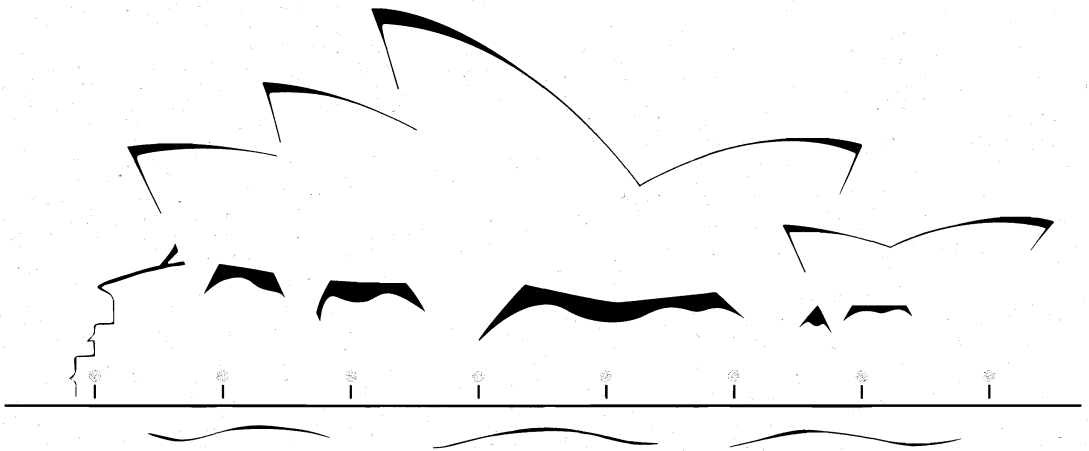


*S*YDNEY OPERA HOUSE TRUST



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

Sir,

*In accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984, and the Public Finance and Audit Act 1983, we submit, for your presentation to Parliament, a report on the work and activities of the Sydney Opera House Trust for the financial year ended 30 June, 1991.*

On behalf of the  
Sydney Opera House Trust

Elizabeth Butcher, Chairman

Lloyd Martin, General Manager  
September 1991

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The Sydney Opera House is one of the world's most recognisable cultural symbols and Australia's number one tourist attraction. Its versatility as a venue and role as a centre for excellence and creativity in the performing arts places it at the forefront of public perception both here and overseas.

This unique position has been achieved not only through its world famous architecture but also through the quality of performances presented by hirers with the encouragement of the Trust.

Support for the Trust's performing ventures is highlighted by the tremendous success of the Bennelong Education Program, which more than doubled the previous year's figure for attendances and the popularity of the 1991 Qantas Folkloric Festival which attracted full houses again.

A long-term personal goal is the establishment of a performing arts museum within the Sydney Opera House, a concept which I believe has great potential as a cultural and tourist attraction. The museum would be a natural complement to the performing arts and would serve as a new source of revenue for the Trust's activities. I look forward to the development of this proposal.

I am especially pleased the Trust has been able to achieve an encouraging financial result which endorses the State Government's policy of commercialisation. Greater efficiency in management and improvements in productivity have been achieved in a number of key areas, especially the box office and publicity branches.

The Sydney Opera House now operates from a sound financial base which leaves it well placed to respond to the challenges of the 1990s and maintenance of its position as Australia's pre-eminent performing arts venue.



Peter Collins, Minister for the Arts

Peter Collins  
Minister for the Arts



■ *An operating surplus of \$1.2 million*

■ *Dame Joan Sutherland's farewell operatic performances in Les Huguenots*

■ *A five percent increase in attendances per performance at indoor events at the Sydney Opera House*

*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.*

*The Trust is charged with:*

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

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

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

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

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

*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.*

*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 income;

*extend* and increase the use of the Sydney Opera House as a cultural centre and as a commercial venue;

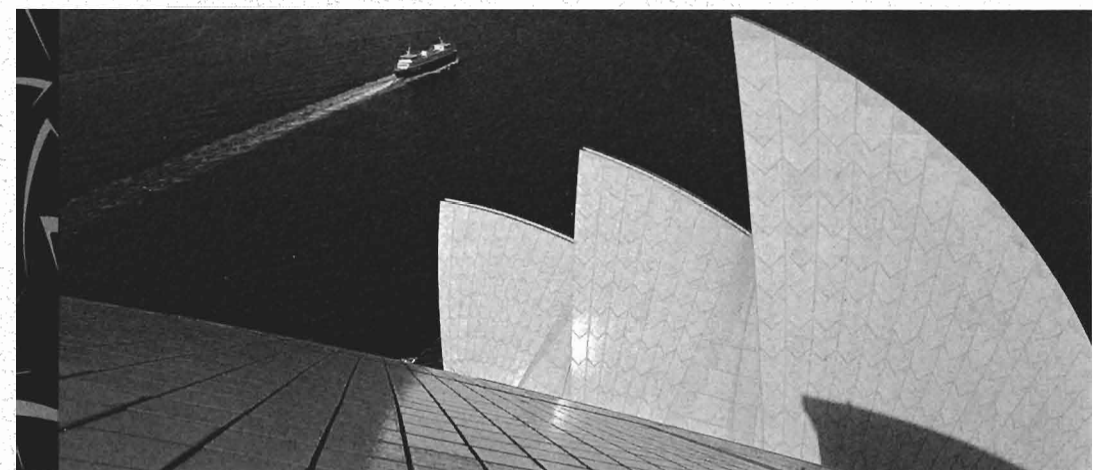
*maintain* the Sydney Opera House as the number one tourist attraction in Australia;

*preserve* and maintain the building while upgrading the efficiency of the infrastructure, with minimal interruption to operations;

*develop* the skills of staff and managers to improve overall service standards and improve productivity, increase job satisfaction and develop career paths;

*refine* and develop in-house information and communication systems to improve their quality;

*encourage* and value the participation and commitment of all staff in the achievement of corporate goals.



Trustees of the Sydney Opera House are appointed by the Governor on the nomination of the Minister. Members of the Sydney Opera House Trust are appointed for three-year terms, and no more than three consecutive terms may be served.

*Members of the Sydney Opera House Trust, as at 30 June, 1991, were:*

**Elizabeth Butcher, AM, Chairman**

A member of the Sydney Opera House Trust since 1987 and chairman since 1989, she has long experience in arts administration. In addition to being administrator of the National Institute of Dramatic Art since 1969, Ms Butcher 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 and a member of the Council of the University of NSW. She is also a committee member of the Winston Churchill Memorial Trust of Australia.

**Dominique Collins**

A communications, marketing and media consultant, formerly a business analyst at Aussat Pty Ltd from 1984-88, she studied dance at the Australian Ballet School and has a keen interest in the performing and visual arts. Mrs Collins is also a director of AIDS Fundraising Management Ltd, AIDS Trust of Australia.

**David Hoare**

Chairman of Bankers Trust Australia Ltd since 1976, he has extensive experience in the securities and capital markets in Sydney, London and New York. Mr Hoare holds board appointments with Comalco Ltd, Lend Lease Corporation Ltd, Pioneer International Ltd, OTC Ltd and the Commonwealth Telecommunications Interim Board Ltd. He is also president of the University of Sydney's Graduate Business School and chairman of the advisory board of St Vincents Private Hospital.

**John Pascoe**

A businessman with a legal background, he was a partner of Stephen Jaques and Stephen before joining the board of George Weston Foods Limited, of which he is now deputy chairman and chief executive. A Sydney Opera House Trustee since 1988, Mr Pascoe 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 Aviation Museum.



*Trustees, left to right: Michael Walsh (inset), Alec Shand, Peter Ritchie, Dominique Collins, David Williamson, David Hoare, John Pascoe, Ross Tzannes, Chairman: Elizabeth Butcher.*

**Peter Ritchie**

Chairman and managing director of McDonald's Australia Limited, he has senior management experience in Australia and overseas. Mr Ritchie is a board member of Channel 7 and the Leigh-Mardon Group, 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**

One of Australia's leading barristers, Mr Shand has been a member of the Sydney Opera House Trust since 1983.

**Ross Tzannes**

A senior partner in the legal firm of Pyror, Tzannes and Wallis, he has long experience in the law and in legal education, and is active in multicultural issues. Mr Tzannes is chairperson of the Ethnic Communities Council of NSW, a commissioner on the Ethnic Affairs Commission and a board member of the Museum of Contemporary Art.

**Michael Walsh, OBE**

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

**David Williamson, AO**

Award-winning playwright and screen writer, he was a founding member of the Australia Council from 1973-75, served on the Australia Council Theatre Board from 1982-84, was president of the Australian National Playwrights Conference 1980-81, was a board member of the Sydney Theatre Company from 1984-90 and 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 has been based interstate for some months, and was granted leave of absence from the Trust in January.

The Trust and the Business Committee met 11 times. Attendance figures were Elizabeth Butcher, 10; David Hoare, 10; Dominique Collins, 9; Peter Ritchie, 8; Ross Tzannes, 8; John Pascoe, 7; Michael Walsh, 7; David Williamson, 7; Alec Shand, 2.

The Finance and Administrative Committee met 10 times under the chairmanship of John Pascoe; its members are David Hoare, Ross Tzannes and Alec Shand. Elizabeth Butcher is an ex officio member.

