

SYDNEY OPERA HOUSE TRUST 1992 ANNUAL REPORT



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

Sir,

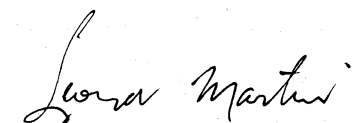
*In accordance with the provisions of the
Annual Reports (Statutory Bodies) Act
1984, and the Public Finance and Audit
Act 1983, we submit, for your
presentation to Parliament, a report on
the work and activities of the Sydney
Opera House Trust for the financial year
ended 30 June, 1992.*

On behalf of the

Sydney Opera House Trust



Elizabeth Butcher, Chairman



*Lloyd Martin, General Manager
September 1992*

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Sydney Opera House roof



*Peter
Collins,
Minister
for the
Arts*

Happy birthday, Sydney Opera House! Although the actual day is still some time away, preparations have begun for the celebrations to mark the 20th birthday of the Sydney Opera House on October 20, 1993.

Throughout the year there will be special events to share the enjoyment of Australia's greatest 20th century wonder with the community and the thousands of visitors who make it the nation's most popular tourist destination.

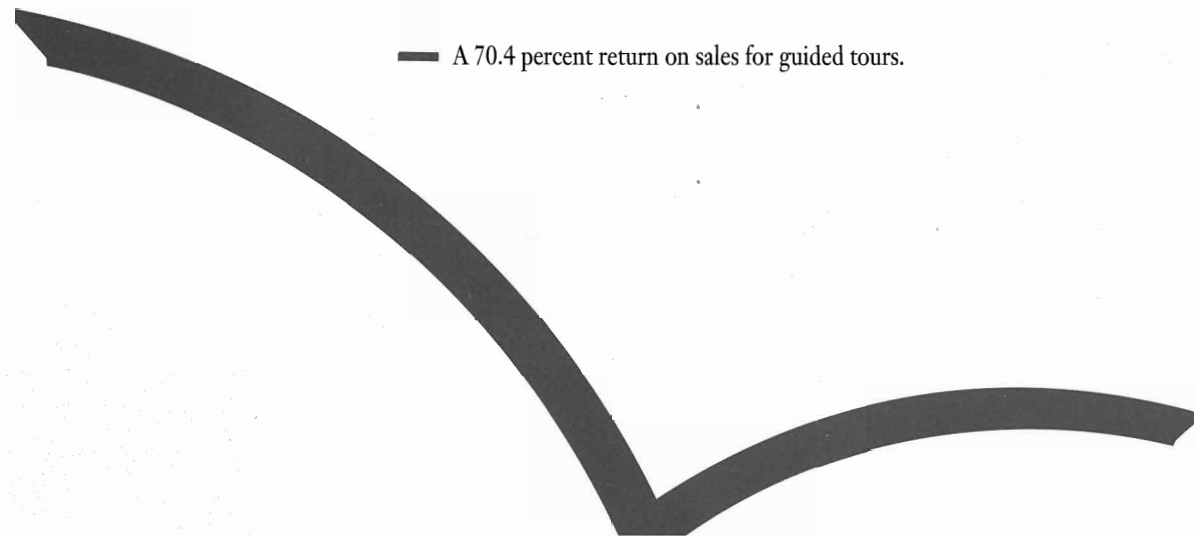
The Sydney Opera House will also play a pivotal role in Sydney's bid for the Olympic Games in the year 2000, providing the cultural focus by hosting International Olympic Committee visitors at events which show Australia is more than a sporting nation.

It is good to see, from the strength of its performance this year in difficult economic times, that the Sydney Opera House is well prepared for this important role.

From the innovative audience outreach of the Bennelong Program to the careful management of funds, the fun of Cultural Capers to the serious business of earning a living, the Sydney Opera House is showing the maturity of its 20 years as a vibrant living monument. Accordingly, it gives me great pleasure to table the 1992 report of the Sydney Opera House Trust.

Peter Collins, QC, MP
Minister for the Arts

- An operating surplus of \$846,000 before the non-cash charge for depreciation.
- Attendances for indoor events up by nearly 110,000.
- Bennelong Program attendances more than doubled.
- Launch of two new concert series by the Trust.
- Productivity increase of 10 percent in box office operations.
- A 70.4 percent return on sales for guided tours.





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.

The Trust is charged with:

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

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

Philosophy

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

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

Mission

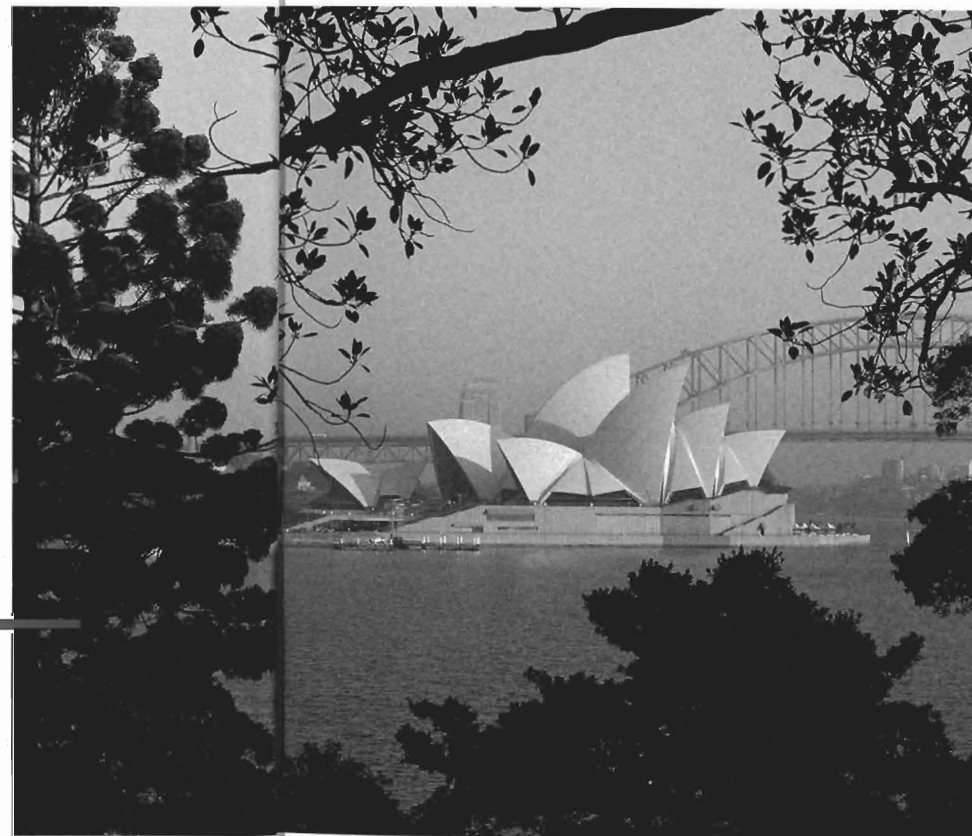
The mission of the Sydney Opera House Trust is to preserve and promote the Sydney Opera House as a unique symbol of Australia and the nation's leading cultural centre.

Corporate Goals

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

The Trust's corporate goals are to:

- increase the proportion of earned income to 70 percent of total operating expenditure;
- extend and increase the use of the Sydney Opera House as a cultural centre and as a commercial venue;
- maintain the Sydney Opera House as the number one tourist attraction in Australia;
- preserve and maintain the building, and to improve the efficiency and effectiveness of its infrastructure with minimal interruption to operations;
- develop the skills of staff and managers to improve overall service standards and productivity, and increase job satisfaction;
- refine and develop in-house information and communication systems to improve their quality and accessibility for all employees;
- encourage and value the participation and commitment of all staff in the achievement of corporate goals.



Sydney
Opera
House



Members of the Sydney Opera House Trust during the year ending 30 June, 1992, were:

Elizabeth Butcher, AM, Chairman

A member of the Sydney Opera House Trust since 1987 and chairman since 1989, Elizabeth Butcher has long experience in arts administration. In addition to being administrator of the National Institute of Dramatic Art since 1969, she has served on many eminent committees, including the NSW Government Cultural Grants Advisory Council and the Australia Council, chaired the Australia Council's Theatre Board and been a director of the Seymour Theatre Centre, a member of the Council of the University of NSW, and a committee member of the Winston Churchill Memorial Trust of Australia.

Dominique Collins

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

David Hoare

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

John Pascoe

A businessman with a legal background, John Pascoe was a partner of Stephen Jaques and Stephen before joining the board of George Weston Foods Ltd, of which he is now deputy chairman and chief executive. A Sydney Opera House Trustee since 1988, he is also a member of the Business Council of Australia and the NSW State Cancer Council, and a foundation member of the board of the International and Commercial Law Centre at the University of Technology, Sydney, a board member of the Royal Alexandra Hospital for Children, a

director of Qantas Airways Ltd and a governor of the Australian Naval Aviation Museum.

Peter Ritchie

Chairman and managing director of McDonald's Australia Ltd, Peter Ritchie has senior management experience in Australia and overseas. He is a board member of Channel 7 and a director of the University of New South Wales Foundation Ltd. He has been chairman of the Salvation Army Doorknock Appeal since 1984.

Alec Shand, QC (until December 1991)

One of Australia's leading barristers, Alec Shand joined the Sydney Opera House Trust in 1983.

Ian Temby, QC (from January 1992)

After graduating with honours from the University of Western Australia, working first as a solicitor and then as a barrister, Ian Temby has held pioneering statutory appointments. He was the first Director of Public Prosecutions for the Commonwealth and the first

Commissioner for the Independent Commission Against Corruption for NSW, the position he has held since 1989. Active in professional and community affairs, he was president of the Law Council of Australia in 1983 and a member of the Subiaco City Council from 1976 to 1983, including two terms as deputy mayor. Since 1990, he has been chairman of the theatrical production company Performing Lines.

Ross Tzannes

A senior partner in the legal firm of Pryor, Tzannes and Wallis, Ross Tzannes has long experience in the law and legal education, and is active in multicultural issues. He is a commissioner on the Ethnic Affairs Commission, a member of the National Population Council and a board member of the Museum of Contemporary Art.

Michael Walsh, OBE

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

David Williamson, AO

Award-winning playwright and screen writer, David Williamson was a founding member of the Australia Council from 1973 to 1975, served on the Australia Council Theatre Board from 1982 to 1984, was president of the Australian National Playwrights Conference in 1980 and 1981, and a board member of the Sydney Theatre Company from 1984 to 1990. He has been president of the Australian Writers Guild since 1979.

Membership of committees, frequency of meetings and attendance figures for the year under review are as follows. It should be noted that Alec Shand was based interstate and given leave of absence from the Trust in the months preceding his retirement in December 1991. Ian Temby was appointed to the Trust in January 1992.

The Trust and the Business Committee met 13 times, including an extraordinary meeting in August. Attendance figures were Elizabeth Butcher, 12; Dominique Collins, 8; David Hoare, 11; John Pascoe, 13; Peter Ritchie, 9; Alec Shand, 0; Ian Temby, 5; Ross Tzannes, 12; Michael Walsh, 7; David Williamson, 11.

The Finance and Administrative Committee met 11 times under the chairmanship of John Pascoe. Its members were David Hoare, Alec Shand (until December 1991) and Ross Tzannes. Elizabeth Butcher is an ex-officio member.

The Development Committee, chaired by Peter Ritchie, met 11 times. Its members were Dominique Collins, Ian Temby (from January 1992), Michael Walsh and David Williamson. Elizabeth Butcher is an ex officio member.

The Library Subcommittee met three times. Its chairman was the late Dennis Wolanski and its members were Louise Douglas, Ann Harris-Thompson (from May 1992), Elsa Jacoby (retired December 1991), Risphal Singh and Phillip Wolanski (from May 1992).

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



Elizabeth Butcher, chairman (right), with Trustees John Pascoe, Ian Temby, Ross Tzannes, Dominique Collins and Peter Ritchie (far left)

Individually, David Hoare (top), Michael Walsh, and David Williamson





In a year when the effects of the recession were keenly felt at the Sydney Opera House, lowering expectations of exceeding the previous year's results, the Trust has been reassured by its operating surplus of \$846,000.

This is a tribute to the efforts of Sydney Opera House management and staff in containing costs and devising strategies to bring the utmost efficiency and economy to the running of the organisation.

So it was frustrating that Treasury recently decided there should be no amortisation of deferred income to offset the expense of depreciation. This added \$1.346 million to expenditure without the corresponding offset in income, bringing the final result to a deficit of \$500,000.

Over the past 12 months, major changes have been made to organisational structures, grouping a more coherent arrangement of responsibilities and enabling better communications to be achieved internally amongst staff and externally, with hirers and the general public. This has provided a major thrust in the development of a customer culture.

Customer service is an essential component of the Sydney Opera House Trust's philosophy. It is the spring-board for action, exemplified this year by the time, money and energy the

Trust put into improving the Opera Theatre orchestra pit. Despite improvements for both audience and musicians, described in more detail elsewhere in this report, there has been a disappointing reaction from the Australian Opera and Ballet Orchestra, whose demands for more changes are being explored.

Amongst the Trust's entrepreneurial ventures this year, the diverse activities of the Bennelong



Elizabeth Butcher, chairman

Program have again proved outstandingly successful, attracting a new generation of enthusiasts for the performing arts and extending the reach of current productions for people with hearing or sight impairments.

The Trust's 1992 National Folkloric Festival was heralded as a greater success than ever. Officially opened by the Hon. Nick Greiner, when Premier of NSW, it is a showcase for multiculturalism in Australia and an important factor in the part the Sydney Opera House is playing in Sydney's bid for the Olympic Games.



National Folkloric Festival 1992

It has been a remarkable year for the premieres of new Australian works at the Sydney Opera House. The Australian Opera presented *Mer de Glace*, composed by Richard Meale with a libretto by award-winning novelist David Malouf. The Australian Ballet gave its first performances of a *Nutcracker* with Australian relevance, choreographed by Graeme Murphy and designed by Kristian Fredrikson in a team effort from scenario to staging.

The Sydney Theatre Company presented a new play by David Williamson, *Money and Friends*, in its premiere season. The Sydney Dance Company gave first performances of Paul Mercurio's *Edging*, Kim Walker's *Monkey See*

and Graeme Murphy's Piano Sonata, to music by Carl Vine. The Sydney Symphony Orchestra presented commissioned works by Anne Boyd, Brenton Broadstock, Neil Currie and Nigel Westlake.

The most notable successes for some major hirers have been established works. The Australian Chamber Orchestra sold out its *Four Seasons* concert with leader Richard Tognetti as soloist, and *Musica Viva* had full houses for the Tallis Scholars and a performance of Handel's *Messiah* by The Sixteen. Peter and Ellen Williams' most popular presentation was *Arsenic and Old Lace*.

The launch of the special events for the 20th birthday celebrations for the Sydney Opera

House throughout 1993, accompanied by a drive for sponsorship, featured a video message from the patron of the celebrations, Mel Gibson. Australia's most acclaimed actor internationally, he recalled his time performing at the Sydney Opera House, and endorsed the Trust's invitation for wide-ranging participation in its birthday events.

The Trust is particularly appreciative of sponsorship in these difficult financial times. We thank this year's sponsors, headed by corporate sponsor Lexus and MBF (Medical Benefits Fund of Australia Ltd), a generous donor to the Bennelong Program. Coca-Cola Amatil, Vittel, NSW Lotteries, Japan Airlines, Qantas, Canadian Airlines International, Lauda Air, Shell, Pacific Power, Maytag, Sharp and Crayola have also contributed to a variety of Sydney Opera House events.

I would also like to thank the Lord Mayor, Alderman Frank Sartor, and the Council of the City of Sydney for their financial backing of the Sunday programs of outdoor activities. Without it, the Trust would not have been able to present such an exciting range of free entertainment, whose popularity is evident in the crowds who come to enjoy it.

We were sorry to hear of the death of Dennis Wolanski in September 1992. He was a supporter of the Sydney Opera House from its opening in 1973, and has been its major individual benefactor, particularly to the library of the performing arts which bears his name.

During the year, Alec Shand, QC, left the Trust after eight year's service, for which we thank him. His place has been taken by Ian Temby, QC.

My personal thanks to all the Trustees and to the Minister for the Arts, the Hon. Peter Collins, QC, MP.



Elizabeth Butcher, Chairman



Free
Vittel
lunchtime
concert



Despite the debilitating effects of the recession, the Sydney Opera House finished the year with an operating surplus of \$846,000 before the non-cash charge for depreciation.

This is a reflection of management's determined efforts to economise in every way possible, encouraged by the Trustees to pursue cost effectiveness by re-evaluating the processes of operation and eliminating any element which does not add value.

The recession made its most acute impact in the final quarter of the financial year, when ticket purchases slowed and the demand for food and beverages slackened. Yet budget targets were exceeded in many areas, 21.2 percent of salaries was recovered and the proportion of earned income to total operating expenditure reached 67.22 percent.

The final result for the year, after the inclusion of the non-cash depreciation charge which Treasury decided this year should not be given a corresponding offset in income, was a deficit of \$500,000.

It was a disappointing final figure after 12 months of achievement in organisational restructuring, extensive computer developments, exceptional productivity in most of the commercial operations and important gains in audience outreach, all of which are described in detail later in this report.

The turn-around to a customer culture at the Sydney Opera House was well under way before the Government launched its consumer-oriented drive with a guarantee of service program this year.

Amongst the Trust's performing highlights,



Lloyd
Martin,
general
manager

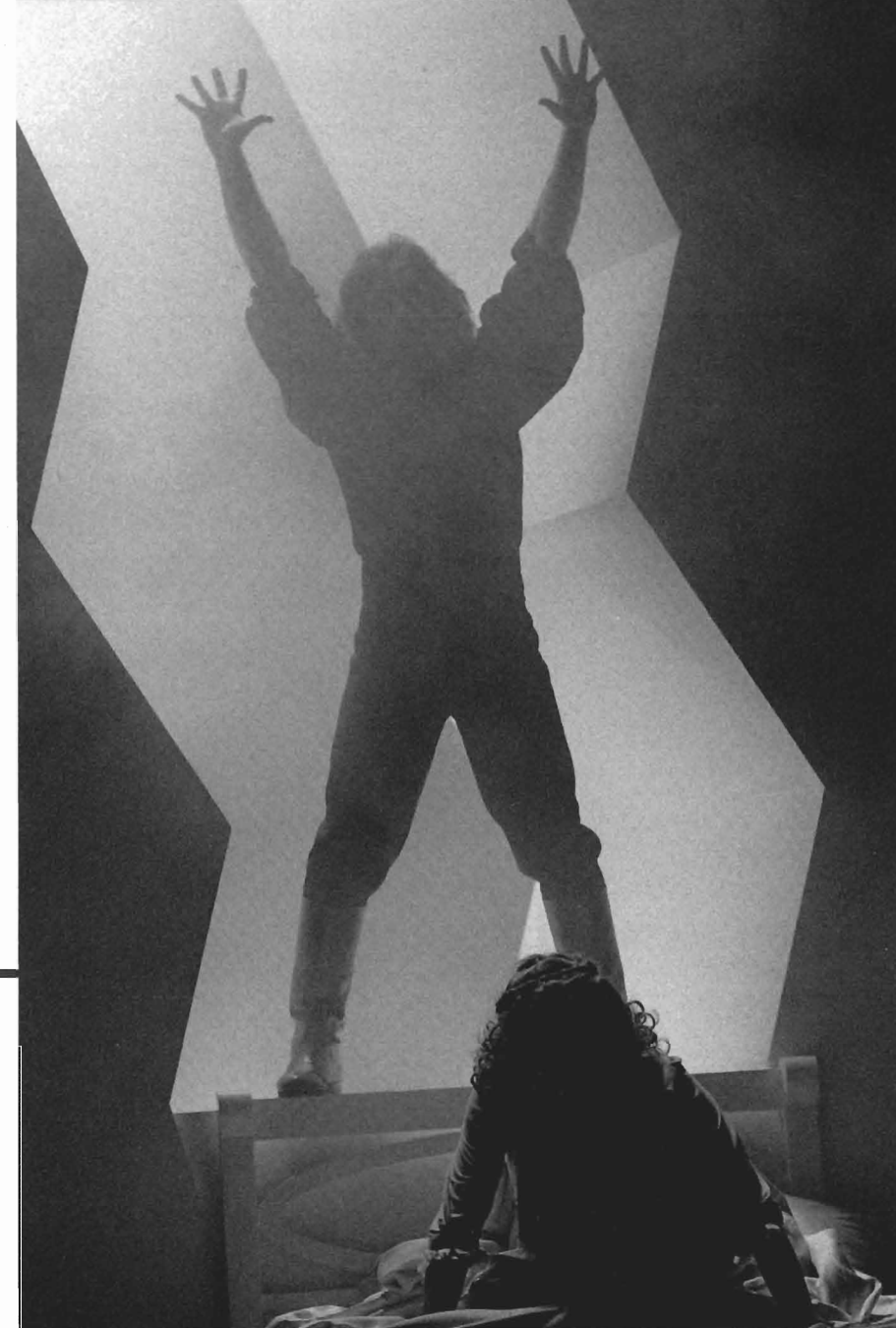
the Bennelong Program's growth through audience development and innovative programs was exciting to observe, and there was a strong showing of new Australian work from the major hirers.

