail require a postage fee of \$14 within Australia and \$A20 overseas, payable by cheque or money order made out to Sydney Opera House Trust. Write to Diary Subscriptions at the postal address below.

## FREEDOM OF INFORMATION

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

## CONTACT INFORMATION

Sydney Opera House Trust  
Sydney Opera House  
Bennelong Point  
Sydney

Postal address:  
Sydney Opera House  
GPO Box 4274  
Sydney, NSW 2001  
Australia

Electronic communications:  
Administration telephone (02) 9250 7111  
Box office telephone (02) 9250 7777  
TTY number (02) 9250 7347  
General facsimile (02) 9221 8072  
Box office facsimile (02) 9251 3943  
Web address: <http://www.soh.nsw.gov.au>



NORTHERN BROADWALK

WESTERN BROADWALK

Concert Hall

Harbour Restaurant

Opera Theatre

Drama Theatre

Playhouse

Exhibition Hall

Bennelong Restaurant

BOX OFFICE FOYER

CONCOURSE

To Botanic Gardens and Man o' War Steps

LOWER CONCOURSE

FORECOURT

Shops

Espresso Bar

Toilets

Guided Tours

Concourse Restaurant

Car Park

Telephones

To Macquarie St and Circular Quay

**CONCOURSE**

- Buses and Taxis
- Aboriginal Art Shop
- Stage Door
- Telephones
- Access to Box Office Foyer

**BOX OFFICE FOYER**

- Box Office
- Concert Hall
- Opera Theatre
- Reception Hall
- Information Desk
- Cafe Mozart
- Sydney Opera House Foyer Shop
- Toilets
- Coat Check
- Access to Bennelong Restaurant

## INDEX

achievements 4, 26  
access 22, 62  
aims, objectives, targets 5, 10, 19, 26, 27  
assets 44, 47  
audience development 15  
box office 16, 62  
budgets 54  
catering 22, 49  
charter 5  
conservation 24  
consultants 39, 53  
consumer response 56  
customer service 5, 18, 19, 56  
enterprise agreement 25  
equal employment opportunity 25, 56, 57  
ethnic policy 56  
events and attendances 12, 16, 26, 28-35  
financial report 41-54  
freedom of information 56, 62  
guarantee of service 56  
guided tours 21, 62  
health and safety 25  
human resources 25, 36-39  
information technology 19  
insurance 47, 55  
investment performance measure 55  
library 23  
maintenance 24  
major presenters 10, 16, 30  
management and structure 19, 36  
market research 22,  
mechandising and licensing 52, 53  
overseas travel 56  
performance measures 27, 43, 55  
programming 10, 12  
publications 58, 62  
recycling 58  
research and development 22, 58  
review of operations 12-26  
risk management 55  
Royal Commission into Aboriginal Deaths in Custody 15  
senior executive service 55  
social program policy 58  
sponsorship 22  
strategic goals 5  
tourism 21, 26  
Trustees 6,7, 50  
venue improvements 18  
visitors 58

Note: audited financial statements appear between pages 44 and 53. Financial information elsewhere in this report is unaudited.

Written and edited by Jill Sykes

Design by Marita Leuver

Artwork by Helium and Feeder Communications

Printed by Mockridge Bulmer

Photography by Tracey Schramm, Ross Honeysett (cover),

AP/Rick Rycroft, Greg Barrett, H.G. Esch, Branco Gaica,

Lois Greenfield, Glenn Hunt/Mirror Australian Telegraph

Publications, Robert McFarlane, The White House.

Coordinated by the marketing manager,

Sydney Opera House.