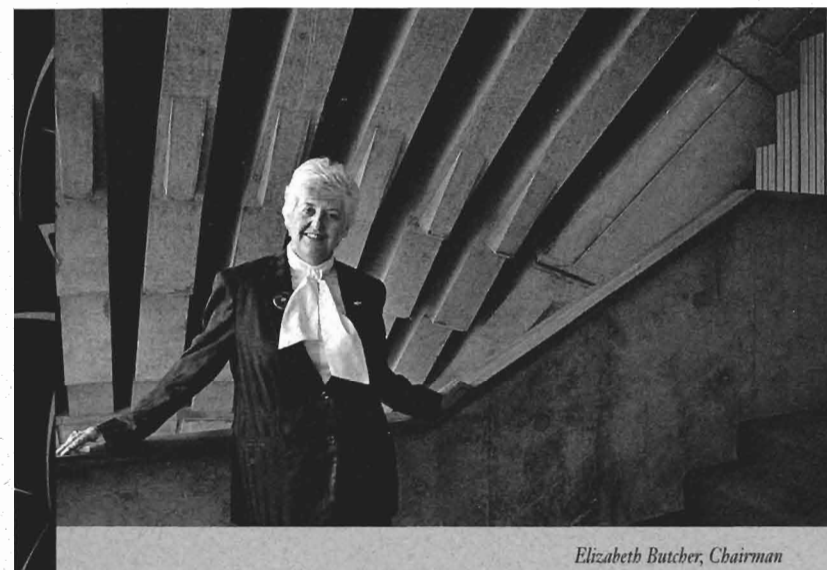
The Development Committee, chaired by Peter Ritchie, met eight times. Its members are Dominique Collins, Michael Walsh and David Williamson. Elizabeth Butcher is an ex officio member.

The Library Subcommittee met three times with Dennis Wolanski acting as interim chairman for members Louise Douglas, Elsa Jacoby and Risphal Singh.

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

In last year's report, I expressed the Trustees' confidence that the continuing commitment and hard work of the management, staff and performers would help achieve the corporate goals of the Sydney Opera House. Evidence of this has been clear over the past 12 months.

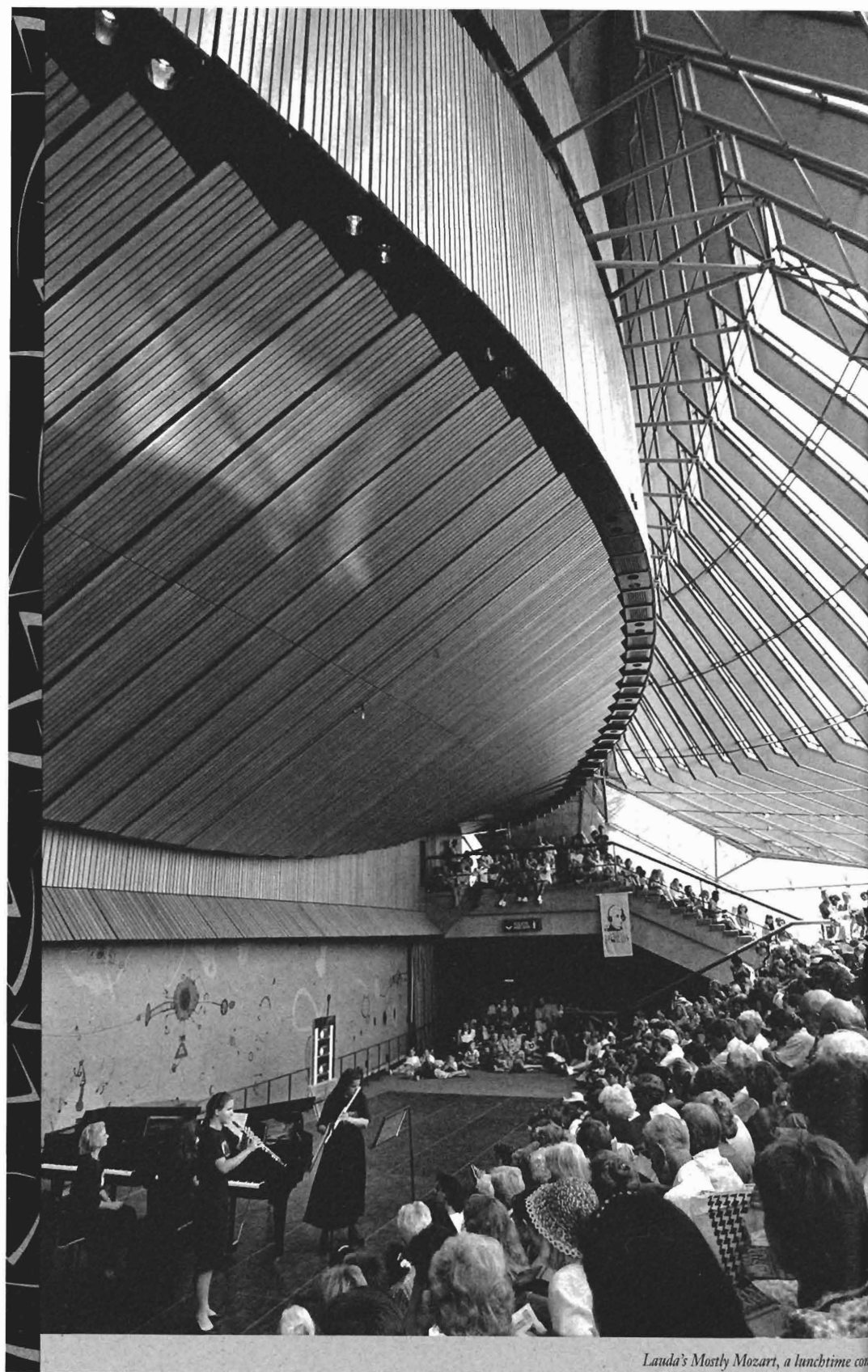
Trustees have closely monitored costs, and savings have been made. A review of staff levels and structures, and the restructuring of awards in association with union representatives, are contributing to the economy of operations. The result of efficient organisation and effective use of resources has been a surplus of \$1.2 million.



*Elizabeth Butcher, Chairman*

Supported by the Trustees, management has followed the State Government's recommendation to commercialise activities where possible, and we are happy to have earned additional income from various business initiatives undertaken this year. Our plans to reinvest the bulk of the surplus in technical resources and training will mean that it is shared directly with our many hirers.

In these difficult economic times, the area of Trust operations which has been hardest hit is catering. While Trustees are pleased that all the



*Lauda's Mostly Mozart, a lunchtime concert*

time and effort put into every aspect of the catering operation has been rewarded by a modest surplus, we are concerned about its immediate prospects. Every possible step is being taken to counteract the effects of the recession and cancellations by large tour groups as a result of conflict in the Middle East.

The Sydney Opera House Trust is involved in establishing cultural links overseas, as well as playing an important role in the performing arts network around the nation. In November 1990 and June 1991, the general manager, Lloyd Martin, travelled to Japan, where he joined the inaugural board of Pacific Basin Arts Communication with representatives from Japan, Taiwan, Malaysia, the Philippines, China and the USA. Its objectives include the promotion of the traditional and modern arts of Asia and the Pacific through shared information, conferences, workshops and a festival.

The Trust's own entrepreneurial ventures have covered the usual wide range of events. In addition to the popular music series, Basically Bach and Lauda's Mostly Mozart, highlights include the visits of the Czech Philharmonic Orchestra and the Soul Brothers from South Africa. The Qantas National Folkloric Festival reached new artistic heights and attracted full houses in 1991. The Bennelong Education Program, held back by funding cuts the previous year, was given renewed financial support and more than doubled its attendances.

The Trust has made a determined effort to attract a wider section of the community to the Sydney Opera House. This year's introduction of the Tarpeian Markets, a regular Sunday showcase and sale of high quality Australian arts and crafts, has proved very popular. It is complemented by the traditional free Sunday outdoor entertainment, which was curtailed last year for lack of funds but restored in February with assistance from the Council of the City of Sydney.

In the enormous variety of performances presented at the Sydney Opera House in the past year, the most memorable were those of Dame Joan Sutherland in her farewell appearances on the operatic stage. She played Marguerite de Valois in *Les Huguenots* for the Australian Opera, for whom her husband, Richard Bonyngue, continues to conduct. Their long relationship with the Sydney Opera House, starting a year after the building opened, is an association that we treasure and hope to extend.

It has been extremely interesting to see attendances for the Australian Ballet and the Australian Opera at exceptionally high levels. Both have concentrated on popular works, with their greatest successes achieved in new productions which either take a fresh look at a work in its traditional setting or update it dramatically.

A team of young Australians — director Baz Luhrmann, designer Catherine Martin and her associate Bill Marron — brought *La Boheme* into the 1950s for the Australian Opera, making it a box office hit and a wonderful introduction to opera for young people. The same decade was chosen by expatriate Australian producer Elijah Moshinsky for his updating of *Rigoletto*. Graeme Murphy's agile direction of the large choruses and individual singers in *Turandot*, designed by Kristian Fredrikson, was a critical and popular success.

Anne Woolliams returned from Europe to revise and develop her widely acclaimed production of *Swan Lake* for the Australian Ballet, giving it a neatly resolved and happy ending which caused some controversy. The company also performed *Coppelia* and two triple bills.