The death of Dennis Wolanski in September 1992 ended our long and warm association with this Sydney businessman and sculptor, whose initial enthusiasm and support for the opening of the Sydney Opera House never slackened.

His generosity over two decades, with the establishment of a trust to provide an annual endowment to the library, and considerable personal donations, enabled the Sydney Opera House Trust to create the first specialist performing arts library in Australia.

At the time of his death, he was chairman of the Library Subcommittee. His participation was always appreciated and his absence will be deeply felt.

We were saddened by the loss of Australia's most accomplished young conductor, Stuart Challender, who died in December. He brought exhilaration and professional rigour to



Lyndon
Terracini
with
Kerry
Elizabeth
Brown
in
Mer de Glace

performances by the Sydney Symphony Orchestra, of which he was chief conductor, and the Australian Opera. His presence at the Sydney Opera House is greatly missed, and the Trust was proud to have the Concert Hall chosen as the venue to launch the Stuart Challender Trust with a sold-out performance.

We also note with regret the death of Nola Dekyvere, who was president of the Ladies' Committee of the Sydney Opera House Appeal Fund from 1959 to 1980, giving generously of her time and energy to establish Australia's most important cultural centre over many years when it was no more than a controversial dream.

EMPLOYEES

Restructuring

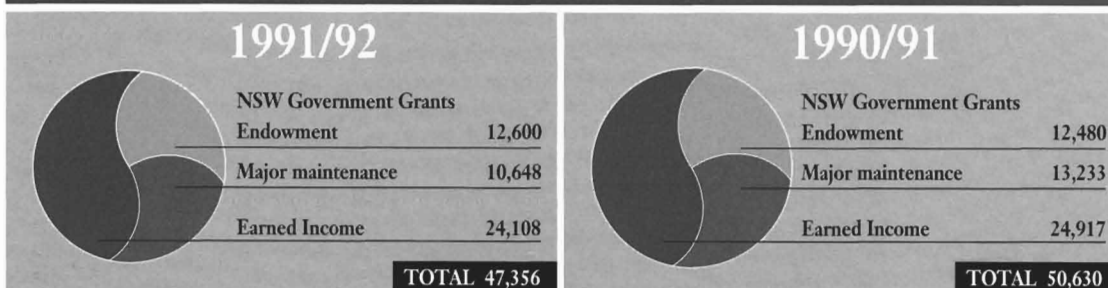
In the drive towards building a customer culture within the Sydney Opera House and in external communications with hirers and the public, there has been a major restructure of organisational responsibilities.

Connected areas have been grouped for ease of management and communication. For example, the department of venues and client

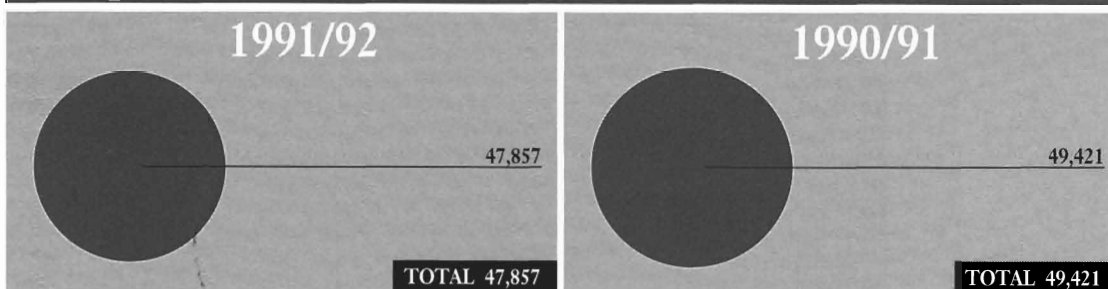
criticism in a recent customer service survey commissioned by the Trust. And since the staffing required was simply a redefinition of positions, it has not added to staff numbers. On the contrary, the staff establishment has been cut this year by 7.9 percent, from 342 to 315.

One of the crucial aspects of this streamlining is the development of manual and automated information systems according to the strategic information management plan, completed in September. A computerised events management

Income (\$,000)



Expenditure (\$,000)



services has been formed to provide a central point of hirer contact, overseeing every step from booking to final invoicing, settlement and follow-up.

Four staff positions have been allocated to guiding clients through each aspect of individual hirings, including front-of-house arrangements, technical staging requirements and function catering.

This is expected to streamline the hiring process, whose complexity came in for some

system was adopted for the needs of the Sydney Opera House this year and is expected to be fully operational in the new financial year. Generated and managed by the venues and client services department, it will provide a central communications database for the varied elements involved in client services.

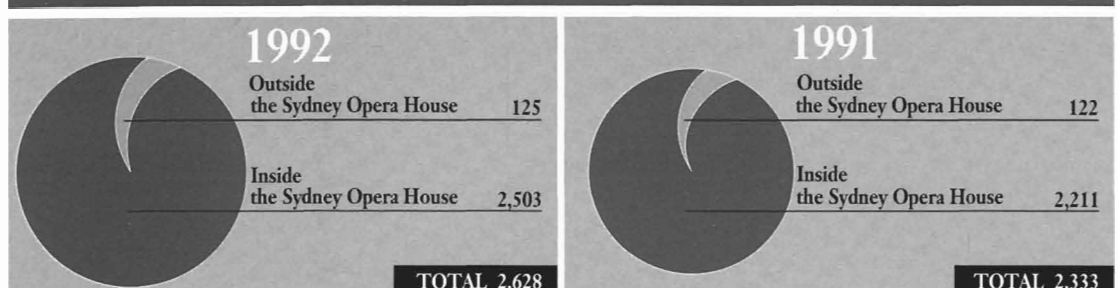
Personnel Services

At the heart of the restructuring, the personnel services department is being developed as a professional resource for staff and management of the Sydney Opera House, enhancing customer service at every level. As part of this development, the day-to-day human resources responsibilities - from timesheets to industrial relations activity - have been devolved to individual departments.

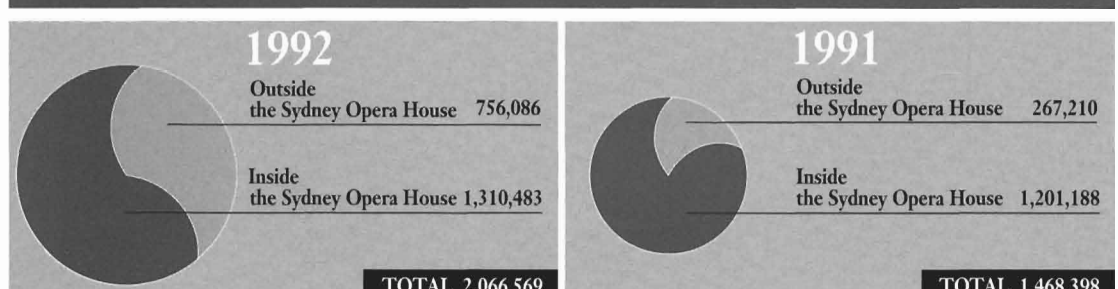
Industrial Relations

Staff members joined a State-wide strike on October 23, 1991, causing the cancellation of four performances. However, there have been no significant industrial problems related to the Sydney Opera House this year. An award philosophy working party has been established to draft the Sydney Opera House award for the year 2000.

Events



Attendances



In the course of implementing the structural efficiency principal, skills audits in public contact and technical areas have been completed, providing the basis for the development of multi-skilled career structures. Job evaluation has reached the halfway mark and performance management training sessions have been completed.

Training

A training and development policy has been adopted and an analysis of training needs and evaluation has begun. In February, the second live theatre technician trainee program commenced, with seven people chosen from almost 1,000 applicants for the 26-week course combining formal training with on-the-job experience in staging, lighting, sound and audio-visual areas. The live theatre technician trainee program, being developed with TAFE, is funded



*Lighting control
desk operator
Christopher Venn (left)
works with theatre
technician trainees
Stephen Klinder,
Mirielle Heman
and
Olga Pagrati*

by the Education Training Foundation. This year 24 staff members completed the crane chaser/dogman module, 33 the rigging module and 31 the soldering techniques module. Other modules are being prepared.

EEO and SES

A computerised database is being established to provide better information on equal employment opportunities at the Sydney Opera House. For the moment, it is not possible to give statistics on staff with physical disabilities or those from a non-English speaking background. The ratio of women and Aboriginal people in relation to the total number of permanent and seasonal or casual staff is shown in tables which appear in appendix A.

There were three senior executive service positions at the Sydney Opera House in the year ending 30 June, 1992. Two of these were at level two, one at level four. None of them was held by a woman.

Ethnic Affairs Policy

The Trust's ethnic affairs policy responsibilities continue to be met through strategies aimed at improving the accessibility of Sydney Opera House activities and services to individuals and groups who come from diverse cultural backgrounds.

At public contact points around the House, the information and service skills training of staff equips them to assist anyone needing special assistance. Pamphlets are printed in a variety of languages, and information about Sydney Opera House activities goes equally to the mainstream and ethnic media.

When the Hon. Nick Greiner, then Premier of NSW, opened the Trust's 1992 National Folkloric Festival at the Sydney Opera House, he commended it as an impressive showcase of Australia's harmonious multicultural society,

which is an important factor in Sydney's bid for the Olympic Games in the year 2000.

Risk Management

The Trust has taken action to improve every aspect of risk management by coordinating all the activities in that area under the control of a risk manager.

Major reviews have been completed this year on occupational health and safety management systems and workers compensation control. As a result of these reviews, systemic controls and safety training are being improved.

New safety regulations covering manual handling and working in confined spaces are being implemented in the workplace. A series of occupational health promotions was run this year and a review of disaster planning has commenced.

It has been decided to include risk management activities in the Trust's corporate and business plan, with specific emphasis on the management of workers compensation, risk assessments for major project works and staff training.

Insurance

The Trust's performance under the managed fund has improved in all sectors of its insurances, with significant reductions in the numbers of claims in workers compensation (18 percent), public liability (14 percent) and property (40 percent).

Following a full internal review, there will be increased emphasis on risk prevention and claims management in the workers compensation area.

Rebates from the managed fund have been calculated at \$4,285 for workers compensation and \$321 for motor vehicle insurance for the year, bringing total rebates to \$35,291 since the inception of the managed fund in 1989.

Recycling

The recycling program which was established at the Sydney Opera House two years ago by a voluntary committee has been extended and established as part of the building's cleaning operations this year through inclusion of recyclable waste collection in the cleaners' contract.

Even so, it depends on the continuing support of staff in ensuring they use the recycling bins placed around the building. It is estimated that 95 percent of the organisation's clean waste paper is collected this way, a level that has been maintained over the past two years.

The introduction of recycling bins for aluminium cans and glass bottles in the Green Room has been enthusiastically supported by the staff there, who take on the extra work involved as they clear this area.

The cardboard compactor purchased last year is another recycling initiative which continues to provide a modest income to reinvest in recycling activities.

Code of Conduct

A code of conduct has been developed by the Sydney Opera House Trust to guide employees in the standard of personal conduct required of them. It will be tabled with this annual report in the Parliament of NSW.

PROMOTION

Publicity

While the image of the Sydney Opera House is known and admired worldwide – it was voted first among the seven wonders of the 20th century by readers of the London Times in 1991 – the promotion of the building as a performing and convention venue, and the activities within it, is a constant requirement.

The Sydney Opera House Trust is primarily

responsible for the maintenance and management of the building, promoting the House and Trust events through advertising and free editorial in newspapers, on radio and TV. But it also assists in publicising hirers' events through the free bi-monthly diary.

In the past 12 months, the byproduct of this customer service has continued its development as a commercial service offered to hirers who wish to take advantage of the marketing skills amongst Sydney Opera House staff. It was the main source of income for the public affairs department, which earned \$235,292 this year.

International recognition for the department was made through the International Society of Performing Arts Administrators award for the excellence of graphics in an outdoor poster advertising the performing arts. The award was presented in New York to advertising manager Deborah Cartwright for the art direction of a Sydney Opera House poster.

A colourful brochure promoting the business use of Sydney Opera House venues was produced this year, as well as printed and video material aimed at winning additional sponsorship for the Sydney Opera House 20th birthday celebrations in 1993.

Sponsorship

The launch for sponsorship to present special events to celebrate the 1993 anniversary of the building's formal opening was made in June and spearheaded by a video message from the birthday program patron, the internationally acclaimed Australian actor Mel Gibson.

Gibson's message was played to guests at the sponsorship dinner, and personalised versions were presented to potential sponsors. Already there has been a great deal of interest, with declarations of financial support from many organisations.

The sponsorship drive gained momentum this

year with the formation of a new department, marketing and development. Its focus is on finding new sponsors for Sydney Opera House Trust events and looking after the needs of the sponsors already involved in order to maintain their support, a job it does well according to the customer service survey.

Over the past 12 months, Lexus has

which provide so much free enjoyment for Sunday visitors. The Trust is also grateful to the Council of the City of South Sydney for continuing its support of the Park and Ride system, which is now in its last year as the new parking station adjacent to the Sydney Opera House reaches its final stages of completion.



Cultural Capers

continued to be the Trust's corporate sponsor, with MBF (Medical Benefits Fund of Australia Ltd) making a generous introductory donation to the Bennelong Program. Coca-Cola Amatil, Vittel, NSW Lotteries, Japan Airlines, Qantas, Canadian Airlines International, Lauda Air, Shell, Pacific Power, Maytag, Sharp and Crayola have also contributed to a variety of Sydney Opera House events.

The Council of the City of Sydney has made an important contribution to the outdoor events

AUDIENCE OUTREACH

Bennelong Program

The Trust's greatest performing success of the year has been the Bennelong Program, which has a multi-faceted objective of introducing young people to live performances, developing their interest, extending artistic understanding in people of any age and catering for the special needs of the aurally and visually impaired.

As a result of careful research in ways of meeting these specialised objectives, the Bennelong Program more than doubled its attendances in the year under review, going from nearly 21,000 in the previous 12 months to more than 53,000. This reflected an expansion of activity, innovation and audience development.

Comparative figures for the July 1991 Imagination Celebration with those of 1990 (in brackets) give an idea of the Bennelong Program's achievements. In 1991, a total of 52 (31) events attracted 11,983 (7,099) people to performances and activities that ranged from computer music and video workshops to REM Theatre's original production for children aged

Annerose de Jong (left),
Lois Norman
and
John Eastman
in
My Strange Aunt Lucy



between three and nine, My Strange Aunt Lucy.

The first Cultural Capers attracted about 20,000 people to sample, without charge, the performing wares of 56 participating groups, including the major hirers and community performing companies and arts organisations. It took place on October 11 throughout the foyers of the Concert Hall.

With the Bennelong Program's new sponsorship from MBF (Medical Benefits Fund of Australia Ltd), the characters of Pete and Penny had a role to play with their cautionary messages concerning child safety brought to life in specially devised foyer entertainment at performances for the three to nine-year-olds.

Signed performances were introduced to children's performances this year, and will be continued whenever possible. A lecture and workshop on disability awareness for people in the performing arts was held for the first time, and visually impaired presentations were conducted by the Australian Opera and the Sydney Theatre Company, encompassing The Mikado, Shadowlands and Much Ado About Nothing.

In addition to innovations such as music theatre for the very young and a children's club, Young at Arts, meeting monthly to discover more about the arts in general and those at the Sydney Opera House in particular, the Bennelong presented its traditional favourites: for instance, taking a behind-the-scenes look at the work of the resident dance and theatre companies.

Dance Week, held in collaboration with the Australian Association for Dance Education, attracted enthusiastic audiences. First Frames, a showing of student films and videos from the University of Technology, Sydney, proved so popular that it has become a regular event.

Although the Bennelong Program is primarily concerned with bringing audiences into the



Visually
impaired
patrons
on the
Opera
Theatre
stage

AUDIENCE OUTREACH

Bennelong Program

The Trust's greatest performing success of the year has been the Bennelong Program, which has a multi-faceted objective of introducing young people to live performances, developing their interest, extending artistic understanding in people of any age and catering for the special needs of the aurally and visually impaired.

As a result of careful research in ways of meeting these specialised objectives, the Bennelong Program more than doubled its attendances in the year under review, going from nearly 21,000 in the previous 12 months to more than 53,000. This reflected an expansion of activity, innovation and audience development.

Comparative figures for the July 1991 Imagination Celebration with those of 1990 (in brackets) give an idea of the Bennelong Program's achievements. In 1991, a total of 52 (31) events attracted 11,983 (7,099) people to performances and activities that ranged from computer music and video workshops to REM Theatre's original production for children aged

Annerose de Jong (left),
Lois Norman
and
John Eastman
in
My Strange Aunt Lucy



between three and nine, My Strange Aunt Lucy.

The first Cultural Capers attracted about 20,000 people to sample, without charge, the performing wares of 56 participating groups, including the major hirers and community performing companies and arts organisations. It took place on October 11 throughout the foyers of the Concert Hall.

With the Bennelong Program's new sponsorship from MBF (Medical Benefits Fund of Australia Ltd), the characters of Pete and Penny had a role to play with their cautionary messages concerning child safety brought to life in specially devised foyer entertainment at performances for the three to nine-year-olds.

Signed performances were introduced to children's performances this year, and will be continued whenever possible. A lecture and workshop on disability awareness for people in the performing arts was held for the first time, and visually impaired presentations were conducted by the Australian Opera and the Sydney Theatre Company, encompassing The Mikado, Shadowlands and Much Ado About Nothing.

In addition to innovations such as music theatre for the very young and a children's club, Young at Arts, meeting monthly to discover more about the arts in general and those at the Sydney Opera House in particular, the Bennelong presented its traditional favourites: for instance, taking a behind-the-scenes look at the work of the resident dance and theatre companies.