The Australian Broadcasting Corporation introduced a new daytime series for the Sydney Symphony Orchestra called *Tea and Symphony*. It combines a concert with foyer refreshments, extending its audience through a live broadcast

on ABC Radio's metropolitan station 2BL. Another of the SSO's notable ventures in a year which mostly followed a familiar pattern of subscription concerts was its marathon performance in commemoration of Mozart's death 200 years ago: this special Mozart concert, with three major works on the program, was directed by the SSO's chief conductor, Stuart Challender.

At the Sydney Theatre Company, Wayne Harrison was appointed artistic director to succeed Richard Wherrett, who left in August after making an important contribution to theatre in the State through the establishment of a mainstream company whose range extends from the classics to new Australian works.

In King Roger, his new full-length ballet for the Sydney Dance Company, Graeme Murphy not only made the unusual choice of an historical narrative but selected Karol Szymanowski's opera of the same name as the musical basis for the work.

Peter and Ellen Williams have boosted attendances in the Playhouse through their selection of comedies. One of them, Arsenic and Old Lace, starring June Bronhill, Gwen Plumb and Ron Haddrick, proved such a drawcard that it has been booked for a return season.

The Australian Chamber Orchestra has had a good year, with solid artistic achievements and keen audiences. Fine chamber music has also been heard from the artists on tour for Musica Viva. Major choral works were presented by the Sydney Philharmonia.

Sponsorship has played a key role in Trust activities. We thank Qantas for its three years of financial support for the National Folkloric Festival and Lauda Air for its two-year sponsorship of Mostly Mozart. The Lexus logo is to be found on a number of Trust promotions this year in acknowledgment of its contribution as a corporate sponsor.

Dennis Wolanski's generosity has enabled us



*Young buskers, Lauda's Mostly Mozart.*

to retain library services which we had planned to cut as an economy measure. The Council of the City of Sydney also earns our grateful thanks for its backing of the free outdoor entertainment, and our hopes that it will continue.

We thank the Minister for the Arts, Peter Collins, for his support of the arts in general and the Sydney Opera House in particular. We are delighted by his commitment to the establishment of a performing arts museum in the building.

My personal thanks to the Trustees and, above all, to management and staff for their hard work in maintaining the Sydney Opera House as Australia's leading cultural centre and tourist attraction.

*Elizabeth Butcher, Chairman*





*Dame Joan Sutherland's operatic farewell*

**Efficient management**, prudent spending and the development of resources have resulted in an operating surplus of \$1.2 million this year. Despite the dampening effects of the recession on the profitability of areas such as catering, economies introduced throughout the organisation have maintained the viability of the Trust's financial targets.

There have also been outstanding performances in some areas. Box office returned a surplus ahead of schedule, increasing productivity by 22 percent. Rentals and recoveries made a six percent gain. Publicity branch's venture into external advertising and

whose hard-working commitment has made them possible.

The year's surplus will be used to supplement the major maintenance program. While we are extremely grateful to the NSW Government for setting aside \$103 million for this special 10-year program, the projects in it were set before 1989 and we are in a dynamic industry. The needs change.

Providing for the requirements of the performing arts industry involves constant updating of technical equipment, and broadening the skills of those who operate it. It is essential that the Trust set aside funds for



*Lloyd Martin, General Manager*

promotional services brought far greater revenue than anticipated. Nearly 20 percent of total salaries was recovered.

Management is continually monitoring expenditure and staffing costs. Each department is currently being reviewed in terms of staffing and function to ensure that strict economies are being observed. The resultant savings made and increase in productivity are a credit to the staff,

technical upgrading and training in our capital reserve.

The corporate plan underwent a major re-evaluation late in 1990, and a revised plan was published early in 1991. Four major projects were introduced to complement the overall corporate strategies. These projects cover customer service, human resources, information and communications systems, and a review of

costs generally.

The cost of community service obligations will be looked at particularly closely, as well as other expenses that are incurred because of the unique character of the Sydney Opera House - costs which would not arise in a normal arts centre.

In the performing area this year, the highlight was undoubtedly Dame Joan Sutherland's farewell performances in Les Huguenots for the Australian Opera. Those who work at the Sydney Opera House felt privileged that Dame Joan should choose to end her

It was an honour and a pleasure to host them both at a dinner held to commemorate Dame Joan's retirement.

Free outdoor entertainment, curtailed as an economy measure in the last financial year, was restored in February with assistance from the Council of the City of Sydney, for which we thank them. We are also grateful for the backing of the Council of the City of South Sydney in operating the Park and Ride service from the Domain Parking Station as work continues on the long-awaited Bennelong Point Parking Station. The major maintenance program is

initiatives. They include in-house multiskilling and the first group of trainees from outside the organisation to be put through an introductory course in the technical disciplines of live theatre.

A link has been established with TAFE and a grant approved by the Government Training Foundation of NSW to develop an accredited certificate course for theatre technicians. This Trust initiative will make an important contribution to the industry Australia-wide as well as developing skills for its own use.

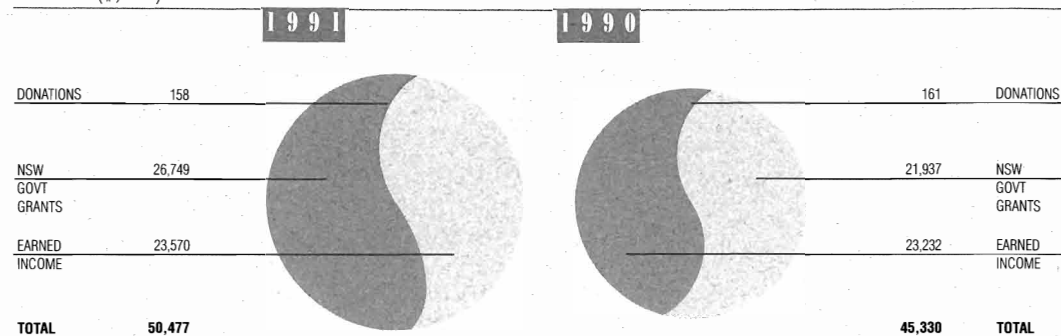
Education activities designed to inform and build the audiences of the future have been

and outside clients, with savings estimated at about half that amount. Library services and sales have also contributed to Trust revenue.

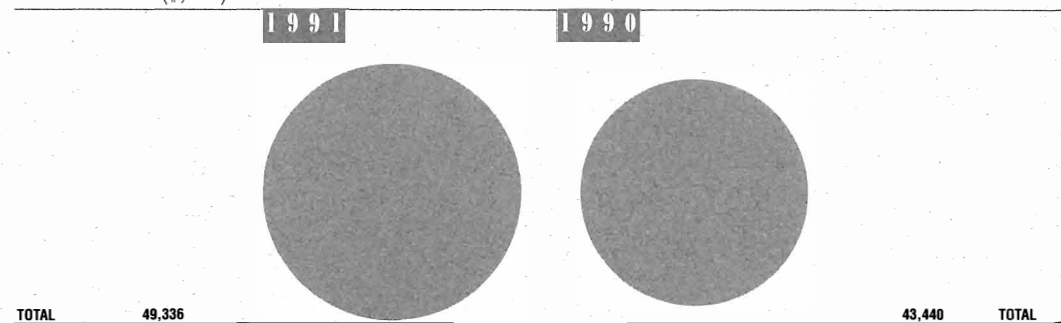
**CORPORATE PLAN**

After two full years of operation, the corporate planning process is providing both stability and flexibility for effective management of the Sydney Opera House. Six-monthly reviews allow constant re-evaluation of its strategic direction, objectives and programs without disturbing the operational framework and longterm vision.

**INCOME (\$,000)**



**EXPENDITURE (\$,000)**

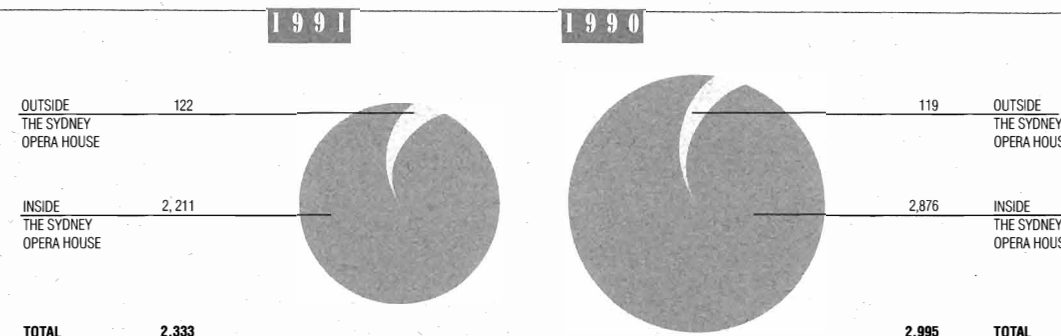


operatic career with performances here. Arguably the greatest soprano of this century, Dame Joan has appeared here with the Australian Opera almost annually since 1974. She and her husband, Richard Bonyng, have been very much a part of the Sydney Opera House, and we are delighted that he will continue conducting for the Australian Opera.

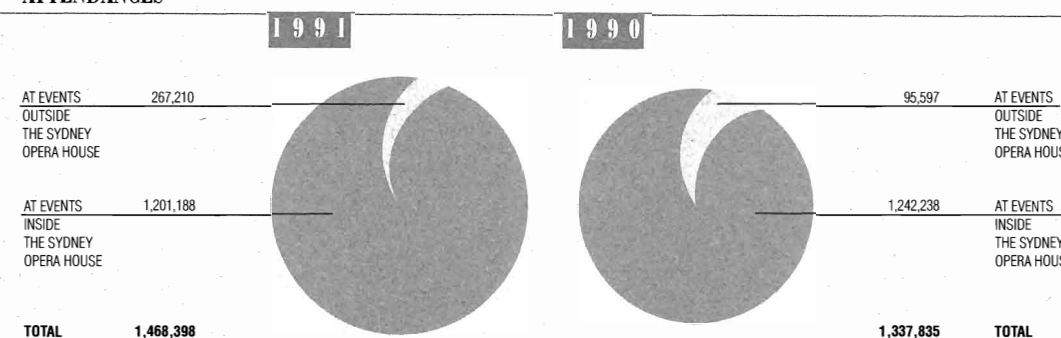
progressing gradually under the auspices of the Public Works Department, with a great deal of preliminary work completed. This includes an investigation of roof problems, and how they will be addressed, and it is anticipated that work will begin on this project in the next financial year.

Training has been given additional emphasis over the past 12 months through a variety of

**EVENTS**



**ATTENDANCES**



given renewed attention this year. The Bennelong Education Program, whose existence was threatened by a \$150,000 cutback in 1989, was given an injection of funds which helped it more than double its attendances.

In its first full year of operation, publicity branch's desktop publishing system has earned \$190,000 in its marketing services for in-house

This year, in the third edition of the corporate plan, a new section was introduced. It resulted from a retreat for key members of staff in October 1990, concentrating on stimulating awareness of the economic environment in which the Sydney Opera House operates, and developing strategies to improve our effectiveness in that environment. Four major

projects were initiated to complement and expedite the implementation of corporate goals.

Project one aims to create a customer service culture within the Sydney Opera House which focuses on the theatrical enterprises on which the building depends. In order to improve the accessibility of the Sydney Opera House and its activities for all existing and potential customer groups, it will assess current practices, recommend changes to systems, and identify training and resource needs. It will also seek to develop new services and products, and encourage personnel to be service-oriented, responsive and committed to quality in every aspect of their work.

Project two is concerned with the development and provision of skilled people to deliver the best quality service to the customer at a competitive price. It is contingent on the implementation of the human resources management plan and a skills audit, both of which are under way, and it will operate in tandem with the implementation of the structural efficiency principle to make meaningful changes to work organisation and personnel practices in line with the real needs of the performing arts/tourism/visitor industry in which the Sydney Opera House is engaged.

Project three will establish systems of gathering, selecting and communicating relevant information to ensure the efficient operation of the Sydney Opera House. Its objectives are to improve the quality and availability of information for decision-making and as a means of enhancing innovation, performance, service and profitability, and to improve the dissemination of information to the workforce.

Project four will review all House activities in order to identify separate areas of expenditure: costs which are variable in relation to the level of performing arts and catering activity, those which are genuinely fixed, and costs incurred because of the unique nature of

the building as a monument, as distinct from the costs associated with the business and theatrical operations inside it. Any possibility of self-sufficiency for the House can then be considered in full recognition of the cost/benefit characteristics of each proposal.

#### THEATRE MANAGEMENT

Revenue from rentals and recoveries has increased by six percent, putting it well ahead of inflation and providing an extremely encouraging result for the initial stages of the "bare walls" policy, which involves the separation of costs for the hiring of venues and additional elements such as backstage labour and technical equipment.

While the total of \$7,691,000 was just under one percent short of budget, rental income alone exceeded budget in a year when there could be no rise in rental charges as the new policy was phased in. Over the next 12 months, it will be extended to include charges for the front-of-house staff.

Opera Theatre revenue was a record \$1.8 million, reflecting the successful seasons of the Australian Opera and the Australian Ballet.

In contrast, the Concert Hall did not reach the expected levels of use and income, increasing occupancy by only one percent. With more casual lettings than the other major venues, it has a tendency to suffer from fluctuations in the economic situation.

- **Theatre Management Objective 1990/91**  
To develop alternative venues in place of the Broadwalk Studio.

#### ▲ Achievement

Alternative venues now in use: reduced versions of Concert Hall seating, one in reverse mode and the other using only the stalls section in front of the stage.

#### TECHNICAL MANAGEMENT

Technical management's key role in developing the "bare walls" policy for the hiring of venues has made notable progress.

The branch achieved a recovery of technical labour costs of more than 60 percent, a 2.95 percent improvement on the previous year. The isolation of different types of costs and revenue has enabled it to move ahead towards its target of a 30 percent return on investment.

The performance cost accrual system began operation in the branch on 1 January, giving the branch the capacity to itemise the detailed costs of its operation. It now has an equipment investment base from which to make costing and planning decisions.

Technical improvements in venue equipment during the year have included the installation of new sound consoles in the Drama

#### ENTREPRENEURIAL VENTURES

The return of the Trust's traditional Sunday entertainment program has given a boost to the community image of the Sydney Opera House, providing a focal point of activity which has been consolidated by the introduction of the Tarpeian Markets selling a range of high quality Australian arts and crafts on the forecourt.

After a funding cut the previous year, which caused this program of free outdoor entertainment to be cancelled, its recommencement was made possible by the Council of the City of Sydney which has joined forces with the Trust to present it.

Between its starting day on 3 February and the end of the financial year, Sunday Around the House attracted nearly 130,000 people, an average of more than 7,000 for each of the 18 presentations. (Four were cancelled because of



*The Sydney Opera House, from the forecourt*

Theatre, Opera Theatre and Playhouse. Stage lighting luminaires have been upgraded and work has been done on the commissioning of the stage lighting dimmed supply distribution network.

- **Technical Management Objective 1990/91**  
To recover 60 percent of technical labour costs.

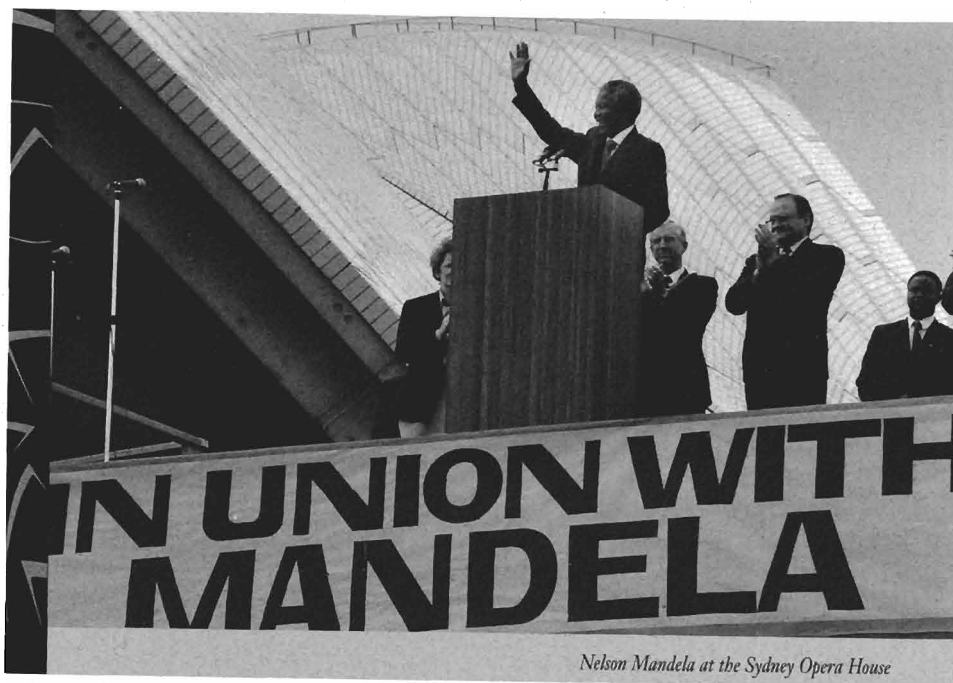
#### ▲ Achievement

Recovery of 60.95 percent.

rain, a fifth to make way for the Folkloric Parade.)

Revenue generating centres such as catering and visitor services benefit from the additional visitors on the site and there is a direct revenue return from the Tarpeian Markets as well as the colour and liveliness they bring to the forecourt.

The Trust's major visiting attractions in the Concert Hall this year were the Czech Philharmonic Orchestra, conducted by Jiri Belohlavek, and the Soul Brothers from South



*Nelson Mandela at the Sydney Opera House*

Africa. The Trust was also involved in the very successful smaller scale presentation of the play *Love Letters*, with its changing cast of stars.

The diverse components of *Mostly Mozart* - from buskers to orchestras and operas - offered varied entertainment, followed up by more conventional programming in *Basically Bach*.

But the Trust's biggest drawcards remain its New Year's Eve Gala, with 100 percent capacity; the 1991 Qantas National Folkloric Festival with full houses and 98 percent attendance ratio overall; and Christmas at the Opera House, with 93 percent capacity.

This year's Folkloric Festival, directed by Guillermo Keys Arenas, was notable for its high standards of performance and staging, which were rewarded by increased attendances at the Concert Hall events and for the outdoor parade.

During the year there were a number of events presented by cultural groups at the Sydney Opera House. They ranged from demonstrations of Tai Chi and Japanese martial arts to an Armenian concert and an appearance by a local Korean Baptist Church choir.