Dance Week, held in collaboration with the Australian Association for Dance Education, attracted enthusiastic audiences. First Frames, a showing of student films and videos from the University of Technology, Sydney, proved so popular that it has become a regular event.

Although the Bennelong Program is primarily concerned with bringing audiences into the



Visually
impaired
patrons
on the
Opera
Theatre
stage

Sydney Opera House, it doesn't wait around for them to arrive. Its arts access network embraces schools around Sydney and beyond. It also broke new ground this year by acting as producer for a car launch at the Darling Harbour Convention Centre, involving a wide range of entertainment.

General Trust Events

In order to complement the range of events presented by the major hirers at the Sydney Opera House, the Trust has introduced several very successful new series which act as an enjoyable introduction to different aspects of the venue.

Sunday Jazz has brought new patronage to the Forecourt restaurant, and the Sunday Coffee Concerts, launched in June 1992, look like repeating that popularity.

While the Vittel free lunchtime concerts in summer, and the free outdoor entertainment on Sundays don't bring in ticket revenue, the good attendances benefit the Trust through its catering outlets as well as offering the promise of a future paying audience.

New sight acts – jugglers, acrobats, knockabout routines, bicycle riders – have brought fresh life to Sundays on the forecourt, which continues to offer a wide range of arts and crafts at its Tarpeian Markets.

In the formal indoor venues, the Trust is proud to have become involved in the presentation of the Australian Singing Competition, which has already built a reputation as a milestone for many of



A dancer from *Discovering the Beauty of Tokyo*



Dennis Olsen in *A Song to Sing-O*

Australia's best young singers.

Three visits by Japanese performing groups during the year have helped to establish stronger links with our neighbours on the Pacific Rim.

Perhaps reflecting the economies of the times, the Royal Philharmonic Orchestra did not sell as well as previous overseas orchestras. In contrast, a smaller venture combining the Concert Hall organ with trumpet and voice – titled by the first names of the participants, Peter, Paul and Jane – was well patronised.

Another Trust production, *A Song to Sing-O*, featuring Dennis Olsen, enjoyed a critical success which was not reflected in the size of its audiences. On the other hand, Christmas at the Opera House attracted 25,000 people to its seasonal festivities, and the traditional New Year's Eve Gala sold out.

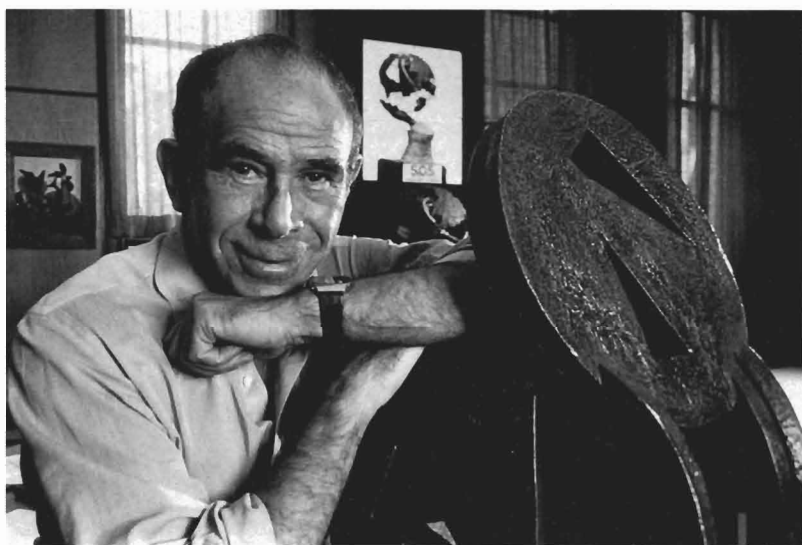
The Trust is playing a greater role in choosing programs and initiating invitations to artists, such as bringing Georg Tintner back to Australia to conduct in this year's Mostly Mozart series. The Trust was also pleased to co-present the Australian Opera and Ballet Orchestra in concert, conducted by Richard Gill.

Associations with the Australian Broadcasting Corporation have been strengthened through involvement in three of the Sydney Symphony Orchestra's most popular concert series: Meet the Music, the Family Concerts and the Tea and Symphony series.

Special plans for next year's 20th birthday celebrations at the Sydney Opera House include festivals of jazz, blues and dance, a tribute to American musicals, a Teddy Bear Concert, an Empire Day Concert, the Goossens Lecture Series delivered by distinguished Australians, an all-Beethoven concert, an operettas concert, music theatre for young children and a Grand Organ Composition Contest.



Peter Kneeshaw (top), Paul Goodchild and Jane Edwards



The late
Dennis
Wolanski

Library

Over the past 12 months, there has been a 30 percent increase in the use of the Dennis Wolanski Library of the Performing Arts. In a total of 3,520 enquiries, 1,241 came from Sydney Opera House employees, a 71 percent increase in staff usage.

Enquiries from the public often contributed to library revenue through its copying service which, with the sale of books and posters, added up to an income increase of 25 percent from \$13,276 to \$16,687.

The word "archive" has been dropped from the library's title, returning to its inaugural name and reflecting the narrower collecting policy introduced by a lack of space and the need to concentrate on the collection and preservation of material associated specifically with the Sydney Opera House.

As part of the rationalisation process, the New Theatre collection has been transferred to

the State Library of NSW. Other material is expected to be transferred to appropriate institutions in due course.

Although efforts to acquire memorabilia were scaled down, noteworthy acquisitions during the year included music critic Fred Blanks' collection of programs and brochures from the 1940s to the 1980s, William Constable's Spirit of the Whirlwind design for the ballet Corroborree, and a university thesis entitled The Sydney Opera House as Envisaged by Joern Utzon, written by Shelley Indyk and Susan Ryan.

Works of art, artefacts and other items from the collection were lent to a number of institutions for exhibition. Plans for a performing arts museum at the Sydney Opera House were submitted to the Ministry for the Arts.

Acquisition, serials and circulation modules of the library's online database system were further

developed and implemented, and a cataloguing plan completed as the basis for the implementation of automated cataloguing in the next financial year.

The contribution of 6,805 hours by the library's team of 35 volunteers was of considerable importance in developing the collections of programs and press clippings.

The Trust is grateful for the generous financial support of the library by the late Dennis Wolanski, as well as assistance from many other individuals and organisations. The Ladies' Committee of the Sydney Opera House Appeal Fund offered funds for the purchase of opera publications in memory of the late Nola Dekyvere, its chairman for 21 years.

Special thanks go to Elsa Jacoby in the year of her retirement from the presidency of the Ladies' Committee and membership of the Library Subcommittee. While she had served in these two posts since 1989, Mrs Jacoby had been co-deputy president of the Ladies' Committee since 1960. She was succeeded this year by Ann Harris-Thompson.

Donors to the library over the past 12 months were Mr A. Andrews, Mrs J. Antill-Rose, Australian Music Centre, Ms N. Barden, Mrs N. Barnier, Mr K. Boucher, Mr F. Blanks, Mr R. Brampton, Mrs B. Brebach, Mr M. Brown, Mrs Bruce, Mrs S. Caplan, Mrs B. Court, Mr H. Clark, Mr D. Cramp, Ms H. Darby, Mr. P. Downes, Mrs A. Duffy, Mr P. Dunbar-Hall, Mrs H. Evans, Mrs B. Firth, Mrs R. Fitzgerald, Mrs B. Gordon, Miss J. Graham, Mr D. Hennig, Mrs B. Hudson, Mrs M. Hunt, Ms S. Indyk, Prof M. Jayson, Mrs K. Langley, Miss M. Mascord, Ms V. Napier, Ms R. Needham, Mr D. O'Brien, Mr C. Pemberton, Mr J. Pollak, Powerhouse Museum, Mrs C. Rich, Mrs J. Pollard, Royal Opera House, Mr M. St Leon.

Freedom of Information

In accordance with the Freedom of Information Act 1989, arrangements have been made for access to Trust documents by applying according to the directions given in the general information section at the end of this report.

One such application was received this year, and access was granted to the information requested.

Complaints

The Sydney Opera House is one of the most visible of public sector organisations, coming constantly under public scrutiny. When it receives complaints by letter or telephone, they are noted in a register, answered and acted upon where possible.

In the past year, 161 complaints were received. Of these, 14 were for hirers and included objections to the price of programs, the production, the performers ("too old") and "amateurish" stage flower arrangements.

Of the remaining complaints directed to the Trust, 41 were about the building and 31 of these concerned the Opera Theatre orchestra pit, which has undergone considerable alteration, as described elsewhere in the report. Others involved double-booked tickets, poor restaurant service, staff discourtesy, student disruption at performances and a spelling mistake on a poster.

MAINTAINING THE BUILDING

Major Maintenance Program

The major maintenance program, funded with a special grant from State Government and carried out through the Public Works Department as project manager, has commenced 405 of the 652 projects set for its 10-year program. 133 projects have been completed.

Over the past 12 months \$12.8 million has been spent on the program, bringing the total spending so far to \$42 million of the promised \$103 million in 1989 dollars. An expenditure of \$13,255 million had been anticipated in the year ending 30 June, 1992.

The lack of adequate documentation at the outset, leading to a situation in which the scope of work needed is still being determined, has resulted in some delays. These have been exacerbated by the requirement to cause the least possible disruption to normal events and services – most of the work is done between midnight and dawn – which means that a saturation point is reached in the workload.

One of the biggest projects to be tackled in the program, repairing the roof, is now a visible reality after a long preparation period. Work began on site late in the financial year.

This is the first refurbishment of the roof sails since they were completed in 1967. It will cost \$6.5 million and is expected to take about 18 months, involving the resealing of some 16.5 km of joints between the roof tile lids.

Innovative access systems have been developed to enable the work to take place in situ, with the least possible interference to patrons and visitors. Site sheds have been designed to be suspended above the ground and covered in panelling to simulate the granite cladding of the podium to disguise their

presence as much as possible.

Excavation and fit-out of the area under the floor previously occupied by the library and exhibition hall is expected to be completed in October 1992. Re-upholstering of seating in the Drama Theatre, Concert Hall and Playhouse, with newly designed lumbar-support seats within the original white birch framework, has been finished. The Opera Theatre seating is undergoing similar upgrading, with wool replacing the original leather seat coverings.

Technical Improvements

Considerable alterations were made this year to the Opera Theatre orchestra pit, whose shortcomings have been acknowledged since the Sydney Opera House opened in 1973, and improved through changes in 1978 and 1988.

The pit was one of the areas targeted when the Opera Theatre was shut down for 35 days in the year under review to enable 10 projects to be undertaken, including refurbishment of the auditorium air conditioning and the dressing rooms mechanical and hydraulic services, re-ropeing two of the stage transport platforms and interfacing cable reelers for lighting bars.

The floor grille was removed from the front of the stage, giving the orchestra pit an additional 500 mm in open area over its length, and there was considerable refurbishment of the pit balustrade.

This consisted of removing the timber hand rail, louvres and plywood covering, and replacing them only with a new guard rail so the sound is free to travel out of the pit from the level of the auditorium floor. Curved timber panels were provided on the lower portion of the balustrade to reflect sound back into the pit

Interfacing cable reelers in the Opera Theatre



Checking the new Concert Hall stage extension

and onto the stage.

Design and documentation is also proceeding for modifying the existing stage revolve structure to allow enlargement of the pit back into the revolve, since the location of the tie beams which hold up the sails of the building make it virtually impossible to extend the pit into the auditorium. Documentation for the new modification plans is expected to be complete by September 1992 and the work finished by June 1993.

The size of the Concert Hall stage has also been a matter of concern for the largest symphony orchestras which play on it. This year, temporary extensions were replaced by a handsome permanent extension operated by five hydraulic lifts, which provide significant savings in labour costs on the occasions when it is required.

General Maintenance

Part of the organisational restructuring this year was the combining of all the trade-based activities at the Sydney Opera House in one division, engineering services.

The major thrust of this department is the establishment of an asset management system, building on the database collated over the past few years to formalise every maintenance task, particularly those of a cyclical nature, in a program which will encompass all preventive maintenance for the building.

When the upgrading of the major maintenance program has been completed, the integrated asset management system will be ready to give an overview of the building's maintenance requirements as a totality.



Decorating the temporary wall containing car park work on site

Computer Developments

At the beginning of this financial year, there were 59 personal computers in use at the Sydney Opera House. By the end of it, there were 130, giving a yardstick of the intensity with which the organisation's computer communications are being developed in line with the Trust's strategic information management plan.

The main thrust has been joining local area networks and expanding the number of users, building on the efficiency quotient through an electronic mail system and interchange of data.

The next step is already under way through the introduction of the House Activities Monitoring Logistics and Event Tracking system, better known as HAMLET. Based on the central activities of the House – the booking of events and provision of support – this new events management system is designed to provide the hub of the corporate information

system. A shortlist of tenderers to supply and install HAMLET was drawn up at the end of the financial year.

Meanwhile the new accounting system was chosen, set up and ready to go into operation on the first day of the new financial year. It will be a significant upgrading of the old system and compatible with the new events management system.

Throughout the organisation a policy and procedure for the purchase, use, transfer and disposal of computer hardware and software is being introduced to ensure value for money and the maintenance of high standards and complementary equipment.

COMMERCIAL OPERATIONS

Box Office

The productivity of the box office has again put it a long way ahead of its financial target for the period under review. This year, with the objective of a five percent return on sales, it made an 15.6 percent return: \$192,939 compared with the previous year's \$28,803.

Although staff costs were higher, they were contained to a 3.4 increase, giving a 10 percent increase in the productivity ratio. Revenue from fees increased by 13.8 percent.

The total value of tickets sold by the Sydney Opera House increased by 1.96 percent to \$12,500,217, though the number of tickets sold decreased from 481,930 to 469,805. In addition, the Australian Opera sold 162,722 tickets for \$9,410,829 through the Sydney Opera House box office system.

Guided Tours

Total earnings of \$1,233,188 gave guided tours a 28.7 rise in revenue and helped achieve a 70.4 percent return on sales, five percent above budget.

A total of 178,786 people took tours over the past 12 months, 5,584 more than the previous year. Of these, only 1,209 took the Sundays-only backstage tour – one-fifth of the preceding year's figure – because the theatres were so often busy.

Catering

The Sydney Opera House has not been spared the impact of the recession on the upper end of the catering industry. Although the food and beverage outlets have made a smaller surplus – \$308,000 in comparison to 1991's \$370,000 – they have done remarkably well in the circumstances.

Functions have increased, showing a rise in revenue of 7.5 percent over the previous year.

The Forecourt restaurant, with Sunday jazz adding to its pre-performance popularity, brought in returns at one percent over budget.

Theatre bar revenue was slightly more than last year, though a little less than anticipated. Cafe Mozart's fortunes suffered in tandem with the attendances in the last few months of the financial year. The Bennelong and the Harbour restaurants, at the top end of the market, continued to enjoy patronage that was enthusiastic but not large enough to be as profitable as these restaurants should be.

Catering at the Sydney Opera House is provided by Gardner Merchant Rowland on contract to the Sydney Opera House Trust. Marcus Gosling is director of catering, heading a workforce of 155 permanent and 158 casual staff.

Venue Hire

As the policy of separating the costs of venue hire, labour and equipment costs is gradually brought into full operation, the fees for hiring venues are being held down while technical and other costs incurred in relation to performances are being introduced as separately charged items.

This is reflected by a lower return for rentals this year (\$3,548,000 in comparison to the previous year's \$4,084,000) and a rise in technical and other costs recovered from hirers, where the total increased from \$3,607,000 to \$4,079,000. The rental returns were, however, \$250,000 above budget, and the recovery of technical labour costs was well above the 60 percent target at 71.4 percent. Equipment recovery reached 27.8 percent return on the written down value of investment.



The Sydney Opera House Trust's primary responsibility is the operation of the complex for its hirers and their patrons. But it also has an entrepreneurial role, presenting events on its own initiative and in association with other organisations, including partners in the



Confederation of Australasian Performing Arts Presenters. The following list gives an indication of the range of events and artists featured at the Sydney Opera House during the year. It is followed by a statistical chart of events and attendances.

*Conductor
Dobbs Franks
rehearsing
David Hobson,
Jennifer McGregor
and the
Sydney Opera
House Orchestra
for the Trust's
program of
American music*

SYDNEY OPERA HOUSE TRUST

Australian Chamber Orchestra, presented in association with the orchestra.

Australian Opera and Ballet Orchestra, as co-presenter.

Australian Singing Competition, as co-presenter.

Bennelong Program events, including the two-week Imagination Celebration held in collaboration with the John F. Kennedy Center for the Performing Arts, with 52 performances, workshops and activities ranging from storytelling to computer music and video workshops in the Royal Botanic Gardens, REM Theatre's *My Strange Aunt Lucy*, Proms Plus and performances by Etcetera; Commedia for Kids, a one-day workshop; Cultural Capers, a performing arts open day; Myths and Muses, music theatre for children; Young at Arts, a monthly children's club; Dance Week in association with the Australian Association for Dance Education; special presentations for the visually impaired with the Australian Opera and the Sydney Theatre Company; disability awareness workshops for people in the performing arts; Practice and Performance programs by the Australian Ballet, the Sydney Dance Company and the Sydney Youth Orchestra; Arts Access workshops, lectures and performances at schools.

Christmas at the Opera House.

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

Free BHP Outdoor Movie Season, presented in association with the Festival of Sydney.

Free Vittel Lunchtime Concerts, performers including the Conservatorium Chamber Orchestra, Shopfront Theatre, Zip and Zap, Roland Chadwick, Bradley Martin, Sydney Conservatorium of Music Jazz Ensemble, Cliff Bingham, Marshall McGuire, Aboriginal Islander Dance Theatre - The Company, Karen Sourry, Christian Larsen, Mozartrois, representatives of the United Music Teachers of NSW, Blindman's Holiday.

Jazz at the Forecourt, free Sunday performances

Meet the Music, the Sydney Symphony Orchestra's twilight series, in association with the Australian Broadcasting Corporation.

Mostly Mozart, annual series featuring Georg Tintner conducting the Sydney Opera House Orchestra in the opening concert, followed by *Homage to Mozart* conducted by Vladimir Kamirsky, a program of popular American music conducted by Dobbs Franks, a semi-staged presentation of *The Impresario* and the Buskers Competition.

National Folkloric Festival 1992, featuring 54 groups and more than 1,000 performers, directed by Guillermo Keys-Arenas.

New Year's Eve Gala, with the Sydney Opera House Orchestra conducted by David Kram, and soloists Monique Brynnel, Wendy Dixon, Timothy DuFore, Geoffrey Harris, Roxane Hislop, Jon Weaving.

Peter, Paul and Jane, a Palm Sunday twilight concert combining organ, trumpet and voice.

Royal Philharmonic Orchestra, by arrangement with the Festival of Perth, one program as sole presenter with conductor Okko Kamu and pianist Artur Pizarro and the other in association with the Sydney Symphony Orchestra, featuring violinist Igor Oistrakh as soloist.

A Song to Sing-O, by arrangement with Malcolm C. Cooke and Sue Farrelly, featuring Dennis Olsen accompanied by David King.

Sunday Around the House, free outdoor entertainment.

Sunday Coffee Concerts, launched in June 1992 with a performance by the Cove Chamber Orchestra, conducted by Alexander Briger.

Tarpeian Markets, a Sunday sale of quality arts and crafts.

Tea and Symphony, concert series presented in association with the Australian Broadcasting Corporation and ABC Radio 2BL.