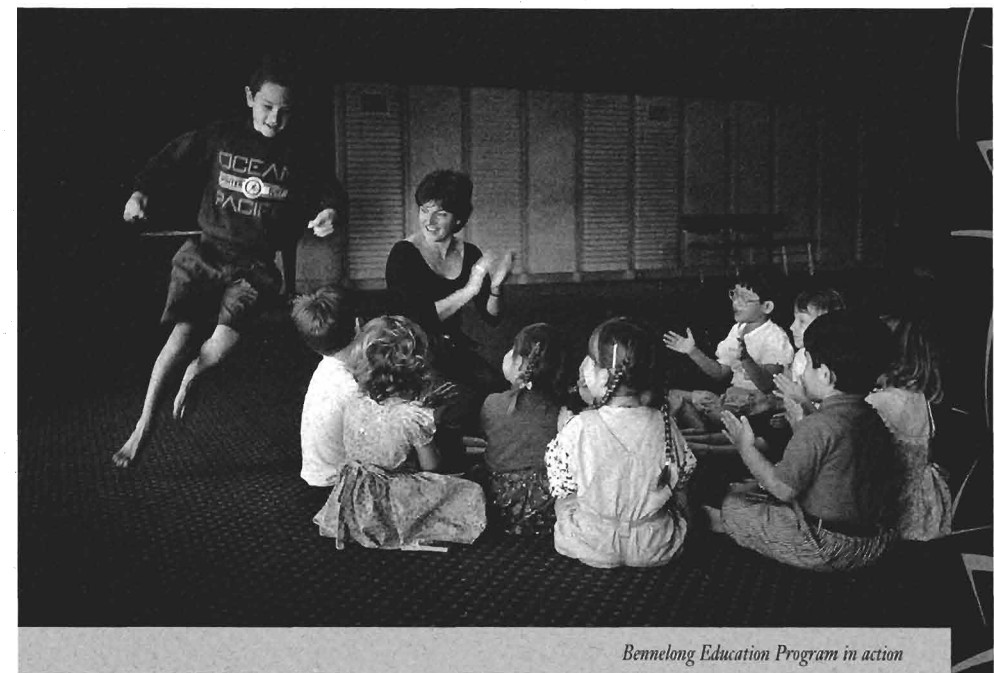
Huge crowds were attracted for the visit of Nelson Mandela, leader of the African National Congress, who spoke from the top of the ceremonial steps in October. Other overseas dignitaries whose visits had less of a public profile included the Rt. Hon. Jim Bolger, Prime Minister of New Zealand, Hoang Minh Thang, Minister of Commerce, Socialist Republic of Vietnam, and Alexander Dubcek, Chairman of the Federal Assembly of the Czech and Slovak Republic.

● **Entrepreneurial Objective 1990/91**

To break even on Trust promotions.

▲ **Achievement**

A deficit of \$9,000 after revenue of \$1,159,000



*Bennelong Education Program in action*

**EDUCATION ACTIVITIES**

The Bennelong Education Program has had an outstandingly good year, more than doubling the size of its audiences and strengthening its reputation as a presenter of entertaining and intelligent programs for young people, mature age newcomers to the performing arts and people who are physically impaired.

Following a period when funding cutbacks curtailed many of its activities, the Bennelong Education Program, directed by Anna Grega, has not only won back audiences but gained new supporters through imaginative programming and attention to the "value for money" aspect of presentation.

A variety of venues within the building were tested to find the most suitable replacements for the Broadwalk Studio. These were carefully matched to the type of entertainment offered, monitored to ensure that an ideal audience capacity was not exceeded and priced appropriately.

The elimination of earlier complaints about venues was a sign of success, as was the trend for larger numbers of ticket sales amongst

individuals: five to nine tickets rather than two to four per purchase.

It was also noted that with schools continuing to have difficulties with transport costs and staffing for excursions, parents are taking the initiative and bringing the children themselves, even if it means missing school for a day.

The introduction of a "regular" group, REM Theatre, proved to be popular. Working closely with the Bennelong Education Program to devise productions for children aged three to seven, REM Theatre attracted an 80 percent capacity for *Whose Beach is it Anyway?* and this was followed by a remarkable 99.25 percent capacity for its next presentation, *The Day We Met the Dinosaurs!*

While the traditional meeting points between children and orchestra, *Babies' Proms* and *Proms Plus*, maintained their popularity, new elements were introduced into the year's programming. These included film and video showings for Arts Access by students of the University of Technology, Sydney, and Dance

Week, a collaboration with the Australian Association for Dance Education in an ambitious program of workshops, seminars and lectures.

The 1990 Imagination Celebration included a computer music workshop and masterclasses as well as performances by tap dancer Ted Levy. Jest in Time, a movement theatre group from Canada, and REM Theatre's About Being Brave were also well received.

The Australian Opera participated for the first time in a special needs program with a presentation devised around The Mikado for the visually impaired, joining the Sydney Theatre Company's longstanding contributions in this area - most recently with The Importance of Being Earnest. The STC also offered "signed" performances of Once in a Lifetime and Three Sisters for the aurally impaired.

In selecting work experience students during the year - a larger number than usual in view of budgetary restraints - particular attention was paid to providing students who had financial, cultural or age disadvantages with an opportunity to work in arts administration and education.

● **Education Objective 1990/91**

To increase the number of attendances while developing new venues and offering a more diverse program of performing arts events.

▲ **Achievement**

Program considerably expanded, venues developed and attendances more than doubled.

**ETHNIC AFFAIRS POLICY**

The Trust's annual ethnic affairs policy statement was welcomed by the chairman of the Ethnic Affairs Commission, Stepan Kerkyasharian. He said the EAC is "delighted that a government body with such a prestigious task as that of the Sydney Opera House Trust is setting a good example for the whole community in recognising the reality of our multicultural society."

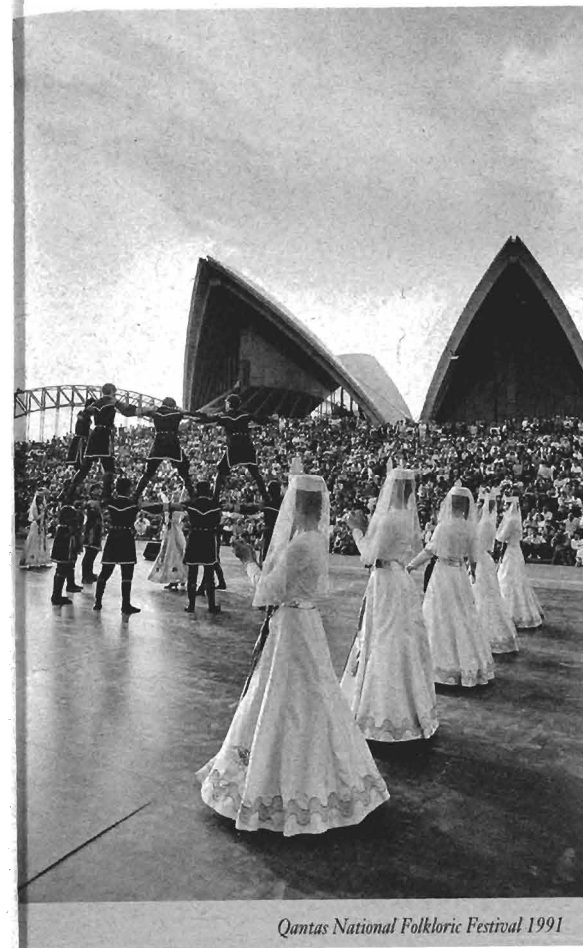
In the report, the Trust outlined its continuing initiatives to ensure that patrons of all backgrounds are given fair and equal service at public contact points, and to devise programs and policies which are relevant to a culturally diverse society.

An important aspect of the Trust's policy to cater for the needs of Australia's varied cultural groups is the breadth of its communications with the community. For example, information about all Sydney Opera House activities goes equally to the ethnic and mainstream media. Where appropriate, follow-up contact is made with selected ethnic media outlets when a particular presentation ought to be of interest to that section of the community.

In acknowledgment of the Trust's success in this approach, initiated by publicity branch, it was presented this year with the EAC's first Multicultural Marketing Award for its promotion of the 1990 Qantas National Folkloric Festival.



*The Premier of NSW, Mr Greiner, at the presentation of the Multicultural Marketing Award with Amanda Werner (left) and Felicity Baverstock of publicity branch*



*Qantas National Folkloric Festival 1991*

**PUBLICITY**

Publicity branch made its biggest direct financial contribution to the running of the Sydney Opera House this year. In addition to its role of promoting the building and activities in its many venues through marketing and free media publicity, the branch developed a range of advertising and promotional services for internal and external customers which brought in revenue of \$190,000.

In its first full year of operation, the desktop publishing system contributed significantly to this commercial use of the branch's resources. The production of posters, leaflets and brochures, from concept through to the finished art, is the axis of this marketing service in which fees are charged for managing the project. The use of desktop publishing for Trust events is estimated to have saved about \$100,000, so the branch's total contribution to the Trust revenue, including the traditional sale of books and photographs, could be put at \$305,000.

A publication to promote the range and availability of Sydney Opera House venues to potential hirers is under way. The production of two souvenir books has been halted temporarily while a sponsor is sought and plans are finalised for possible changes to some smaller venues and public areas in the building.

Securing editorial coverage for events at the Sydney Opera House proved even more of a challenge in the current situation of changing media ownership and the financial squeeze, which has reduced editorial opportunities.

Nevertheless, a good showing was made for events such as the 1991 Qantas National Folkloric Festival, which secured 1,307 column centimetres compared with 436 last year. This improved figure is for the media articles measured by publicity branch staff. Without employing a clipping service it is not possible to be sure of the full extent of the coverage.