*Mostly
Mozart
Buskers
Competition*

Conductors

- Matthias Bamert
- Brian Buggy
- Carlo Felice Cillario
- Sergiu Comissiona
- Jean Fournet
- Heinz Fricke
- Michael Gielen
- Richard Gill
- Vernon Handley
- John Hopkins
- Andrew Litton
- Jorge Mester
- Tadaaki Otaka
- Vassili Sinaisky
- Muhai Tang
- Vladimir Verbistky
- Edo de Waart

Soloists/Guest Artists

- Elizabeth Campbell
- Colin Carr
- Michael Collins
- Robert Dawe
- Lawrence Dobell
- Peter Donohoe
- Thomas Edmonds
- Matt Haimovitz
- Hakan Hardenberger
- Frans Helmerson
- Stephen Hough
- Rita Hunter
- Thomas Indermuehle
- Joseph Kalichstein
- Stephen Kovacevich
- Ernst Kovacic
- Langshaw Ballet
- Clemens Leske Jnr
- Jennifer McGregor
- Ian Munro
- Elmar Oliveira
- Christina Ortiz
- Ronald Prussing
- Deborah Riedel
- Marilyn Richardson
- Phillip Scott
- Kathryn Selby
- Dimitris Sgouros
- Margery Smith
- Sydney Philharmonia Choir
- John Williams



*Frans
Helmerson*

The Australian Opera

- Adriana Lecouvreur
- Carmen
- Così fan tutte
- La Clemenza di Tito
- Don Giovanni
- Fidelio
- Fiddler on the Roof
- Jenufa
- Macbeth
- The Marriage of Figaro
- Mer de Glace
- The Mikado
- Otello
- Peter Grimes
- Rigoletto
- Der Rosenkavalier
- Tosca
- Verdi Requiem



*Eilene Hannan
(kneeling),
Lone Koppel
and
Christopher Doig
in
Jenufa*



Fidelio

The Australian Ballet

- Catalyst
- Checkmate
- The Concert
- Giselle
- Nutcracker
- Of Blessed Memory
- Romeo and Juliet



*Of
Blessed
Memory*



*Miranda
Coney
and
Greg
Horsman
in
Nutcracker*



The Crucible

Sydney Theatre Company

- The Crucible
- The Government Inspector
- Money and Friends
- Much Ado About Nothing
- Shadowlands



Peter Carroll (left), John Gaden, Robyn Nevin, Sally McKenzie and Brandon Burke in Money and Friends

Sydney Dance Company

- Afterworlds
- Bard Bits
- Edging
- Monkey See
- Piano Sonata
- Poppy
- A Streetcar Named Desire
- Viridian



Paul Mercurio in Edging

Peter and Ellen Williams
Arsenic and Old Lace
Charley's Aunt
Godspell
Sleuth



Godspell

Australian Chamber Orchestra

Leader: Richard Tognetti

Soloists/Guest Artists

Anna Akiko-Myers
Paul Badura-Skoda
David Brennan
Stephen Kovacevich
Elizabeth Campbell
The Contemporary Singers
Michael Martin
Akiko Nakajima
Nicholas Parle
Michala Petri
Deborah Riedel
Sydney Chamber Choir
Richard Tognetti
Milan Turkovic
Raphael Wallfisch



Australian Chamber Orchestra

Musica Viva

Auryn Quartet, with Irena Morozov
Beaux Arts Trio
Chamber Soloists USA
Choir of St John's College, Cambridge
Juilliard String Quartet
La Petite Bande
The Sixteen Tallis Scholars
Trio di Milano
Barry Tuckwell, Maureen Jones, Brenton Langbein

Maureen Jones
with
Barry Tuckwell (centre)
and
Brenton Langbein

Sydney Philharmonia Choir

Conductor:

John Grundy

Soloists/Guest Artists

Kerry Elizabeth Brown
Christopher Bogg
Thomas Edmonds
Rosamund Illing
Deborah Riedel
John Wegner
Australian Opera and Ballet Orchestra

SPECIAL EVENTS

Armenian, Italian, Spanish Classical Lyrical Concert, with the Aram Khachaturian Orchestra conducted by Edwin Alamsah and soloists Gloria Trillo and Rose Semsarian

Australian Film Institute Awards

Brandenburg Orchestra, directed by Paul Dyer with soloists Susan Williams, Paul Plunkett and Hector McDonald

Choral Festival, presented by the Department of School Education with conductor John Nickson and soloist Jennifer McGregor

Combined Schools Performance

Dickens' Women, presented by the Festival of Sydney and performed by Miriam Margolyes

Discovering the Beauty of Tokyo, Japanese folkdance ensemble

David Down, illustrated lectures on Egypt

Festival of Male Choirs

1991 Festival of Music, presented by the Department of Education

Stephane Grapelli with Marc Fosset and Jean-Philippe Viret

Georgian Chamber Orchestra, presented by the Festival of Perth Greek National Theatre in Euripides' Bacchae, with Chantal Contouri and Nick Skiadopoulos

A Green Concert, with the Song Company and Jeannie Lewis

Highlights of Opera, with Elizabeth Connell, presented by the Australian Opera Auditions Committee

International Music Festival, with the Kinki University Symphonic Band and the Landwehr de Fribourg Symphonic Band

Kronos Quartet, presented by Clifford Hocking

Love Letters, by A.R. Gurney, a two-hander with a changing cast of stars

Mach Busters Concert, presented by the Royal Australian Air Force

McDonald's Sydney Eisteddfod '91, presented by the City of Sydney Cultural Council

Margot Fonteyn Memorial Gala, presented by the Royal Academy of Dancing

Metropolitan Opera Auditions, presented by the Opera Foundation of Australia

Doug Moran National Portrait Prize

One Glorious Night with the Stars, for the AIDS Trust of Australia

Romancing the Classics, with the National Arts Orchestra conducted by Steve Watson and soloists Dave Loew, Elizabeth Lord, Avigail Hermann, Chinzia Montresor, Jeff Phillips

Neil Rosenshein in recital

Dimitris Sgouros in recital, presented by Michael Edgley

Sydney Coin and Stamp Fair Sydney

International Piano Competition Forum

Sydney Youth Orchestra, with conductor Neil Flottmann and soloist Sonya Hanke

Sydney Symphony Orchestra's 45th annual benevolent fund gala

Tribute to Benny Goodman, with Walt Levinsky and the Great American Swingband, and the Don Burrows Quintet

Tamworth on Parade, for the Arthritis Foundation of NSW



Miriam Margolyes in Dickens' Women

EVENTS AND ATTENDANCES, see charts on following four pages

In summary, attendances for indoor events at the Sydney Opera House rose by nearly 110,000. The estimated attendances for outdoor events were almost triple the number for the previous year.

The Drama Theatre made strong gains in going from 83 percent capacity to 91 percent for seasons by the Sydney Theatre Company and the Sydney Dance Company.

Nearly 50,000 more people attended events in

the Concert Hall, where the Sydney Symphony Orchestra achieved ratios of 95 percent and 94 percent for its evening and twilight subscription series.

The Opera Theatre's average attendance was 90 percent, with subscription highlights of 96 percent for the Australian Ballet and 93 percent for the Australian Opera.

The number of events held within the building increased by 321 to 2,503.

EVENTS AND ATTENDANCES 1991/92, INCLUDING TRUST

ITEM	CONCERT HALL			C.H FOYER		OPERA THEATRE			O.T FOYER		DRAMA THEATRE		
	Events	Attndce	%	Events	Attndce	Events	Attndce	%	Events	Attndce	Events	Attndce	%
Opera						127	182715	92%					
SUBSCRIPTION						16	22212	89%					
SUBS MATINEES											1	700	
NON-SUB MATINEES													
SCHOOLS						1	1124	81%					
PREVIEWS & INVITED AUD						10	11612	NA					
Ballet/Dance						68	95548	96%					
SUBSCRIPTION						12	16911	96%					
SUBS MATINEES						16	15171	85%			31	14442	85%
NON-SUBS											5	2266	83%
NON-SUBS MATINEES	1	1500	58%			2	1870	64%			1	102	NA
PREVIEWS & INVITED AUD						10	6730	NA					
Drama/Speech										235	122703	94%	
SUBSCRIPTION										72	35202	88%	
SUBS MATINEES													
NON-SUBS	1	351	15%								9	3734	76%
NON-SUBS MATINEES	11	12415	44%	1	700	1	1350	93%			13	5761	82%
SCHOOL MATINEES											17	9111	NA
PREVIEWS & INVITED AUD													
Orchestral concerts													
SUBSCRIPTION	47	115767	95%										
SUBS MATINEES	11	27853	97%										
NON-SUBS	15	32051	82%			1	840	54%					
TWILIGHT	10	24615	94%										
MATINEES	6	9563	73%										
REHEARSALS	2	129	NA										
School concerts	48	74838	70%										
Chamber orchestral													
SUBSCRIPTION	17	30524	67%										
NON-SUBS	2	3240	60%	2	1119								
Chamber music													
SUBSCRIPTION	8	16542	77%										
NON-SUBS	1	1403	70%	5	3650								
Recitals													
SUBSCRIPTION	9	12117	57%	11	7500	5	5237	79%	3	1275			
NON-SUBS													
Choral	4	6460	61%	1	650	1	1368	94%					
Choral orchestral													
SUBSCRIPTION	2	3625	73%										
NON-SUBS	6	15374	99%										
Light concerts/Jazz/Variety													
EVENINGS	19	31965	75%	1	600								
MATINEES	6	11354	83%	3	1650				1	400			
PRIVATE AUDIENCE	2	1550	NA										
Films													
EVENINGS													
MATINEES													
PRIVATE SCREENINGS													
One Man/One Woman Shows													
EVENINGS													
MATINEES													
Exhibitions				3	-				2	-			
Conference/Conventions	4	7400	NA	1	175								
Seminars	1	330	NA	1	50						1	350	NA
Lectures/Demonstrations	6	3027	37%	92	25133	6	5740	87%	23	1158	19	3313	95%
Meetings	3	308	NA	40	1600				92	1547	3	629	NA
Receptions				226	44485				174	15497	10	2348	NA
Recording sessions	17	-	NA										
Speech days	8	15285	NA										
Auditions				4	-	3	-	NA			2	-	NA
TV commercials/Filming (days)	7	-	NA	1	-	3	-	NA	1	-	5	-	NA
Competitions/Contests	24	14948	24%			2	1421	80%			1	1000	NA
Cultural Capers				1	20000								
Sunday around the House													
Outdoor entertainment													
Australia Day celebrations													
TOTAL	298	474534	73%	394	108012	284	369849	90%	296	19877	424	200961	91%

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

ITEM	PLAYHOUSE			RECEPTION HALL			REHEARSAL ROOM	TOTALS			OUTDOOR ACTIVITIES			
	Events	Attndce	%	Events	Attndce	%		% of Capacity	Events	Attndce				
Opera								92%	127	182715				
								89%	16	22212				
								NA	1	700				
								81%	1	1124				
								NA	10	11612				
Ballet/Dance								96%	68	95548				
								96%	12	16911				
							1	196	78%	74%	48	29809		
								68%	8	5636				
								NA	11	6832				
Drama/Speech	209	53965	65%					83%	444	176668				
	75	16410	55%					74%	147	51612				
							6	577	48%	26%	7	928		
	27	6225	60%				15	696	20%	50%	64	25120		
								82%	13	5761				
	10	3577	NA					NA	27	12688				
Orchestral concerts								95%	47	115767				
								97%	11	27853				
								81%	16	32891				
								94%	10	24615				
								73%	6	9563				
								NA	2	129				
School concerts								70%	48	74838				
Chamber orchestral								67%	17	30524				
								60%	4	4359				
Chamber music								77%	8	16542				
								70%	6	5053				
Recitals														
							20	2302	47%	60%	48	28431		
Choral								65%	6	8478				
Choral orchestral								73%	2	3625				
								99%	6	15374				
Light concerts/Jazz/Variety								75%	20	32585				
								83%	10	13404	14/ 50705			
								NA	2	1550				
Films							30	1459	19%	19%	30	1459	4/ 27300	
	2	350	44%				15	337	9%	15%	17	687		
	1	390	NA				3	260	NA	NA	4	650		
One Man/One Woman shows	41	10414	64%					64%	41	10414				
	18	3582	50%					50%	18	3582				
Exhibitions							5	10350	NA	NA	10	10350		
Conference/Conventions							1	60	NA	NA	6	7635		
Seminars	1	23	NA				29	3152	NA	NA	33	3905		
Lectures/Demonstrations	7	98	NA				103	8307	72%	3/100	80%	259	46876	
Meetings	6	837	NA				29	1477	NA		NA	173	6398	1/ 250
Receptions	15	1427	NA				83	8923	NA		NA	508	72680	11/ 3131
Recording sessions							1	-	NA		NA	18	-	
Speech days											NA	8	15285	
Auditions	2	-	NA				5	-	NA		NA	16	-	
TV commercials/Filming (days)							2	-	NA		NA	19	-	48/ -
Competitions/Contests							42	1756	17%		25%	69	19125	1/30000
Cultural Capers											NA	1	20000	
Sunday around the House														44/587700
Outdoor entertainment														1/7000
Australia Day celebrations														1/50000
TOTAL	414	97298	61%	390	39852	34%	3/100	78%	2503	1310483				125/756086

NA = NOT APPLICABLE

TRUST EVENTS AND ATTENDANCES 1991/92
INCLUDING TRUST CO-PRESENTATIONS

ITEM	CONCERT HALL			C.H FOYER		OPERA THEATRE			O.T FOYER		DRAMA THEATRE		
	Events	Attndce	%	Events	Attndce	Events	Attndce	%	Events	Attndce	Events	Attndce	%
Australia Day celebrations													
ABC													
FAMILY CONCERTS	6	14491	95%										
MEET THE MUSIC	8	20101	96%										
TEA & SYMPHONY	2	4526	86%										
Australian Chamber Orchestra	17	30524	67%										
Australian Opera & Ballet Orchestra	1	1174	61%										
Australian Singing Competition						1	772	87%					
Bennelong Program	2	147	37%	9	1670	4	5072	87%	1	546	96%		
AUDITIONS				2	-								
RECORDING SESSIONS													
WORKSHOPS	2	80	NA	1	26	1	220	NA	1	35	3	110	NA
Christmas at the Opera House	14	25138	87%										
DRESS REHEARSAL	1	1400	NA										
Cultural Capers				1	20000								
Exhibitions													
CARNEGIE HALL				1	-								
MOZART				1	-								
Film screening (private)													
Filming	4	-	NA			1	-	NA					
Meetings	1	10	NA	6	148				6	105	1	1000	NA
Mostly Mozart													
BUSKING COMPETITION													
CONCERTS	3	6230	77%										
LUNCHTIME				8	6150								
National Folkloric	2	5118	97%										
DRESS REHEARSAL	1	50	NA										
New Years Eve Gala	1	2699	99%										
Outdoor Entertainment													
Palm Sunday twilight concert	1	927	60%										
Receptions				9	1937				12	1250	2	73	NA
Recording sessions	8	-	NA										
Royal Phiharmonic Orchestra	2	4847	93%										
Song to Sing-O													
Staff training				5	80				17	339	12	82	NA
Sunday around the House													
Sunday Coffee Concerts				1	219								
Vittel Lunchtime Concerts	3	3700	49%	8	4850	4	2840	46%	4	1675			
TOTAL	79	121162	80%	52	35080	11	8904	67%	40	3424	19	1811	96%

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

ITEM	PLAYHOUSE			RECEPTION HALL			REHEARSAL ROOM	TOTALS			OUTDOOR ACTIVITIES
	Events	Attndce	%	Events	Attndce	%		% of Capacity	Events	Attndce	
Australia Day celebrations											1/50000
ABC								95%	6	14491	
								96%	8	20101	
								86%	2	4526	
Australian Chamber Orchestra								67%	17	30524	
Australian Opera & Ballet Orchestra								61%	1	1174	
Australian Singing Competition								87%	1	772	
Bennelong Program	22	3903	89%	47	5253	58%		73%	85	16591	
				5	-	NA		NA	7	-	
				1	-	NA			1	-	
				26	1234	NA	3/100	NA	37	1805	
Christmas at the Opera House								87%	14	25138	
								NA	1	1400	
Cultural Capers								NA	1	20000	
Exhibitions								NA	1	-	
								NA	1	-	
Film screening (private)				1	178	NA		NA	1	178	4/27300
Filming				1	-	NA		NA	6	-	3/-
Meetings	4	210	NA	11	322	NA		NA	29	1795	
Mostly Mozart											1/30000
								77%	3	6230	
								NA	8	6150	
National Folkloric								97%	2	5118	
								NA	1	50	
New Years Eve Gala								99%	1	2699	
Outdoor Entertainment											1/7000
Palm Sunday twilight concert								60%	1	927	
Receptions	4	430	NA	10	894	NA		NA	37	4584	
Recording sessions								NA	8		
Royal Phiharmonic Orchestra								93%	2	4847	
Song to Sing-O	31	5619	46%					46%	31	5619	
Staff training	7	106	NA	23	423	NA		NA	64	1050	NA
Sunday around the House											44/587700
Sunday Coffee Concerts								NA	1	219	
Vittel Lunchtime Concerts				2	500	100%		49%	21	13565	3/2200
TOTAL	68	10268	57%	127	8804	60%	3/100	76%	399	189553	57/704/200

NA = NOT APPLICABLE

TARGET

ACHIEVEMENT

A five percent return on box office sales.	A 15.6 percent return on sales.
A 65 percent return on sales for guided tours.	A 70.4 percent return on sales.
To recover 25 percent of salaries expenditure.	Recovery of 21.2 percent.
Minimum of \$125,000 in general sponsorship, \$250,000 in targeted sponsorships.	\$250,000 secured in general sponsorships, \$230,000 in targeted sponsorships.
At least \$100,000 from the development of marketing services for hirers and other organisations.	Revenue of \$235,292.
A surplus of \$1.7 million.	Target adjusted downwards to \$1.2 million to accommodate higher superannuation charges than originally budgeted. A surplus of \$846,000 achieved before non-cash charge for depreciation.
To promote the Sydney Opera House as a major performing centre in the Pacific Basin.	General manager invited to Japan and Korea. 1994 conference of International Society of Performing Arts Administrators secured for Sydney Opera House.
To develop a corporate plan for the proposed performing arts museum at the Sydney Opera House.	Plan developed, awaiting Minister's decision and availability of funding.
To break even or better on Trust presentations.	A deficit of \$11,000 after expenditure of \$1.234 million.
Selection and installation of new accounting system hardware and software by 30 June, 1992.	New system selected and on line from 1 July, 1992.
To continue progressive implementation of the human resources management plan.	Ongoing. Implementation of performance management on schedule.

The Sydney Opera House Trust's corporate goals are outlined at the start of the report. They involve longterm strategies to boost the revenue of the organisation and raise the profile of its activities, prepared on the basis that there will be no major reversals in economic circumstances and no major changes in the cost or range of Government charges that apply to the operation of the building. The base year for comparison in measuring achievements is 1988/89, the year in which the corporate plan was adopted. Key objectives and financial targets for the immediate future include the following:

To achieve an operating surplus, before the non-cash charge for depreciation, of \$950,000 to ensure funding for capital projects outside the major maintenance program.

To recover 25 percent of total salaries for the year.

To introduce the final phase of the policy of fully invoiced hiring so that hirers benefit materially from the decrease in rentals in real terms as they pick up the actual cost of provision of the services they require.

To maintain a minimum return of 15 percent on box office sales.

To generate income of \$250,000 from the range of advertising and promotional services developed by the public affairs department.

To achieve a 75 percent return on sales from guided tours.

To secure sponsorships totalling \$1 million for the Sydney Opera House 20th birthday celebrations in 1993.

To complete working drawings and specifications for exhibition and associated facilities of the proposed performing arts museum at the Sydney Opera House by 30 June, 1993.

To continue progressive implementation of the personnel management plan.

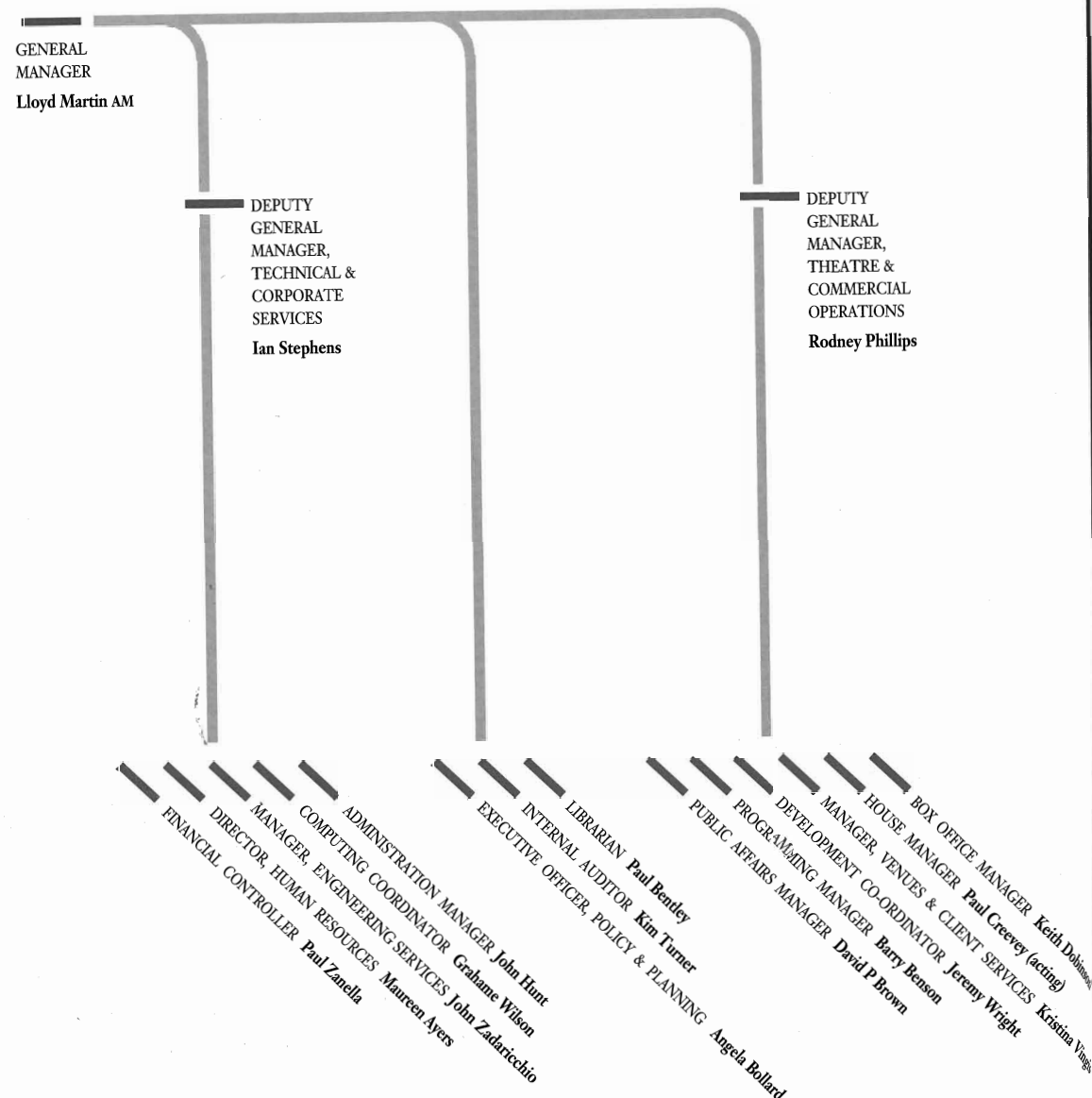
To complete all department and classification restructures through the structural efficiency principle working parties.

To recast the Sydney Opera House human resources management plan to reflect the strategic requirements of the organisation.



SENIOR MANAGEMENT STRUCTURE AS AT 30 JUNE, 1992

THE SYDNEY OPERA HOUSE TRUST



	STAFF LEVELS				STAFF LEVELS		
	1992	1991	1990		1992	1991	1990
EXECUTIVE MANAGEMENT	3	3	3				
Lloyd Martin, AM, B.Ec (Sydney), ASA, General Manager.							
Forty years experience in all aspects of the performing arts is reflected in the leading role taken by Lloyd Martin in the presentation of the arts in Australia. Deputy general manager of the Sydney Opera House from 1973 and general manager since 1979, he is chairman of the Confederation of Australasian Performing Arts Presenters, a director of the Sydney Convention and Visitors Bureau and Australian representative on the board of the Pacific Basin Arts Communication (PARC). Between 1982 and 1991, he was president of the Entertainment Industry Employers Association.							
Rodney Phillips, B.Comm. Dip.IMM (South Africa), Post-grad. Dip. Arts Administration (London) Deputy General Manager, Theatres and Commercial Operations.							
With 21 years experience in arts administration in South Africa, the UK and Australia, Rodney Phillips was appointed to his current post in 1990. His previous position was general manager and chief executive of the Lyric Opera of Queensland.							
Ian Stephens, Dip.Law (BAB), Deputy General Manager, Technical and Corporate Services.							
Having qualified in law and having been admitted to the Bar, Ian Stephens worked in tertiary education administration at a senior level for six years before joining the Sydney Opera House Trust in 1981 as assistant general manager. He has worked for 30 years in public sector administration.							
Luisa Santarossa Costing clerk							
Beverly Sundin Payments clerk							
John Tindall Clerk							
Daniel Vucetich Clerk							
Paul Zanella Financial controller							
ADMINISTRATION	12	12	12				
Carolyn Abraham Executive assistant							
Clifford Clark Purchasing officer							
Brian Gartrell Stores assistant							
Julie Grice Clerk/word processor op							
John Hunt Administration manager							
Michelle Newman OIC admin support serv's							
Allan Olander Risk manager							
Stephen Owen Assistant admin officer							
James Ross Driver/attendant							
Shona Simpson Sec to DGM clerk/steno							
Joyce Swindell Sec to DGM clerk/steno							
Allan Wood Stores assistant							
BOX OFFICE	13	14	13				
Geoffrey Cichero Supervisor box off operations							
Keith Dobinson Box office manager							
Colin Doyle Telephone sales supervisor							
Craig Estreich Booking clerk							
Stephen Jaques Permanent p/t bkng clerk							
Peter Nelson Supervisor box off operations							
Warren Noud Booking clerk							
Terence Orton Booking clerk							
William Pepper Telephone sales supervisor							
Nicholas Prendergast Supervisor box off operations							
Andrew Rison Telephone sales supervisor							
Jan Sayer Permanent p/t bkng clerk							
Margaret Walker Booking clerk							
ACCOUNTS	12	12	12				
Marie Brazher Clerk							
Gregory Franklin Clerk							
Warren Hall Accountant							
Terry Hardy Clerk							
Neville Harris Assistant accountant							
Jacqueline Lelah Machine operator							
Sue Oros Clerk							
COMPUTING CO-ORDINATION	2	1	1				
Mark Roberts PC support officer							
Grahame Wilson Computing co-ordinator							
ENGINEERING SERVICES	90	93	86				
Ross Adams General assistant							
George Benyovics Artisan ancillary services							
Michael Berridge Electrical fitter/mechanic							

John Brown General assistant	Glenn McCauley Apprentice carpenter/joiner
Remigio Cajés Controls technician	Peter McGrath Fire prevention officer
Romie Cannataci Controls technician	Jason McHattan Electronics technician
Michael Cassidy Snr fire prevention officer	Robert McKeever Shift superintendent
Kevin Coulter Plant controller	Leslie McLean Maintenance techn (refrig ser)
Anthony Cox Electrical fitter/mechanic	Eric McWilliams Deputy services engineer
Adam Crossley General assistant	Alois Naehrer Supervisory techn (stage mech)
Mario Dane Controls technician	William Neilson Safety co-ordinator
William Davis Snr fire prevention officer	Lance Olsen Electronics technician
Desmond Davis Fire prevention officer	Kenneth Palmer Mechanical fitter
Balbino Dela Rea General assistant	David Parsons Seasonal elec fitter/mechanic
Philip Derepas Electrical fitter/mechanic	Mato Pavin General assistant
Con Despinidic Electrical fitter/mechanic	Steve Pavin General assistant
Raymond Dick Carpenter	John Pengelly General assistant
Thomas Dixon Building supervisor	Ilija Petricevic Carpenter
Robert Donald Snr fire prevention officer	Elias Pineda Electronics technician
Warren Elder Artisan ancillary services	Manfred Raddatz Stage machinery techn (elec)
William Elias Electronics technician	Slavko Rajic Carpenter
Peter Fathers Painter	Kenneth Raschke Shift superintendent
Randall Findlay General assistant	Warrick Rayward Supervisory technician (light)
John Finlayson Assistant services engineer	Christine Rigden Project officer
Warwick Fitzgerald Plant controller	Timothy Sellar Fire prevention officer
John French Fire prevention officer	Mark Selmon Electrical fitter/mechanic
Allan Game Stage machinery techn (elec)	Martin Shipton Fire prevention officer
Andrew Georgopoulos General assistant	Mark Small Electrical fitter/mechanic
Ivan Grgurica General assistant	Robert Smith Maintenance supervisor
Brian Gruit Electronics technician	Brian Smith Electrical fitter/mechanic
William Hanak Mechanical fitter	Peter Stott Fire prevention officer
Charles Heginbotham Stage mach technician (mech)	Stephen Thomson Electrical fitter/mechanic
Robert Henry Electrical fitter/mechanic	Gregory Tsoukalas General assistant
Mark Hodgkinson Apprentice mechanical fitter	Peter Tucker Snr fire prevention officer
Serge Ivanoff Deputy mgr, engineering services	John Turner Supervisory techn (stage elec)
Keith Jefferys Fire prevention officer	Patricio Vilches Electrical fitter/mechanic
Imre Kiss Plant controller (relief)	Geoffrey Ward Fire prevention officer
Peter Knight Technical drafts person	John White Carpenter/locksmith
George Kwok Senior controls technician	Graham Whyllie Stage machinery techn (mech)
Brian Lally Elec fitter/mech leading hand	Brett Williams Supervisory techn (light)
John Langton Mechanical fitter	Gordon Williams Stage machinery techn (mech)
Raymond Latimer Electrical fitter/mechanic	William Williams Electrical fitter/mechanic
Bradley Latta Electronics technician	Michael Willis Mechanical fitter
Craig Le Patourel Stage mach technician (elec)	Tadeusz Woreta Plant controller
Mark Linnegar Stage machinery tech (elec)	John Zadaricchio Manager, engineering services
William Lloyd Shift superintendent	Stergios Zamagias General assistant
Kenneth Mather Stage mach technician (mech)	

STAFF LEVELS
1992 1991 1990

HOUSE MANAGEMENT	49	52	46
Bryan Algie Uniformed attendant			
Darlene Andre Uniformed attendant			
Terrence Antram Senior uniformed attendant			
Kerry Baxter Uniformed attendant			
William Briscoe Uniformed attendant			
Diana Browne Bookings schedule officer			
Jeffrey Bugeja Uniformed attendant			
Ivan Buhinjak Uniformed attendant			
Eva Byron Bookings administrator			
Ross Campbell Uniformed attendant			
Pratish Chandra Uniformed attendant			
Trevor Cook Stage door senior			
Paul Creevey House manager (acting)			
Walter Cummins Assistant theatre manager			
Martin Curtis Visitor services officer			
John Dummett Uniformed attendant			
William Frei Uniformed attendant			
Robert Garner Uniformed attendant			
Shelley Gray Senior typist (part-time)			
Zeynep Gul Uniformed attendant			
Allan Gurnett Senior uniformed attendant			
Linda Harrison Visitor services officer			
Patrick Herbert Uniformed attendant			
Johann Humer Uniformed attendant			
Donald Johnston Stage door senior			
Clifford Loydall Uniformed attendant			
Sharon Magee Visitor services officer			
Kevin Martin Stage door senior			
Ian McIntosh Uniformed attendant			
Sandra McIntosh Asst staff supervisor (rost rm)			
Ronald McLean Uniformed attendant			
Kerry Merrick Uniformed attendant			
Anthony Millerick Uniformed attendant			
Alan Moore Uniformed attendant			
Nigel Mulvey Operations co-ordinator			
Karl Nightingale Uniformed attendant			
Louis Perrine Uniformed attendant			
Gordon Reading Senior uniformed attendant			
Arthur Samuel Uniformed attendant			
Suzanne Schlechtriem Booking schedule assistant			

STAFF LEVELS
1992 1991 1990

Margaret Seymour Clerical assistant			
Barry Thompson Stage door senior			
Barbara Tudman Uniformed attendant			
Jann Tuxford Visitor services officer			
Derek Whittle Uniformed attendant			
Ann Wilkins Assistant theatre manager			
Lyle Wilson Uniformed attendant			
Elizabeth Xuereb House services assistant			
Sava Zaric Senior uniformed attendant			
INTERNAL AUDIT	3	3	3
Leonie Hadoulas Clerk internal audit			
Namasivayam Ramakrishnan Clerk internal audit			
Kim Turner Internal auditor			
LIBRARY	7	6	5
Paul Bentley Librarian			
Christopher Colwell Acquisition officer			
Nadine Goreta Acquisition officer			
Evelyn Klopfer Document officer			
Phillip Lormer Librarian			
Soo Eng Pang Temp clerical assistant			
Amanda Werner Press clippings officer			
POLICY & PLANNING	2	1	1
Angela Bollard Executive officer			
Vicki Zubovic Research assistant			
PROGRAMMING	6	2	2
Barry Benson Programming manager			
Ralph Bott Asst theatre manager (program)			
Anna Grega Program development officer			
Richard Hunter Assistant theatre manager			
Kay Spratt Theatre management assistant			
Penelope Tribe Theatre management assistant			
PERSONNEL SERVICES	18	17	18
Maureen Ayers Director, human resources			
Janita Bird Registered general nurse			
Jennifer Curtis Personnel clerk			
Michael Denny Personnel clerk			
Robert Dunn Personnel clerk			
Stephanie Francis Team leader			

STAFF LEVELS
1992 1991 1990

Carolyn Hancock Personnel clerk
Norma King Personnel clerk
Sharon Larven Team leader
Lisa Meagher Personnel clerk
Rosanna Mowle Personnel clerk
Jennilyn Noack Personnel clerk
Oline Skavvas Registered general nurse
Neil Smith Personnel clerk
Michelle Smith Personnel clerk
Glenda Tuttlebee Personnel clerk
Frances Waters Snr Registered general nurse
Melanie Wilson Personnel clerk

PUBLIC AFFAIRS

8 7 5

Felicity Baverstock Media relations manager
David P. Brown Public affairs manager
Deborah Cartwright Advertising manager
Peter Garrett Pictorial services officer
Fiona Morrison Advertising assistant
Sandra van Kampen Clerk/stenographer
Elizabeth Wagland Media relations assistant
Warner Whiteford Administrative assistant

TECHNICAL MANAGEMENT

52 60 53

Ruth Aldridge Stage manager
Nicholas Angelicas Asst super/snr mach desk oper
John Bailey General assistant
Kenneth Bartlett Supervisory general assistant
Reginald Binstead Senior projectionist
Ivan Boros Deputy stage operations super
Colin Budd Control desk operator (snd)
John Champion Dep lighting operations super
Chi Ming Cheun Casual lighting operator
Antonio Cirillo General assistant
Adam Crome Supervisory general assistant
Kim Davis Supervisory general assistant
Timothy Dexter Control desk operator (mach)
Phillip Dunesky Senior operator (lighting)
Edward Fardell Sound supervisor
Derek Free General assistant
Stephen George General assistant
Martin Hansford Control desk operator

Paul Haseler Stage manager
Raymond Hawkins Lighting operator
Sherri Hilario Lighting operator
Andrew Hudson Senior operator (lighting)
Cameron Hume Control desk operator (mach)
Duncan Hume General assistant
Marion Jackson General assistant
Michael Jefferys Deputy technical manager
Simon Jenkins Lighting operator
Nicholos Karantzis Stage operations supervisor
Christopher Kelly Leading hand general assistant
Stamatios Ladikos Leading hand general assistant
Gregory Landeman Stage manager
Svetlana Lazareff Control desk operator
John Lewis Control desk operator (light)
John Lewis General assistant
Peter Lockwood Lighting operator
Peter Marshall Lighting operations supervisor
Neil Megarry Control desk operator (snd)
Mark Mcleod Leading hand general assistant
Kathryn O'Neill Control desk operator (light)
Jon Padbury Lighting operator
David Palmer Assistant technical manager
Peter Perdikouris Leading hand gen asst (stage)
William Pidgeon General assistant
Alynn Pratt Control desk operator (light)
Frederick Santos Asst super/snr mach desk oper
Michael Schell Control desk operator (light)
Gregory Taylor Senior operator (lighting)
Lisa Taylor Stage manager
Christopher Venn Control desk operator (light)
Rachel Willis Control desk operator (mach)
Keith Yates Technical manager
Mariusz Zalejski General assistant

VENUES & CLIENT SERVICES

2 2 2

Anne Davey Asst theatre manager functions
Kristina Vingis Manager, venues & client services

TOTALS

277 286 262

STAFF LEVELS
1992 1991 1990

CONSULTANTS

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

Organisation Consulting Services,
\$39,060 for job evaluation advice.

Coopers & Lybrand,
\$40,218 for electronic time-keeping system.

Geoff Thomas and Associates
\$44,000 for performance management guidance.

V. Keeler (Australia),
\$50,965 for advice on stage machinery.

Customer Service Monitors,
\$54,674 for customer service program advice.

Morgan and Banks,
\$160,545 for information technology consultation and hire of skilled personnel.

Public Works Department,
\$12.8 million for management and execution of the major maintenance program.

In addition, 16 consultants were paid a total of \$76,719.