This situation also applies in the overall



*Jiri Belohlavek rehearses the Czech Philharmonic Orchestra*

figures for free editorial space and time during the year: 9,222 centimetres in the print media, 1,707 on commercial radio, 103 minutes on commercial TV, as well as wide-ranging coverage on ABC and SBS radio and TV stations.

International interest in the Sydney Opera House continues, with visits from representatives of overseas newspapers, magazines, radio and TV networks. They included a live interview for London's Capital radio and a featured segment in US travel specialist Arthur Frommer's program on Australia for American cable TV's travel channel, which was seen by an estimated 64 million people.

● **Publicity Objective 1990/91**

To develop a range of advertising and promotional services for internal and external customers.

▲ **Achievement**

Revenue of \$190,000 from establishing these services.



*Two's Company, Judi Connelli and Patrick Phillips*

**MARKETING**

During the year a number of marketing initiatives were undertaken. A marketing plan was devised and is now being executed to gain more business for Sydney Opera House venues through meetings, conferences and casual lettings. Changes in the tourism marketing structure led to the Trust forming its own tourism business plan.

A new marketing plan for catering was completed but some of its strategies are being reviewed in light of changed circumstances in this area. Nonetheless, the plan remains a framework for future catering promotions.

Co-operative Arts Marketing was the theme for the Trust's fifth annual marketing conference which attracted 152 practitioners from around the country and a keynote speaker from the UK, with assistance from the British Council, the Australia Council and Australian Airlines.

Marketing adviser Jeremy Wright is a keen proponent of the Great Attractions of Sydney (GAS) group, which had its formal media launch in November 1990. Its members are representatives of Sydney's major publicly

funded tourist attractions and their purpose in forming a group is to assist each other through a combined marketing strategy.

**SPONSORSHIP**

Cash sponsorship for Sydney Opera House events rose nearly 25 percent this year to \$227,000, but in-kind sponsorship dropped by 52 percent to \$88,000. The combined total of \$315,000 was \$61,000 less than last year.

A new corporate sponsor, Lexus, gave \$70,000 to be used at the Trust's discretion. Qantas sponsored the National Folkloric Festival, Logica supported Basically Bach and Lauda Air sponsored the Mostly Mozart series.

In-kind donations included three washing machines and a dryer from Maytag, a video projector from Sharp, car phones from NEC and tissue from Kimberly-Clark.

● **Sponsorship Objective 1990/91**

Sponsorships to a net value of \$125,000.

▲ **Achievement**

Gross sponsorship of \$315,000.

## HUMAN RESOURCES

Implementation has begun of a human resources management plan which will devolve the day-to-day human resources function to middle management, leaving the staff branch with a consultancy role in human resources in addition to its administrative and payroll functions.

Since late April, Maureen Ayers, a senior consultant in human resources, has been working with staff branch in preparing branch heads and supervisors for what amounts to a considerable change in management approach.

This involves an extensive program of training in supervisory skills, in addition to the variety of training initiatives already undertaken by this branch in expanding the technical skills of staff.

Training programs have contributed to the overall Sydney Opera House staff productivity improvement of 2.4 percent in the past year, a figure that puts them well ahead of the Government's required productivity gain of 1.5 percent over the 1990 figures.

A performance appraisal program has been implemented for senior management, with pre-implementation training for middle management and supervisors developed and timed to start early in the new financial year. The analysis of skills required for technical operations has been completed.

The concept of an induction program has been reintroduced, with new programs developed and activated. They include a resource induction manual which is being refined to provide a short, user friendly handout to new starters in addition to the more detailed document for supervisors and use in the formal induction programs.

A major training achievement this year was the success of the first trainee live theatre technician program. This was the pilot of a plan devised to benefit not only the Trust but the theatre industry generally by providing people

interested in a career in theatre with a more equitable opportunity to gain the skills required to compete for theatre technician positions at entry level.

After 12 weeks training and 14 weeks working experience, 60 percent of the initial intake of 15 are working for the Trust on a seasonal or casual basis.

In a separate initiative, 37 staff members went through crane chaser/dogman training, which will be a small part of a certificate qualification that will reach across the technical disciplines of live theatre.

The Trust is delighted that the Government Training Foundation of NSW has approved a grant of \$270,000 for the development of modules, curriculum and resources for this certificate course, which will be TAFE accredited and the first of its kind in Australia.

### ● Human Resources Objective 1990/91

To develop and document a human resources management plan.

### ▲ Achievement

Plan developed and implementation begun.



Gwen Plumb, Gary Scale and June Bronbill in *Arsenic and Old Lace*

## EQUAL EMPLOYMENT OPPORTUNITY

The Sydney Opera House Trust Equal Employment Opportunity management plan has objectives in the areas of selection and recruitment, communication, development opportunities, EEO awareness and the elimination of discrimination.

While progress has been made in recent years, an EEO survey of the Sydney Opera House released in January highlighted areas which need more work. The survey was completed by 280 employees, representing 56.9 percent of the staff at the time.

It was found that people from a non-English speaking background were disadvantaged overall. One in five people reported experiencing harassment, with a higher incidence amongst people with a physical disability.

Women were generally more qualified than men, but earned less and were concentrated in a

narrow range of operations where there was less likelihood of promotion. There are no Aborigines employed by the Trust.

As the benchmark EEO survey in 1985 was conducted when the Sydney Opera House Trust was included as part of the Premier's Department, there were no figures available to make precise comparisons in 1990.

The Trust is, however, preparing its own EEO reports annually and collating statistics on its own database as part of the development of a totally integrated and computerised human resources management plan. As this process is incomplete, it is not yet possible to provide statistical information as prescribed by the new annual reports legislation.

Currently the Trust's EEO policies are being reviewed in line with changes in the organisation and its intensive education program.

## FREEDOM OF INFORMATION

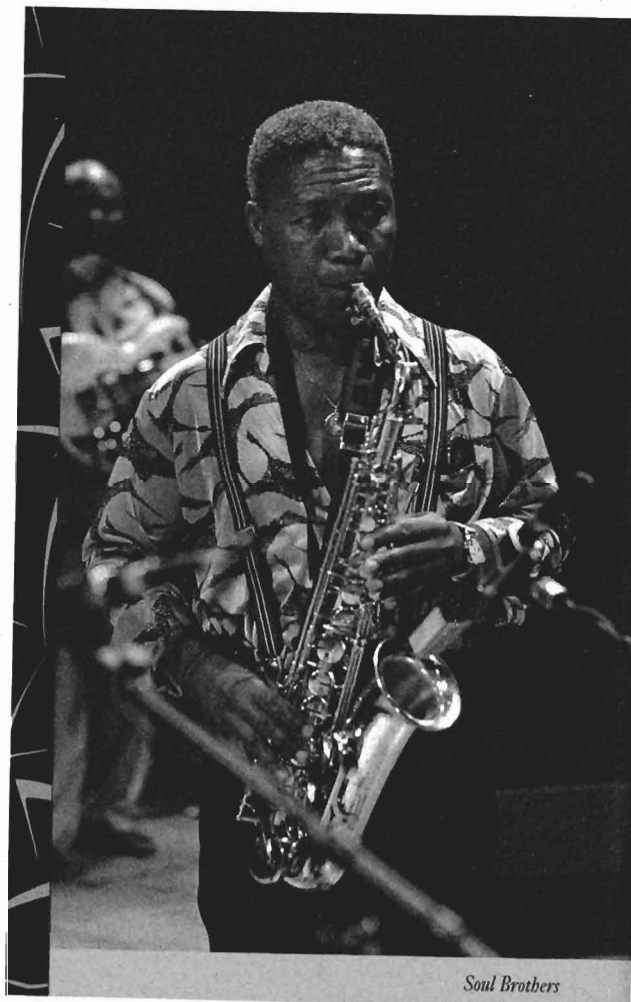
This year, responsibility for freedom of information was devolved from the Premier's Department to individual government agencies. Arrangements have been made to receive requests under the Freedom of Information Act 1989 for access to documents held by the Trust, for which details are provided in the general information section at the end of this report. No such request was received during the year under review.

## BOX OFFICE

The box office target to make a profit by 1992 was achieved 12 months early when the branch finished the year with a surplus of \$29,800. This outstanding result reflects a productivity gain of 22 percent, which consolidated the previous year's improvement of 53 percent.

The total value of tickets sold was \$12,259,000, up six percent, although the actual number of tickets purchased was down by 1.76 percent to 481,930. Staff costs were reduced by 3.96 percent from \$739,738 to \$710,4150, continuing the trend begun in 1990 with a 21 percent reduction.

From January 22 to 25, 1991, the box office manager, Keith Dobinson, attended the 12th annual Box Office Management International conference and exhibition in Atlanta, Georgia, USA.



*Soul Brothers*

- **Box Office Objective 1990/91**  
To increase box office income to break even or better.
- ▲ **Achievement**  
A profit of \$29,800 for the year ended 30 June, 1991.



*Monica and the Moochers, Sunday Around the House*

## CATERING

Catering has been the area hardest hit by the recession and slowdown in tourist numbers since the Gulf War. While bar takings continued to rise, restaurant patronage dropped.