CASUAL, SEASONAL AND CONTRACT STAFF

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

Pauline Adamek
 Emmanuel Angelicas
 David Anthony
 David Apfelbaum
 Ursula Armstrong
 Helen Arthur
 David Aston
 Kathryn Atcheson
 William Bader
 Panida Bantichai
 Michael Barnes
 Julie Barrington
 Sophie Bastas
 Susan Baylis
 Lucy Bell
 Jason Bell
 Jonathan Benjamin
 Lesley Bennett
 Michael Bentley
 Brendan Berecry
 Vicki Bethel
 Tom Bishops

Alan Blackman
 Genevieve Blanchett
 Christine Blundell
 Jodie Boehme
 Wayne Bossie
 Wendy Bott
 Margaret Bowman
 Mark Bowman
 Valerie Brook
 Damon Brooks
 Samantha Bryan
 Jonathan Bryant
 Dianna Buchanan
 Kate Buchanan
 Jill Bull
 Shayne Burrell
 Shirley Burton
 Adrienne Cahalan
 Damienne Cahalan
 John Calvi
 Christopher Canute
 Gloria Carlsen
 Jennifer Carmody
 Gavin Carragher
 Gloria Carson
 Valarie Carter
 Megan Casey
 Maurice Cavanough
 Annette Chapman
 Shirley Charles
 Ingrid Cheng
 Chi Ming Cheung
 Eva Choc
 Victoria Christian
 Hugh Clapin
 David Claringbold
 Justin Clark
 Timothy Clarsen
 Hugh Coffey
 Karen Colston
 Tracey Connell
 Patricia Copeland
 Annette Cowell
 Rosamund Cox

Janet Craig	Jan Etteridge	Elizabeth Hamilton	Veronika Kristensen
Rory Crawford	Brian Fardon	Denise Hanninen	Peter Krygsman
Anthony Cray	Christine Farmer	Marietta Hargreaves	Margaret Landon-Jones
Clive Criddle	Alison Farr	Linda Harle	Patricia Lane
Elizabeth Croaker	Simon Ferguson	Barbara Harmer	Robyn Lang
Ferdinand Cruz	Scott Ferguson	Philippa Harpur	Yvonne Lang
John Cumming	Lisa Finkenauer	Catherine Harrison	Friedel Lang
Andrea Cunningham	Louise Fisher	Ineke Havekes	Susan Langman
Melville Curnow	Bernard Fitzgerald	Joanna Hayman	Anthony Langshaw
Martin Curtis	Peter Floyd	Cynthia Haynes	John Lavery
Isabel D'Avila	Susan Fogg	Mirielle Heman	Nicole Lazaroff
Shawn Darling	Melissa Forbes	Kathryn Hendy	Christopher Leahy
Geoffrey Datson	Eileen Foster	Howard Henler	Kit Lee
Kate Davies	Marita Fraser	Joan Herlinger	Peter Legzdins
Brendan Davies	Philip Friend	Catriona Herriott	Judith Leonard
Heather Davis	Serafina Froio	Kerrie Higgins	Jane Leonard
Lyndall Dawson	Rhonda Furner	Susan Hjelmhof	Michael Levett
Timothy Dayman	Ronald Gaist	Mark Hjelmhof	Susan Lewington
Helen De Mestre	Francois Galleyrand	Lynn Hoban	Peter Lipman
Myra De Vries	Kathryn Gibson	Trevor Hodges	Dominique Lloyd
Joan Debnam	Stephen Giles	Shane Hodges	Edward Lloyd
Christopher Delaney	Ivan Ginovic	Graeme Hooson	Christine Logan
Vicky Delatouic	Alex Giorgi	Valerie Horn	Patricia Lonard
Jessica Demeny	Matthew Glasgow	Jon Hostetler	Nicole Louis
Angela Ditton	Carolyn Glasson	Louise Hucks	Wendy Low
Ruth Dodd	Todd Goddard	Kirk Hume	Simon Luckhurst
Richard Dodds	Jennifer Gordon	Deborah Hunter	Frederick Luke
Katherine Downs	Nadine Goreta	Wendy Hunter	Madelaine Lundgren
Trudi Dummet	John Graham	Amanda Jarich	Rebecca Lyons
Christine Durbridge	Gloria Grant	Ian Jefferson	Joanna MacBride
Martin Dzubiel	Michelle Gray	Kirsty Jeffery	Roderick MacKenzie
Caroline Eaton	Paul Greenhalgh	Arnold Johnston	Alison Mackerras
Bret Ebner	Ann Greenwood	Wendy Kappe	Caroline Mackie
Sylvia Edgar	John Greer	Andrea Kaye	Anne Mair
Natina Eggleton	Timothy Greig	Miett Kenderes	Maldon Mallory
Amir El Abbassy	Dorothy Grieve	Warren Kennedy	June Markwell
Susan Elderfield	John Griffin	Sonia Kennedy	Elisabeth Marnie
Joanne Elliott	Gavin Griffith	Nigel King	Rosalyn Marshall
John Ellis	Aidan Grimes	John Klein	Rosalind Martins
Wayne Enright	Anne Gripper	Stephen Klinder	Katrina Marton
Carl Erle	Marie Grogan	David Kocass	Benjamin Massey
David Esmond	Paula Grunseit	Paul Kohn	Cynthia Maxwell-Smith
Steven Esmond	Lana Habe	Zoran Kovich	Todd McCarthy

Kate McCosker	Luciano Padina	Robert Simper	Stephen Warren
Kerrie McCure	Olga Pagrati	Helena Sindelar	Elizabeth Warren
Peter McDonald	Afroditi Palavidis	John Skouras	Paul Watson
Patrick McGlinchey	Corrado Palleschi	Paul Sliogeris	Janelle Wells
Wendy McIntosh	Kenneth Palmer	Dorn Smith	Anne West
Megan McMahan	Vicki Parish	Ivan Smith	Ian Whalland
Susan McMillan	Joanna Park	Nyree Smith	Kim Wheeler
Penelope McNulty	Lorraine Parker	Catherine Squelch	James Wheeler
Kenneth McSwain	Sarah Parkes	Sven Steinmuller	Guy White
Zwinead Medill	Catherine Parle	Ricky Subritzky	Jeffrey White
Matthew Mellor	David Parsons	Judy Sweeney	Mary Whitehouse
Margaret Merten	Anthony Paterson	Joseph Taffa	Charles Wilkins
Catherine Middleton	Gavin Pawsey	Marja Tahka	Janet Williams
Kim Miles	Frederick Pearson	Lisa Taylor	Gregory Williamson
Roger Miller	Gill Perkins	James Ternen	Kathy Willoughby
Graham Miller	Margaret Piech	Paul Terrett	Peter Wilson
Kay Millican	Kris Plummer	Angela Thompson	Harry Wilson
Natasha Minus	Toni Powell	Lynette Thomson	Andrew Windybank
Inara Molinari	James Prior	Paul Tilley	Derek Wood
Lindsay Monteath	Eamon Quinn	Janet Timberg	Jane Woodley
Amanda Morphett	Kate Ranson	Andrew Timmins	Rune Woodman
Gabrielle Morrish	Bridget Reilly	Rosina Timpano	David Worrall
Anne Moschner	Patricia Restuccia	Timothy Toohey	Jeremy Wright
Craig Murphy	John Reynolds	Josephine Townsend	Zheng Yang
Elaine Murray	Ole Ribers	Judith Trainer	Tina Yen
Stephanie Mursa	Mark Richards	Meghan Travers	Colin Young
Bruce Nancarrow	David Richards	Greg Trethan	
Toni Naylor	Simon Ridgeon	Gillian Tucker	
Hilary Naylor	Anne Ridgway	James Tucker	
Gary Nestor	Margot Riley	Danielle Turbit	
Henry Newman	Damian Robinson	David Turnbull	
Amanda Nicholson	Gillian Roe	Margaret Turner	
Lois Norman	Robert Rogers	John Turner	
Karen Normoyle	Geoffrey Rowe	Stuart Udy	
Karen Norris	Shumi Rowson	Jane Vallis	
Peter North	Marie Rushton	Josephine Vandeleur	
Philippa O'Dea	Mark Samouelle	Andrew Vass	
Stephen O'Keefe	Deborah Scanlan	Naomi Vaughan	
Josephine O'Reilly	Sandra Seymour	Renato Verdino	
Pauline O'Rielly	Anita Sheehan	Bernadette Vincent	
Catherine O'Shea	Vivien Showyin	Michelle Walker	
Richard Oldfield	Ingrid Silveus	Lucy Walker	
Martel Ollerenshaw	Jacki Simmons	Deirdree Wallace	
David Owens	Michael Simons	Frank Ward	

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, 1992 and transactions for the year then ended.
- 2 The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit (Statutory Bodies) Regulation, 1985, and the Treasurer's directions.

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



John Pascoe, Trustee



David Hoare, Trustee

AUDITOR-GENERAL'S OPINION
SYDNEY OPERA HOUSE TRUST

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

Scope

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June, 1992. The preparation and presentation of the financial statements consisting of the accompanying balance sheet, income and expenditure statement and statement of cash flows, together with the notes thereto and the information contained therein is the responsibility of the Members of the Trust. My responsibility is to express an opinion on these statements to Members of the New South Wales Parliament and Members of the Trust based on my audit as required by Sections 34 and 41C(1) of the Public Finance and Audit Act 1983.

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

This audit opinion has been formed on the above basis.

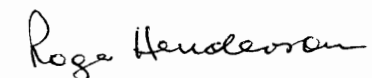
Depreciation

As detailed in note 1.6 to the financial statements, depreciation has not been charged in respect of the Sydney Opera House and ancillary improvements as required by Australian Accounting

Standard AAS4 Depreciation of Non-Current Assets. For the reasons specified in that note a quantification of the effect of this policy is not able to be made. The reasons for my concurrence with this departure from AAS4 is that the long life of the assets do not enable a calculation of a charge for depreciation to be made with appropriate accuracy. In addition, it is Treasury policy that depreciation is not applicable for non-current assets which have an expected life in excess of 200 years. This policy, which is considered applicable to the Sydney Opera House and improvements, is stated in Policy Guidelines for Valuation of Physical Non-Current Assets in the NSW Public Sector.

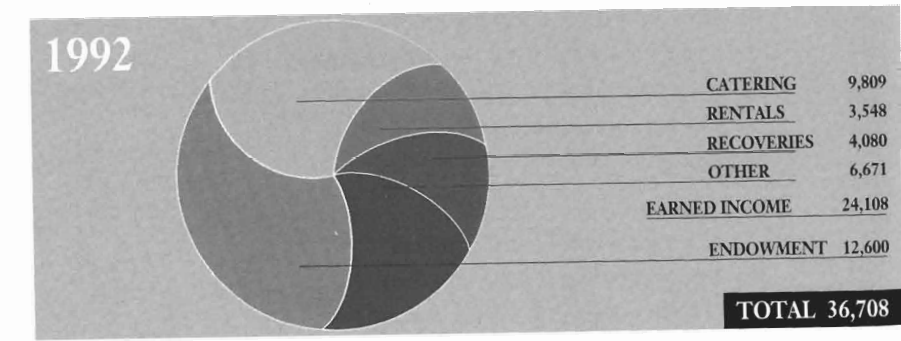
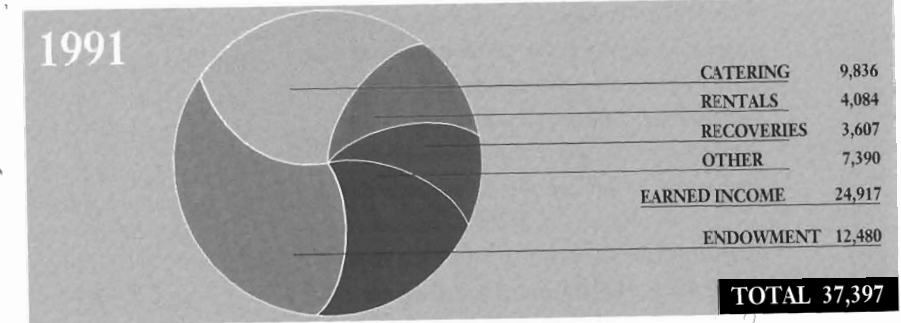
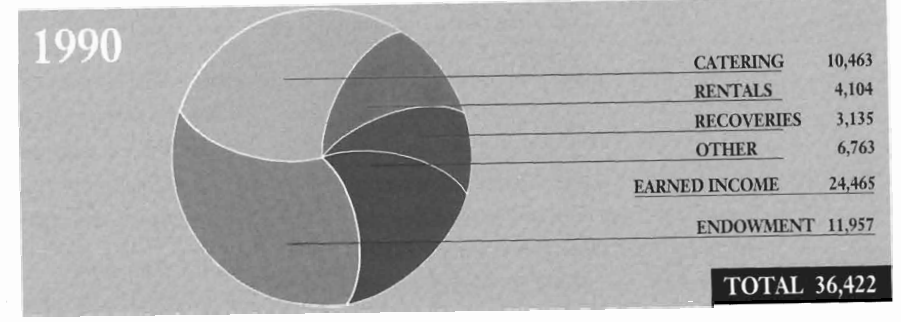
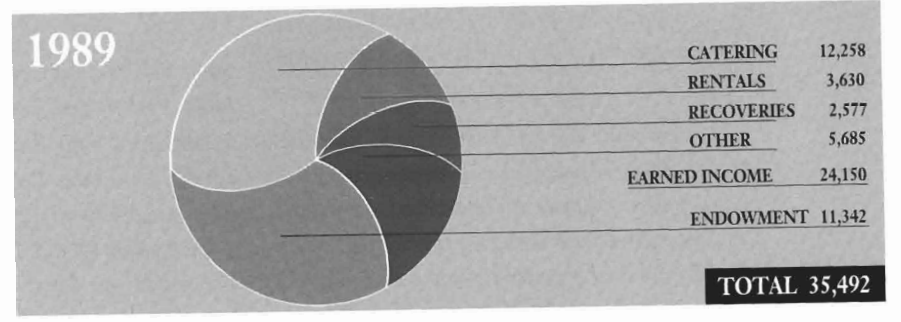
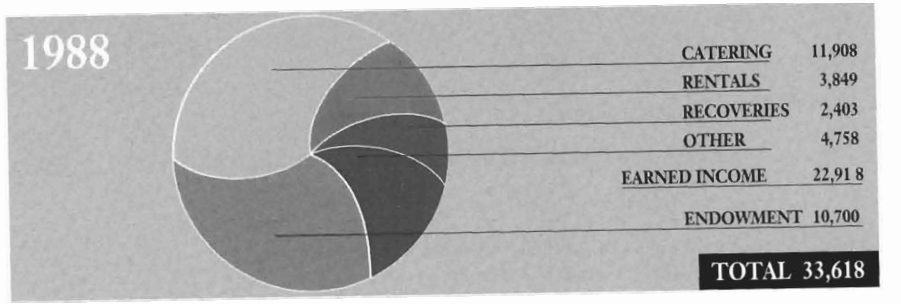
Audit Opinion

In my opinion, the financial statements of the Sydney Opera House Trust comply with Section 41B of the Act and present fairly the financial position of the Trust as at 30 June, 1992, and the results of its operations for the year then ended in accordance with Statements of Accounting Concepts and applicable Accounting Standards.

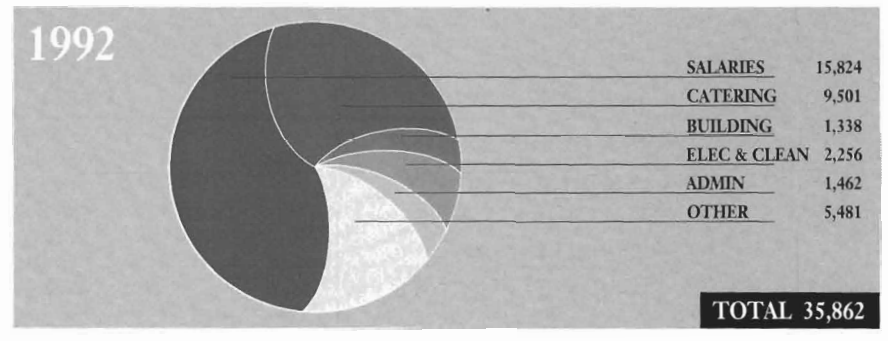
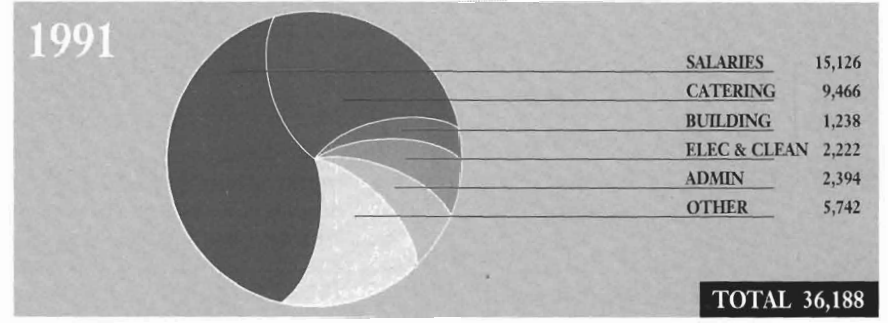
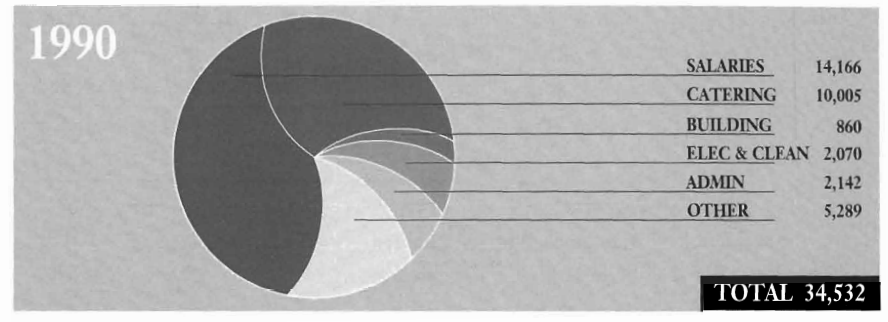
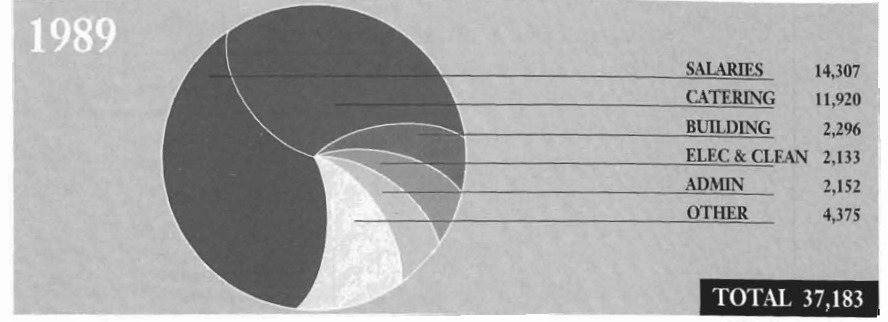
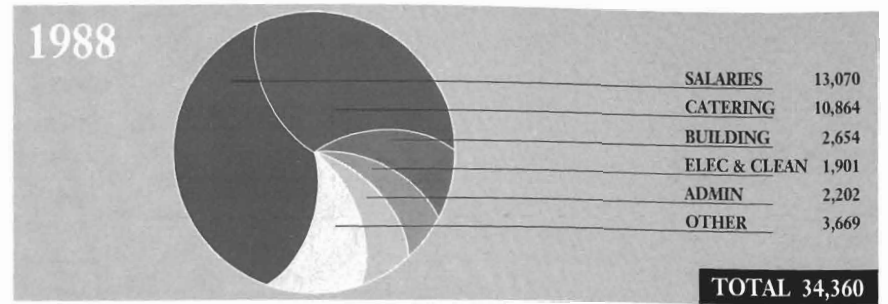


R.C. Henderson, FCA
Director of Audit
(duly authorised by the Auditor-General of
New South Wales under Section 41C(1A) of the Act)
Sydney, 13 October, 1992

OPERATING REVENUE \$,000
EXCLUDING MAJOR MAINTENANCE GRANT AND ABNORMAL ITEMS



OPERATING EXPENDITURE \$,000
EXCLUDING MAJOR MAINTENANCE EXPENDITURE



STATEMENT OF INCOME AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE, 1992

	NOTE	1991/92 \$000	1990/91 \$000
Operating income	2	47,322	50,562
Operating (loss) surplus	2	(500)	1,209
Grants and donations applied to capital expenditure	3	2,222	.....
Accumulated funds at beginning of the financial year	27	1,562	353
Net adjustments excluding operating loss	25 27	170,838	.....
Accumulated funds at close of the financial year	25 27	174,122	1,562

BALANCE SHEET AS AT 30 JUNE, 1992

	NOTE	1991/92 \$000	1990/91 \$000
Current Assets			
Cash	18	114	204
Receivables	19	1,308	2,023
Investments	20	3,966	3,843
Inventories	21	420	515
TOTAL CURRENT ASSETS		5,808	6,585
Non-Current Assets			
Receivables - State Treasury	19	.....	1,860
Land, buildings, improvements	22	166,542	164,626
Plant and equipment	22	4,553	4,962
Collections - library and works of art	22	3,215	3,105
TOTAL NON-CURRENT ASSETS		174,310	174,553
TOTAL ASSETS		180,118	181,138
Current Liabilities			
Creditors	23	3,288	4,219
Provisions	24	996	988
TOTAL CURRENT LIABILITIES		4,284	5,207
Non-Current Liabilities			
Provisions	24	1,612	1,522
TOTAL NON-CURRENT LIABILITIES		1,612	1,522
TOTAL LIABILITIES		5,896	6,729
NET ASSETS		174,222	174,409
Capital and Retained Earnings			
Assets acquired free of liability	25	.....	172,756
Trust funds	26	100	91
Accumulated funds	27	174,122	1,562
		174,222	174,409

BEGINNING OF
AUDITED
FINANCIAL
STATEMENTS

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE, 1992

	1991/92 \$000	1990/91 \$000
Cash flows from operating activities		
Payments		
Salaries & related expenses	(15,802)	(15,069)
Catering	(9,346)	(9,670)
Major maintenance	(10,648)	(13,232)
Other	(10,492)	(8,509)
Receipts		
Rentals and costs recovered	7,761	8,331
Catering	9,779	10,207
Interest	411	380
Other	5,946	4,655
Net cash used in operating activities	(22,391)	(22,907)
Cash flows from investing activities		
Payments for purchase of plant, equipment and works of art	(3,034)	(545)
Proceeds from sale of plant and equipment	48	19
Net cash used in investing activities	(2,986)	(526)
Cash flows from Government		
Receipts from grants		
Recurrent purposes	12,600	12,480
Major maintenance program	12,810	13,384
Net cash provided by Government	25,410	25,864
Net increases in cash held	33	2,431
Cash at beginning of year	4,047	1,616
Cash at end of year	4,080	4,047

Notes to the Statement of Cash Flows

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

	1992 \$000	1991 \$000
Cash	114	204
Short term investments	3,966	3,843
	4,080	4,047

RECONCILIATION OF NET CASH USED IN OPERATING ACTIVITIES TO OPERATING RESULT

	1991/92 \$000	1990/91 \$000
Operating Result	(500)	1,209
Depreciation	1,346	63
Provisions - leave	98	607
Provisions - doubtful debts	....	40
Reduction in creditors	(931)	....
Increase in creditors	....	1,344
Increase in Trust funds	9	1
Reduction in receivables	2,575	....
Increase in receivables	....	(444)
Capital expenditure from grants	2,162	152
Government grants	(25,411)	(25,864)
Increase in inventories	....	(15)
Reduction in inventories	37	....
Donations - capital purposes	60	....
Net loss on sale of plant	24	....
Treasury debt written off to accumulated funds	(1,860)	....
Net cash used in operating activities	(22,391)	(22,907)

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES & METHODS

The financial statements have been prepared on an accrual basis and, except where otherwise stated, on the basis of historical costs and in conformity with statements of accounting concepts, current accounting standards and industry practices, the requirements of the Public Finance and Audit Act and Regulations and Treasurer's Directions.

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

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

1.1 CHANGES IN ACCOUNTING POLICY, REPORTING FORMAT AND FIGURES FOR PREVIOUS YEAR

1.1.1 Changes in Accounting Policy

— The State Treasury advised in 1991/92 that the accounting procedures presented in International

Accounting Standard IAS 20 which had operated at the Sydney Opera House since 1 July, 1989 were to be discontinued with effect from 1 July, 1991. This standard required that an amount equal to the depreciation charged on assets acquired free of liability or by way of donation be recognised as an item of income (amortisation of deferred income) in the end of year financial statements.

In accordance with the new arrangements, the Trust's income did not receive any benefit in 1991/92 in the form of deferred income contrasting with a credit of \$1,146,079 in the previous year.

This shortfall in income was the largest single factor of the regression of \$1.7 million in the Trust's overall operating result for 1991/92.

— The Treasury directed in 1991/92 that grants and donations applied to capital purposes be reflected in the income and expenditure statement. A total of \$2,222,180 was so applied in 1991/92 (\$2,186,151 in 1990/91). The direction also provided that the previous year's figures in the statement should not be adjusted consequent upon changes in accounting policies.

1.1.2 Reporting Format

— The format of the income and expenditure statement

has been amended. Detailed income and expenditure figures along with previous year comparative figures are shown as notes to the accounts.

— A statement of cash flows has been prepared in lieu of a statement of sources and applications of funds to comply with Accounting Standard AAS 28.

1.1.3 Changes in Figures for Previous Year

— Major maintenance expenditure for 1990/91 was overstated by \$ 1,036,482 as the result of a Public Works accounting error which was not brought to light until October 1991. In the financial statements for the current year, the previous year figures for major maintenance income and expenditure have been adjusted accordingly.

— Green Room gross income has been included under miscellaneous income and gross expenditure under administrative expenses. Previously, only the net cost of Green Room operations had been included under administrative expenses in the statement of income and expenditure. Gross income was \$1,074,534 in 1991/92 and \$1,121,084 in 1990/91 whilst gross expenditure was \$1,210,162 in 1991/92 and \$1,239,952 in 1990/91.

— In 1991/92 it was decided that expenditure on a major maintenance project for the provision of additional working space in the House should be capitalised. Previously, these expenditures had been classified as operating costs. Project expenditure of \$3,942,065 to 30 June, 1992, is included in the balance sheet item Land, Buildings, Improvements. Expenditure of \$2,026,151 to 30 June, 1991, has been added to the previous year's figures for Land, Buildings, Improvements and Assets Acquired Free of Liability.

1.2 DOUBTFUL DEBTS

The current provision is considered adequate and no further provision has been made in the 1991/92 financial statements.

1.3 EMPLOYEE ENTITLEMENTS

The balance of these provisions at 30 June, 1992, 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 accrued

liability for annual, sick and long service leave for all employees of the Trust and of the catering company employed at the Sydney Opera House at 30 June, 1992. In respect of long service leave this provision allows for the full amount payable to all employees with an entitlement based on five or more years of service.

The State Treasury had accepted full liability for accrued annual and long service leave of Trust employees as at 30 June, 1989, and the liability which accrued from that date was reflected in the statement of income and expenditure for the year in which it arose.

Following correspondence with State Treasury on the accounting treatment of the Treasury liability in the Trust's financial statements, where the liability was shown as a non-current asset in the Trust's Balance Sheet, the State Treasury liability has now been written out of the Trust's balance sheet against accumulated funds as a prior period item (note 27).

1.3.2 Superannuation Liability

Employer contributions for superannuation are made to the State Superannuation Fund (SSF), State Authorities Superannuation Scheme (SASS) and Non-Contributory Superannuation Scheme (Basic Benefit). The State Superannuation Investment and Management Corporation has advised that the total employer liability is fully funded. Details are as follows:

Fund	Gross Liability \$000	Reserve Account Balance \$000	Unfunded Liability \$000
SSF	15,003	15,213	(210)
SASS	652	532	120
Basic Benefit	574	522	52
	16,229	16,267	(38)

The liabilities shown above were determined by actuarial assessments as at 31 March, 1992 for Basic Benefits and as at 30 June, 1992 for SSF and SASS applying the following key economic assumptions:

Interest rate	9% p.a.
Rate of salary increase	7.5% p.a.
Rate of increase in consumer price index	6% p.a.

The actuary advised that had different assumptions been accepted the liabilities would have varied as indicated by the following:

Interest rate	10% p.a.	8% p.a.
Rate of salary increase	8% p.a.	7% p.a.
Rate of increase in consumer price index	6% p.a.	5% p.a.

Actuarial Assessed Liabilities

	\$000	\$000
SSF	12,992	15,038
SASS	550	616
Basic Benefits	533	589
	14,075	16,243

1.4 VALUATION OF ASSETS

1.4.1 Inventories

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

1.4.2 Investments

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

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

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

Plant and equipment on hand at 1 July, 1989, has been valued by in-house experts using written down replacement cost.

Library collection and works of art have been valued by Christie, Manson and Woods on 15 January, 1987, and by an in-house expert thereafter.

All asset purchases since 1989/90 are recorded at cost.

The State Treasury has determined that 1994/95 is to be adopted as the financial year by which all non-current physical assets within the public sector must be revalued. From that year onward they are to be revalued at least once every five years.

1.5 INSURANCE

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

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

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

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

At 30 June, 1992, an amount of \$79,150 (\$47,421 at 30 June, 1991) was held in the Trust's managed fund whilst the estimated outstanding claims liability was \$23,855 (\$6,384 at 30 June, 1991). These amounts are not reflected in the financial statements.

1.6 DEPRECIATION

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

Depreciation rates are as follows:

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

As it is not envisaged that the Trust's collections of works of art and a significant proportion of its library materials collection will be subject to a progressive loss of value, depreciation has not been charged on the collections. In the absence of a definitive life span for the Sydney Opera House building and forecourt improvements, it would be impracticable to quantify and charge depreciation in accordance with accounting standard AAS4. Computer software has been capitalised in accordance with Treasury Circular G1991/35.

1.7 ROUNDING OFF

All amounts shown in the financial statements are shown to the nearest \$1,000.

2. OPERATING LOSS: Operating loss is arrived at after charging and crediting the following specific items:

INCOME	NOTE	1991/92 \$000	1990/91 \$000
State Govt. grant - statutory endowment	3	12,600	12,480
State Govt. grant - major maintenance	3 15	10,648	13,233
Catering	7	9,809	9,836
Rentals - theatres, halls etc.	4	3,548	4,084
Costs recovered from hirers	5	4,080	3,607
Trust presentations	11	1,064	1,159
Bennelong Program	12	160	77
Guided tours		1,233	958
Booking fees		974	856
Park and Ride	6	607	634
Rental of shops		320	278
Interest		396	380
Miscellaneous income	8	1,312	1,338
Donations	13	203	158
Program sales commission		133	132
Publicity income		235	205
Amortisation of deferred income	9	....	1,147
		47,322	50,562

EXPENDITURE

EXPENDITURE	NOTE	1991/92 \$000	1990/91 \$000
Salaries and related expenses	10	15,824	15,126
Catering	7	9,501	9,466
Trust presentations	11	968	1,168
Bennelong Program	12	267	200
Electricity		1,485	1,468
Depreciation	22	1,346	1,210
Administrative expenses		2,537	2,394
Repairs and maintenance		1,338	1,238
Cleaning		771	754
Publicity and advertising		493	469
Minor stores		889	694
Park and Ride	6	559	561
Telephone and postage		317	275
General insurance		252	232
Fees for services rendered		538	260
Provision - employee leave entitlements	24	98	607
Audit fee	14	26	26
Doubtful debts	19	.....	40
Major maintenance program	3 15	10,648	13,233
		47,857	49,421
Operating surplus (loss) before abnormal items		(535)	1,141
Abnormal items	16	35	68
Operating surplus (loss) and abnormal items		(500)	1,209

3. STATE GOVERNMENT GRANTS

Grants provided to the Sydney Opera House Trust were:

	1991/92 \$000	1990/91 \$000
Statutory endowment	12,600	12,480
Major maintenance grant	12,810	13,385
	25,410	25,865

These grants were applied to:

Recurrent services	23,248	24,333
Capital expenditures	2,162	1,532
	25,410	25,865

Additional capital expenditure of \$60,000 in 1991/92 (\$8,000 in 1990/91) was financed by way of donation.

4. RENTALS

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

	1991/92 \$000	1990/91 \$000
Opera Theatre	1,447	1,827
Concert Hall	1,187	1,332
Drama Theatre	554	546
Playhouse	245	245
Other	115	134
	3,548	4,084

5. COSTS RECOVERED FROM HIRERS

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

Recoveries comprise:

	1991/92 \$000	1990/91 \$000
Salaries and related costs	3,352	2,908
General recoveries	595	551
Electricity	133	148
	4,080	3,607

6. PARK AND RIDE

In terms of arrangements with the State Transit Authority and the South Sydney City Council, the Trust operates a scheme under which patrons park their vehicles at the Domain Parking Station and are transported by bus to and from the Opera House. Operations of the scheme were:

	1991/92 \$000	1990/91 \$000
Park and Ride revenue	607	634
Less: Parking station fees	203	192
Bus hire	356	369
	559	561
Surplus	48	73

7. CATERING

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

After bringing to account fees paid to the caterers, operating results, excluding the Green Room, were:

	1991/92			1990/91	
	FOOD \$000	BEVERAGES \$000	OTHER \$000	TOTAL \$000	\$000
Sales	6,129	3,033	647	9,809	9,836
Less: Cost of sales	1,985	803	.....	2,788	2,806
Gross profit	4,144	2,230	647	7,021	7,030
Catering expenses				6,713	6,660
Surplus				308	370

The operating cost of the Green Room for 1991/92 was \$135,628. The 1990/91 cost was \$118,868 (note 1.1.3).

8. MISCELLANEOUS INCOME

	1991/92 \$000	1990/91 \$000
Ticket printing	125	102
Equipment sales	16	5
Other	96	110
Green Room sales	1,075	1,121
	1,312	1,338

9. AMORTISATION OF DEFERRED INCOME

As a result of a change in accounting policy (note 1.1.1) no amortisation of deferred income applied for the 1991/92 financial year.

10. SALARIES AND RELATED EXPENSES

This item comprises:

	1991/92 \$000	1990/91 \$000
Salaries, wages and allowances	11,910	11,463
Penalty rates	868	871
Overtime	953	880
Meal money	76	64
	13,807	13,278
Workers compensation insurance	185	137
Payroll tax	879	819
Employers superannuation contributions	767	692
Basic benefit superannuation	186	200
	15,824	15,126

11. TRUST PRESENTATIONS

The Trust on its own behalf, or in conjunction with other promoters, conducted a total of 146 presentations in 1991/92 compared with a total of 77 in the previous year. Financial operations, excluding the Bennelong Program, were:

	1991/92 \$000	1990/91 \$000
Proceeds from ticket sales, grants, interest and other income	1,064	1,159
Operating and administrative costs	968	1,168
Surplus (deficiency)	96	(9)

Cash grants and "in kind" donations received towards the cost of specific presentations include:

DONOR	BENEFIT	\$000
Coca Cola	Cash	48
MBF	Cash	45
Lexus	Cash	45
Vittel	Cash	33
NSW Lotteries	Cash	30
Canadian Airlines	Air travel	29
JAL	Cash	15
JAL	Air travel	15
Maytag	Cash	5
Pacific Power	Cash	5
Shell	Cash	5
Crayola	Crayons	2

277

12. 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:

	1991/92 \$000	1990/91 \$000
Expenditure	267	200
Income	160	77
Net cost	107	123

13. DONATIONS AND SPONSORSHIPS

In addition to the grants referred to in note 11, the following sponsorships in cash, goods or services were received:

Donor	Benefit	Valuation \$000
Sydney City Council	Outdoor entertainment	75
Lexus	Cash	65
Lauda Air	Air travel	16
Sharp	Loan of equipment	20
Qantas	Air travel	15
Kawai	Loan of piano	12
		203

In-kind benefits have been included as income and have been expensed in the accounts for 1991/92.

A capital donation of \$60,000 was received in 1991/92 towards the cost of a work of art (note 22).

14. AUDIT FEE

The fee payable to the Auditor-General's Office was \$26,000.

The Auditor-General received no other benefit.

15. MAJOR MAINTENANCE EXPENDITURE

The State Government has indicated its support for a major maintenance program involving an outlay of \$103 million, in 1989 dollars, over a period of 10 years. The expenditure for 1991/92 was \$12,811,090 of which \$2,162,180 was expended on purchase of assets and improvement works.

16. ABNORMAL ITEM

A sum of \$35,290 was distributed from the Treasury Managed Fund Insurance Scheme. The 1990/91 distribution from the Fund was \$18,649.

17. TRUSTEES' REMUNERATION

A sum of \$13,435 was paid to Trustees for the 1991 calendar year in the 1991/92 financial year. Amounts payable for the 1992 calendar year are based on the following rates:

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

These rates were applicable in the previous year.

18. CASH

This item comprises:

	1991/92 \$000	1990/91 \$000
Cash advances - catering, treasurers, petty cash	49	59
Sydney Opera House management account	65	145
	114	204

19. RECEIVABLES

This item comprises:

	1991/92 \$000	1990/91 \$000
Trade debtors, less provision		
doubtful debts of \$31,000	528	270
Accrued income	151	165
Prepayments	239	83
Advances to hirers	250	374
Other debtors	140	95
Treasury - employee leave entitlements	.....	1,860
Public Works - major maintenance	.....	1,036
	1,308	3,883

Classified in the balance sheet as:

Current assets	1,308	2,023
Non-current assets	.....	1,860

Provision for doubtful debts was \$40,000 in 1990/91.

The Treasury leave liability of \$1,860,000 was written off against accumulated funds in 1991/92 (notes 1.3.1 and 27).

20. INVESTMENTS

This item comprises short term interest bearing deposits with:

	1991/92 \$000	1990/91 \$000
Treasury Corporation	2,379	3,752
State Bank (Foster Bequest)	100	91
Advance Bank	212	.....
St. George Bank	1,275	.....
	3,966	3,843

21. INVENTORIES

Inventories held at 30 June, 1991 and 1992, were:

	1991/92 \$000	1990/91 \$000
Main store stock	280	389
Catering stock	140	126
	420	515

Main store stock figure at 30 June, 1992 is arrived at as follows:

Balance 1 July, 1991	389	\$000
Net decrease 1991/92	51	
	338	
Less adjustments to opening balance 1 July, 1989	58	
Balance 30 June, 1992	280	

22. LAND, BUILDING, IMPROVEMENTS, PLANT & EQUIPMENT, COLLECTIONS

Comprises:

	1991/92 \$000	1990/91 \$000
Land - valuation	25,000	25,000
Sydney Opera House building - cost	103,000	103,000
Building improvements - cost	3,942	2,026
	106,942	105,026
Forecourt improvements - cost	34,600	34,600
Computer hardware - cost and valuation	1,400	1,035
Less depreciation	952	571
	448	464
Computer software - cost	65	.....
Less depreciation	5	.....
	60	.....
Motor vehicles - cost	208	144
Less depreciation	34	29
	174	115
Fixed plant - cost and valuation	3,353	3,142
Less depreciation	902	599
	2,451	2,543
Office machines - cost and valuation	177	153
Less depreciation	71	37
	106	116
Plant and equipment - cost and valuation	3,033	2,859
Less depreciation	1,719	1,135
	1,314	1,724
Collections - library, works of art - cost and valuation	3,215	3,105
TOTAL	174,310	172,693

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

The figure for works of art includes a progress payment of \$60,000 towards the cost of a fresco which was in the course of preparation at 30 June, 1992. Toshiba (Australia) Ltd donated to the Trust the progress payment of \$60,000 and has agreed to meet the balance (a further \$60,000) upon completion in 1992/93.