Only the Cafe Mozart, which has self-service and a moderately priced menu, performed better than the previous year. The Harbour restaurant, despite high praise from restaurant critics for its fine seafood and unique location, has not attracted the patronage it deserves. The Forecourt is crowded before performances in the evening, but not always at lunchtime. The Bennelong is suffering, like other large restaurants in Sydney, from the fall in special occasion dinners and is targeted for a major repositioning in the market.

At the outbreak of the Gulf War, there were many large scale tour cancellations from overseas, not only for the period immediately following but for as much as a year ahead. So the effects of a smaller demand for functions from the tourism industry and fewer tourists in the restaurants will be felt for some time.

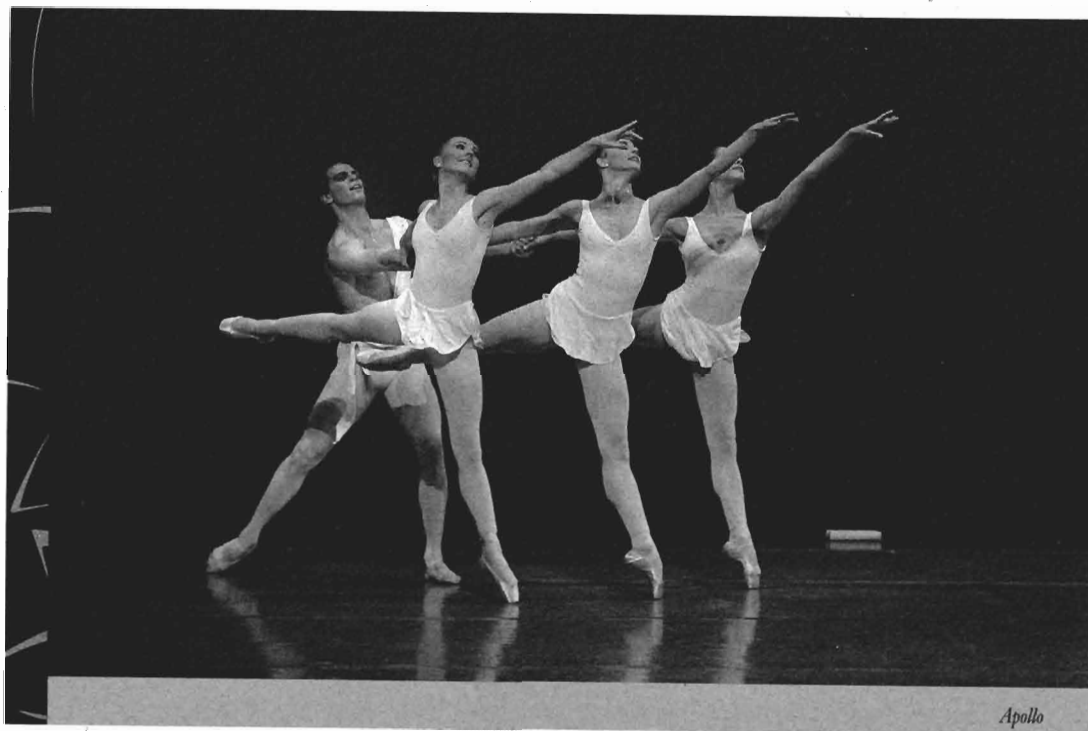
The changes in support for the traditional catering outlets at the Sydney Opera House have led to reconsideration of the marketing plan. It was completed, as targeted, during the year under review, but the altered circumstances have meant some of the strategies are being reviewed.

Despite a disappointing year in terms of sales, tight control over costs kept the financial slump down to a minimum. From total revenue of \$9,846,000, a surplus of \$370,000 was returned.

During the year, Rowland Commercial Catering (NSW) Pty Ltd was acquired by Gardner Merchant (Aust) Pty Ltd. Under the name Gardner Merchant Rowland, the same management team will continue to operate the four restaurants and other catering outlets at the Sydney Opera House under the current contract.

- **Catering Objectives 1990/91**  
Overall marketing plan for catering to be developed and implemented by December 1990.  
To consolidate the catering operation and reposition the restaurants while maintaining returns at break-even level.
- ▲ **Achievements**  
Marketing plan completed, but in changed circumstances some strategies under review. Modest surplus returned, but not all restaurants operating at full potential.





#### GUIDED TOURS

A 12.83 percent rise in revenue for guided tours brought this section's earnings to \$958,000 for the year. The number of people taking tours - 167,133 general, 6,069 backstage - showed a slight decrease on the previous 12 months.

While the revenue was \$28,000 more than expected, training expenses were high for a new intake of guides, and this affected the final figures of the return on sales.

- **Guided Tours Objective 1990/91**

To achieve a 68 percent return on sales

- ▲ **Achievement**

Return on sales of 59.70 percent

#### ACCOUNTS

Continuing refinement of the chart of accounts has increased the ability of branch managers to match costs to revenue for each major, and some minor, activities as an important measure of performance.

- **Accounts Objectives 1990/91**

To finalise 80 percent of settlements with hirers within five working days of the event or series of events.

To have a charging system operating to support the recovery of technical management charges.

- ▲ **Achievements**

A rate of 83.67 percent of settlements completed in five days.

A charging and recording system to recover technical management charges in place by 1 January, 1991.



#### COMPUTER DEVELOPMENTS

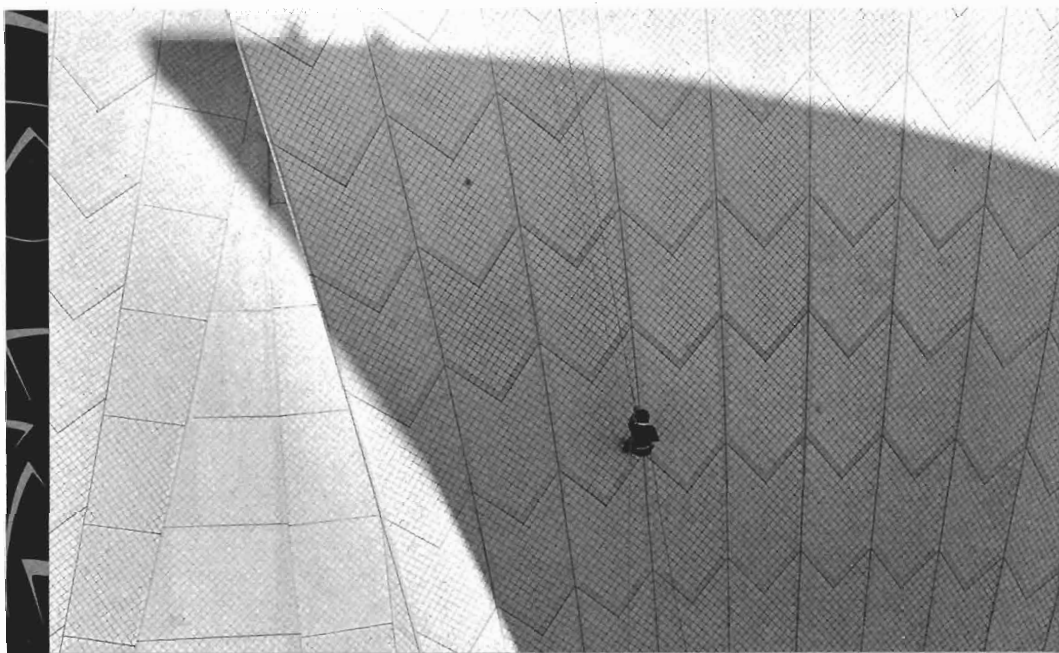
The main thrust of computer activity this year has been the adoption of computers as an everyday work tool. Computer strength has been expanded and upgraded throughout the building, with particular emphasis on information systems and networking.

Theatre management's booking schedule is in place and working on a trial basis, though there are some problems with software to be solved. The rudiments of an electronic mail system have been established, connecting management and the technical area. A great deal of work has been done on the selection of hardware and software for a new accounting system, but the choice of a system has yet to be made.

Further development of the desktop publishing system for publicity branch has contributed to its revenue raising capacity and there is a move towards introducing colour

facilities. House services has introduced a computerised event logging system, and in the personnel area there have been minor enhancements to payrolls and human resources data systems.

New software and computing equipment has been introduced to services engineers for the logging of fault reports and the maintenance schedule. Technical management has made improvements to the local area network and consolidated its data collection system.



Checking the roof



Maintenance of the glass walls

#### MAJOR MAINTENANCE PROGRAM

The major maintenance program, funded with a special grant from the State Government and being carried out through the Public Works Department as project manager, has now commenced 378 of the 650 projects set for its 10-year program.

Amongst the work which has been completed over the past 12 months is the excavation of the area under the floor previously occupied by the library and exhibition hall. This, like many other maintenance projects, had to be carried out between midnight and dawn so that the normal events and services offered by the Sydney Opera House would not be disrupted.

Preliminary investigation of the roof problems has been completed, and it is expected that work will begin on correcting them within a few months. A contract has been let for the refurbishment of seats in all theatres.

#### GENERAL MAINTENANCE

Service engineers branch has been working closely with the Public Works Department on the major maintenance program, with a watching brief to see that the normal operations of the building are inconvenienced as little as possible. Part of the branch's responsibility is making sure that contracts are timed to keep the work moving smoothly through the many different areas and trade skills involved, ensuring the fastest possible progress and no waste of time.

It has also continued its duties in day-to-day maintenance and refined the database established last year, listing all plant items maintained by the branch in their appropriate categories. This is the key to maintaining the fabric and services of the building most effectively.