23. CREDITORS

This item comprises:

	1991/92 \$000	1990/91 \$000
Advance ticket sales	936	1,105
Catering/hirers deposits	151	186
Accrued expenses	1,381	1,160
Trade creditors	51	143
Payroll deductions	310	287
Catering contractor	296	141
Income in advance	89	27
Sundry creditors	74	134
Major maintenance	...	1,036
	3,288	4,219

24. PROVISIONS

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

	1991/92 \$000	1990/91 \$000
Annual leave	845	860
Long service leave	1,662	1,568
Sick leave- employees of contract caterer	101	82
	2,608	2,510

Classified in the balance sheet as:

Current liabilities	996	988
Non-current liabilities	1,612	1,522

Provision has been made for 85% of accrued annual and sick leave liability and full long service leave liability in respect of the employees of the catering management company, reflecting the contractual arrangements between the Trust and the catering company. An amount of \$98,000 appears in the income and expenditure statement as the 1991/92 charge as detailed hereunder:-

	Annual Leave \$000	Sick Leave \$000	Long Service Leave \$000	TOTAL \$000
Trust employees	(28)	.....	93	65
Catering company employees	14	18	1	33
TOTAL	(14)	18	94	98

Catering company leave liabilities were initially brought to account in the 1990/91 financial year.

25. ASSETS ACQUIRED FREE OF LIABILITY

This item represented assets brought to account upon implementation of accrual accounting at 1 July, 1989, together with assets purchased from State Government grants and assets received by way of donation from that date.

In accordance with changed accounting policy (note 1.1.1.) the balance of the assets acquired free of liability account was transferred to accumulated funds during 1991/92.

26. 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.

27. ACCUMULATED FUNDS

	Note	\$000
Balance 1 July, 1991		1,562
Assets acquired free of liability	25	172,756
		174,318
Add		
Assets acquired from grants and donations	3	2,222
Less		
Main store valuation adjustment	21	58
Treasury leave debt written off	19	1,860
Operating loss 1991/92	2	500
Balance 30 June, 1992		174,122

This item represents the value of assets less liabilities for which the Trust was responsible at 30 June, 1992. They comprise the assets and liabilities brought to account upon the implementation of accrual accounting on 1 July, 1989, assets acquired from state government grants or by way of donation and liabilities incurred since that date, together with net operating results since 1 July, 1989.

28. COMMITMENTS FOR GOODS AND SERVICES

Goods and services contracted for at 30 June, 1992, and not otherwise accounted for in the balance sheet, have been estimated at \$862,000.

29. OUTSTANDING CAPITAL COMMITMENTS

Capital expenditures contracted for at 30 June, 1992, and not otherwise accounted for in the balance sheet, have been estimated at \$62,000.

30. CONTINGENT LIABILITIES

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

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

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

32. PAYMENTS TO CONSULTANTS

In the year ending 30 June, 1992, 22 consultants were paid a total of \$466,181. In addition, the Public Works Department received \$12.8 million for the management and execution of the major maintenance program.

END OF AUDITED
FINANCIAL STATEMENTS

FIRST DETAILED BUDGET FOR THE YEAR ENDED 30 JUNE 1992

INCOME	BUDGET		NOTE
	\$000	\$000	
Rentals & recoveries		7,646	
Booking fees		899	1
Guided tours		1,004	2
Concessions		286	
Program sales commission		200	3
Miscellaneous receipts		304	
Interest		500	4
Recoveries		600	
Park and Ride	697		
Less expenses	577	120	
Catering Income	10,082		
Less expenses	9582	500	5
Endowment		12,600	
TOTAL		24,659	
EXPENDITURE			
Salaries and related expenses		15,550	6
Repairs and maintenance		1,605	
Electricity	1,509		
Less recoveries	160	1,349	
Cleaning		775	
Publicity	450		
Less income	179	271	7
General insurance		238	
Telephone & postage		283	
Fees for services rendered		289	8
Minor stores		713	9
Administrative expenses		1,530	
Trust presentations	1,396		10
Less income	1,396	0	
Audit fee		40	
Trustees fees		15	
Depreciation		101	
Employees provisions		200	
TOTAL		22,959	
SURPLUS		1,700	

Particulars of subsequent material adjustments to first detailed budget for the year ended 30 June, 1992:

- | | |
|--|---|
| <p>1. Booking Fees
Increased to \$1,100,000 in the light of an increase in revenue levels.</p> <p>2. Guided Tours
Increased to \$1,200,000 in the light of increased patronage.</p> <p>3. Program Sales Commission
Decreased to \$150,000 due to levels of sales.</p> <p>4. Interest
Decreased to \$400,000 due to falling interest rates.</p> | <p>5. Catering
Decreased sales levels led to a revision to \$350,000.</p> <p>6. Salaries and Related Expenses
Increased to \$15,700,000 to provide for increased rates for employers' superannuation contributions.</p> <p>7. Publicity
Increased to \$341,000 to allow promotion of outdoor entertainment, catering and guided tours.</p> <p>8. Fees for Services Rendered
Increased to \$419,000 to provide additional fees for computerisation projects.</p> |
|--|---|

9. Minor Stores

Increased to \$850,000 to allow for additional expenditure requirements for computer software and general stores.

10. Trust Presentations

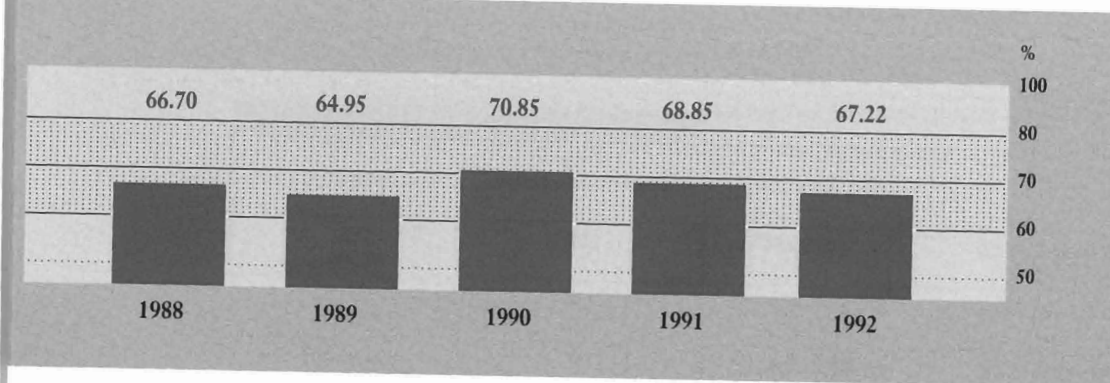
Increased to \$1,496,000 to provide funds for expenditure on 20th Birthday preparations.

OUTLINE BUDGET FOR THE YEAR ENDED 30 JUNE 1993

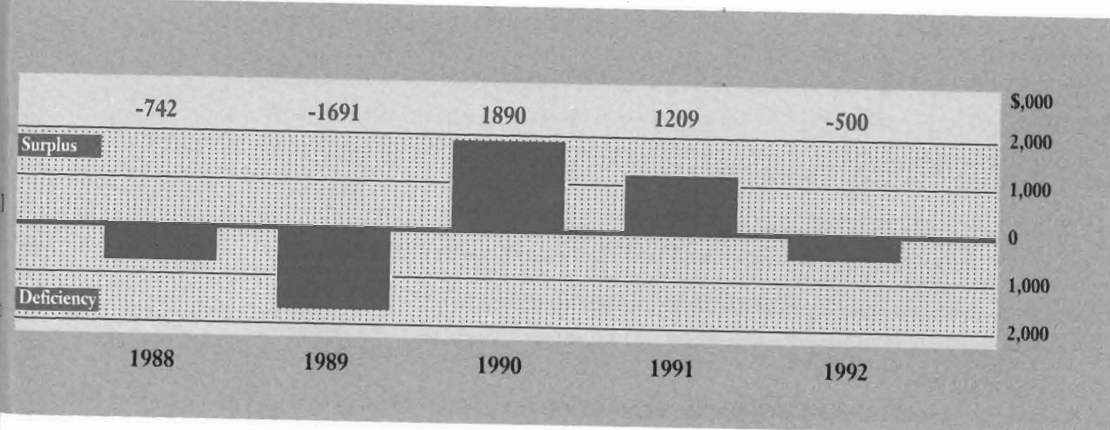
REVENUE	\$000
Statutory Endowment	12,489
Major maintenance grant	13,254
Revenue from operations	24,835
	50,578
EXPENDITURE	
Salaries and related expenses	16,000
Other operating expenses	20,401
Major maintenance expenditure	13,254
	49,655
Surplus before depreciation	923
Depreciation	1,450
Deficit after depreciation	527

FIVE-YEAR COMPARISONS

% OF EARNED INCOME TO TOTAL EXPENDITURE : FIVE YEARS



SURPLUS / DEFICIENCY : FIVE YEARS



Appendix A
EEO STATISTICS

Representation of Women Within Levels

		1991/92	
		Total permanent	Women
Below C.O. 1 (2)	< \$19,354 p.a	3	1 33.3%
C.O. 1 Gd 1(3)	\$19,354 - \$25,421	161	34 21.1%
A&C Gds 1 - 2	\$25,422 - \$28,417	46	17 37.0%
A&C Gds 3 - 5	\$28,418 - \$35,962	44	7 15.9%
A&C Gds 6 - 9	\$35,963 - \$46,505	18	7 38.9%
A&C Gds 10 - 12	\$46,506 - \$58,132	2	1 50.0%
Above Gd 12	> \$58,132	3	0 0.0%
TOTALS		227	67 24.2%

		1991/92	
		Total seasonal/casual	Women
Below C.O. 1 (2)	< \$19,354 p.a	229	155 67.7%
C.O. 1 Gd 1(3)	\$19,354 - \$25,421	154	68 44.2%
A&C Gds 1 - 2	\$25,422 - \$28,417	9	3 33.3%
A&C Gds 3 - 5	\$28,418 - \$35,962	5	5 100.0%
A&C Gds 6 - 9	\$35,963 - \$46,505	-	-
A&C Gds 10 - 12	\$46,506 - \$58,132	-	-
Above Gd 12	> \$58,132	-	-
TOTALS		397	231 58.2%

(2) Employees on salaries below clerical officer scale Grade 1, 21-year-old rate of salary.

(3) Employees on salaries from clerical officer scale Grade 1, 21-year-old rate to below minimum administrative and clerical scale Grade 1.

Note: These figures are calculated on the EEO reporting year, which is dated from 1 April, 1991, to 31 March, 1992.

Representation and Recruitment of Aboriginal Employees

	1991/92	
	Total staff permanent	Aboriginal people
Total permanent employees	227	0 0.0%
Recruited in the year	27	0 0.0%

	1991/92	
	Total seasonal/casual staff	Aboriginal
Total seasonal/casual employees	397	1 0.3%
Recruited in the year	134	0 0.7%

Appendix B

INVESTMENT PERFORMANCE MEASURE

Investment and benchmark performance for the year ending 30 June, 1992, is as follows:

Investment Return 8.9239%	Hour-Glass Cash Facility Benchmark Return 9.3069%
-------------------------------------	---

The Hour-Glass Cash Facility Benchmark Return is based on investment periods in excess of Trust investment periods. Trust investments are made on the basis of three quotes, one of which always comes from Treasury Corporation.

Appendix C

OVERSEAS VISITS

Peter Nelson, Supervisor, Box Office Operations. Three weeks in January-February 1992 to attend the Box Office Managers International conference in Vancouver, followed by visits to major performing arts centres in Cleveland, New York and London to study their box office computer systems.

Rodney Phillips, Deputy General Manager, Theatres and Commercial Operations. Three weeks in May-June 1992 to attend the annual conference of the International Society of Performing Arts Administrators in Paris, and to visit cultural institutions in London, Los Angeles, Washington and New York.

Kristina Vingis, Manager, Venues and Client Services. Four weeks in September 1991 to look at parallel catering sites managed by the parent company of the Sydney Opera House Trust's caterer, Gardner Merchant Rowland, in Europe, the UK and the USA.

Appendix D

PAYMENT PERFORMANCE INDICATORS

The schedule of accounts payable for the final quarter of 1992, and the amounts involved, are as follows:

Current (i.e. within due date)	\$4,515,685.12
Less than 30 days overdue	\$301,941.37
Between 30 and 60 days overdue	\$4,932.42
Between 60 and 90 days overdue	\$1,700.00
More than 90 days overdue	\$191.00
Percentage of accounts paid on time	93.6%
Total amount of accounts paid on time	\$4,515,685.12
Total amount of accounts paid	\$4,824,449.91

Appendix E

PUBLICATIONS

In the year under review, publications consisted of the 1991 Sydney Opera House Trust Annual Report, the free annual and bi-monthly Sydney Opera House diaries, a variety of pamphlets promoting Sydney Opera House Trust presentations and three more elaborate brochures: Your Guide to the World Famous Sydney Opera House, The Sydney Opera House 20th Birthday Celebrations and Simply the Most Magnificent Conference Venue in the World! The 1992 Sydney Opera House Annual Report was written, edited and designed by consultants, coordinated by the Public Affairs Department; 2,500 copies were printed at a unit cost of \$18.90.

Appendix F

TIMES FOR PROVISION OF SERVICE

The goal of management and staff of the Sydney Opera House is to acknowledge letters within seven working days, although detailed responses vary according to the nature of the enquiry. Applications for information are processed within 10 working days. The Trust completes 89.18 percent of settlements with hirers within five working days of the event or series of events.



GENERAL INFORMATION

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

ACCESS

The Sydney Opera House is open daily except for Christmas Day and Good Friday. Box office is open 9am to 8.30 pm, Monday to Saturday, and 2 1/2 hours before the start of a Sunday performance. Office and library hours are 9 am to 5 pm, Monday to Friday. The phone is attended 24 hours a day.

Public transport - ferry, train and bus - is available close to the Sydney Opera House, with some bus services coming to the door. Until the adjacent parking station opens in 1993, patrons coming to evening performances on Monday to Saturday, and to Saturday matinees, can park in the Domain Parking Station and take a special bus which runs on a circuit to the Sydney Opera House and back. This is the Park and Ride service, assisted by the Council of the City of South Sydney.

DISABLED PATRONS

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

GUIDED TOURS

Daily, except Christmas Day and Good Friday, there are guided tours of the Sydney Opera House theatres and foyers. The first begins at

9 am, the last at 4 pm and they take about one hour. Backstage tours are conducted only on Sundays, when possible.

Bookings can be made for private tours and for parties of 12 or more by phoning (02) 250 7250, faxing (02) 247 8349 or writing to the Supervisor, Visitor Services at the postal address below.

DIARY

A free bi-monthly diary of Sydney Opera House events can be picked up from the information desk at box office level. Annual subscriptions by mail require a postage fee of \$12 within Australia and \$20 overseas, payable by cheque or money order made out to Sydney Opera House Trust. Write to Diary Subscriptions at the postal address.

FREEDOM OF INFORMATION

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

CONTACT INFORMATION

Sydney Opera House Trust

Sydney Opera House,
Bennelong Point, Sydney, NSW 2000

Postal address:

Sydney Opera House,
GPO Box 4274, Sydney, NSW 2001
Telegraph and cable: SYDOPHOUSE
Facsimile: (02) 221 8072

Telephone:

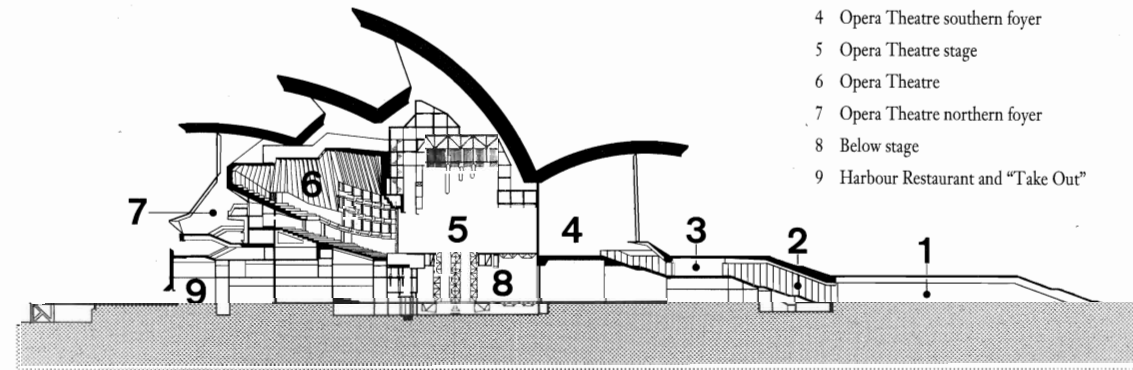
box office (02) 250 7777
general enquiries (02) 250 7111



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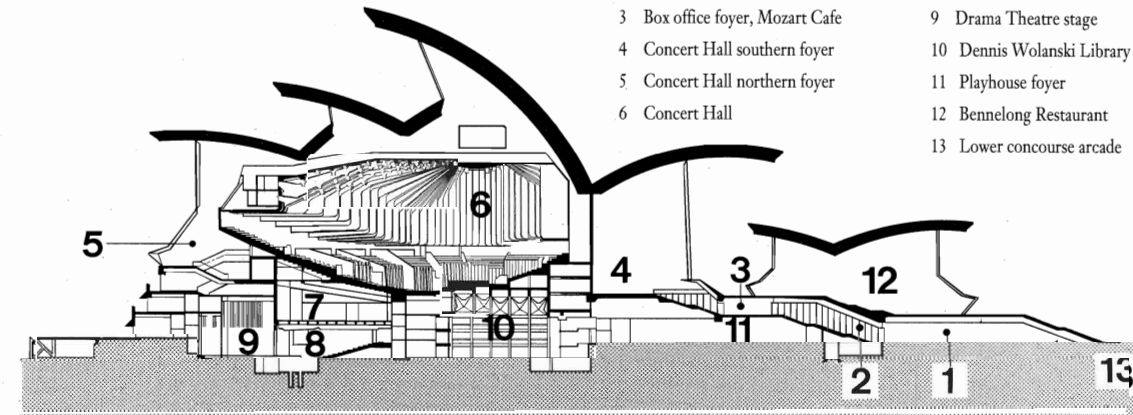
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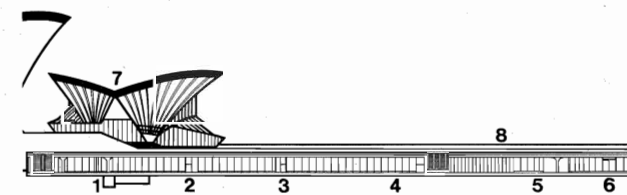
- 1 Car concourse
- 2 Staircase to box office foyer
- 3 Box office foyer
- 4 Opera Theatre southern foyer
- 5 Opera Theatre stage
- 6 Opera Theatre
- 7 Opera Theatre northern foyer
- 8 Below stage
- 9 Harbour Restaurant and "Take Out"

CONCERT HALL - AXIAL SECTION



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

LOWER CONCOURSE ARCADE



- 1 The Shop
- 2 Performing Arts Shop
- 3 Once Upon a Time
- 4 Opal Skymine
- 5 Guided Tours
- 6 Forecourt Restaurant
- 7 Bennelong Restaurant
- 8 The forecourt

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