##### ● General Maintenance Objective 1990/91

To establish a database for systematic building inspection and maintenance plan.

##### ▲ Achievement

Database established.

#### HEALTH AND SAFETY

Occupational health and safety have been the preoccupation of house services branch over the past year. Amongst its varied responsibilities, what was primarily a first aid post has been changed and restructured to target health and welfare and preventive medicine.

Band-aids are still part of it, of course, but the drive is towards prevention and education to improve the health and welfare of employees. Extensive computerisation is assisting the process of targeting specific branches with appropriate programs.

Unfortunately the number of minor accidents and injuries on the site has increased over the past 12 months. After the dramatic decrease of the previous year, they have gone back to earlier levels, with lost time injuries going up to 38, which is 15 more than the year before.

In an organisation comprising aspects of manufacturing with backstage management and catering, there are many possible dangers for employees. This is why the training programs

and health promotions are so important.

House services branch is also kept busy with responsibility for security, emergency procedures and fire prevention around the building and site.

#### RECYCLING

The recycling program introduced last year by a voluntary committee of Sydney Opera House employees has been consolidated and extended. A cardboard compactor has been purchased and is in regular use in the central passage preparing the huge quantities of cardboard which come into the building for collection and recycling.

The cardboard is sold for \$20 a tonne - an average fortnight's buildup - and this is being reinvested in recycling activities. Recycled paper collections are also earning a small return, and it is estimated that about 95 percent of the clean paper waste in the Sydney Opera House is being collected and recycled.

## LIBRARY AND ARCHIVES

The Dennis Wolanski Library and Archives of the Performing Arts has been the focus of discussions on proposals for the establishment of a performing arts museum at the Sydney Opera House

At the request of the Minister for the Arts, the Chairman formed a working party with representatives from the Trust, the State Library of NSW and the Museum of Applied Arts and Sciences to discuss the project. Recommendations were submitted to the Minister in May.

Meanwhile, the library's archival, information and exhibition responsibilities were pursued within the constraints of triennial portfolio savings. A generous contribution from Dennis Wolanski enabled public access to continue despite essential economies which had been expected to curtail it.

Sydney Opera House staff made greater use of the library as a result of a campaign to remind them of its resources. The number of staff loans and documents delivered nearly trebled this year, reaching 1,592 in comparison with 566 the previous year.

A total of 3,258 enquiries - in-house and from the general public, a rise of three percent - included information on customer service, marketing the arts, risk estimation techniques, performance appraisal, cost accounting and structural reform as well as many aspects of the performing arts.

With the invaluable help of 35 volunteers who have contributed more than 6,600 hours of their time this year, 54,701 press clippings were processed and 2,396 programs filed. In addition, 300 monographs and 2,402 serials were accessioned.

Notable acquisitions included John Antill's manuscript score for Corroboree, a scrapbook on the performing arts in Australia during the 1940s from Elizabeth Allen, Romola Costantino's program collection, photographs

and programs of Tivoli Theatre productions from Richard Mills.

The purchase of James White's bust of Harry Rickards was made possible by the financial assistance of the Ladies Committee of the Sydney Opera House Appeal Fund. Conservation work included restoration of Judy Cassab's portraits of Dame Joan Sutherland and Sir Robert Helpmann.

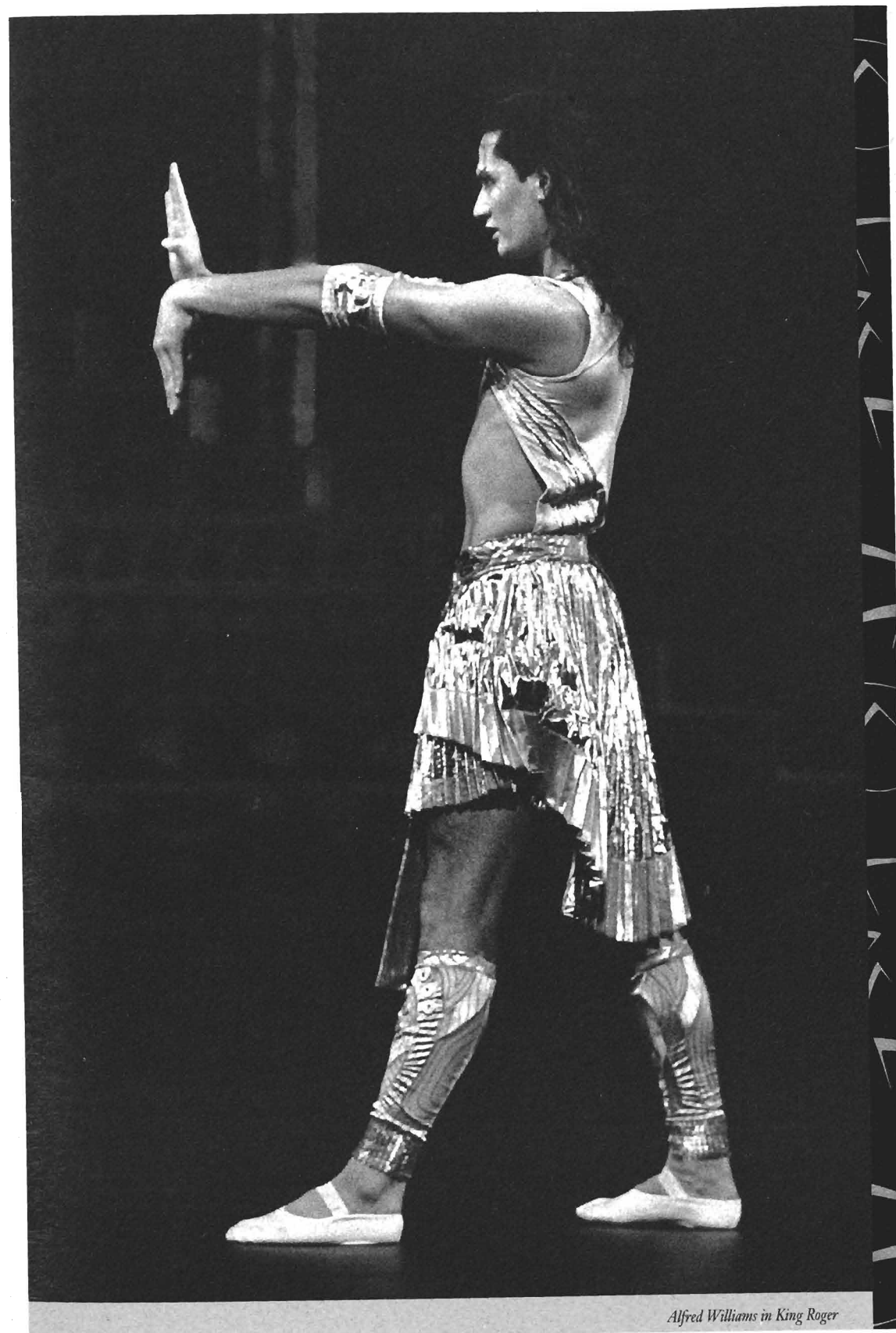
● **Library Objective 1990/91**

To generate revenue of \$15,000 from the library's copying service and the sale of books and posters.

▲ **Achievement**

An income of \$13,276 from these activities, up nine percent on the previous year.

Donors to the library this year were Miss E. Allen, Miss J. Allpass, Mrs J. Antill-Rose, Mrs J. Ardini, Mr J. Bell, Belrose Library, Miss H. Brancker, Mrs S. Caplan, Mr P. Coleman, Mr P. Cowan, Mr B. Cowley, Mr P. Dorrian, Mrs E. Ehrenberg, Mr G. Enyi, Mrs J. Frolich, Miss H. Giffen, Ms A. Grega, Mr J. Griffin, Mr D. Handley, Mr P. Herlinger, Prof J. Hopkins, Prof D. Joseph, Mr L. Kahan, Mr P. Lawson, Ms T. Lee, Miss L. Lovett, Ms J. McCarthy, Mr S. Maunder, Mr R. Mills, Mrs M. Milner, Mrs L. Morling, National Institute of Dramatic Art, Ms S. Nixon, Mr B. Pocock, Mrs J. Roberts, Mrs G. Smith, Mr J. Standen, State Library of NSW, State Library of Victoria, Ms M. Tare, Mrs K. Thomas, Mr A. Trimble, Mrs E. Wagner, Mrs K. Walters, Ms C. Wood.



*Alfred Williams in King Roger*



Alexander Briger conducts the Cove Chamber Orchestra

## 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 Australian Arts Centres. 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.*

### SYDNEY OPERA HOUSE TRUST

#### Australia Day 1991 commemorative events.

**Basically Bach**, a series of concerts by the Sydney Bach Orchestra, conducted by Alan Holley with organ soloist Peter Kneeshaw; the Australian Chamber Orchestra, lead by Dimity Hall with organ soloist Michael Dudman; and the Cove Chamber Orchestra, conducted by Alexander Briger with organ soloist Warwick Dunham.

**Bennelong Education Program** events, including the 11-day Imagination Celebration held in collaboration with the John F. Kennedy Center for the Performing Arts; *The Day We Met the Dinosaurs!* and *Whose Beach is it Anyway?* with REM Theatre; holiday mime workshops with Mark Furneaux and Monica Gilfedder; performances by violinist Jack Glatzer; Dance Week in partnership with the Australian Association for Dance Education; visually impaired workshops with the Sydney Theatre Company and the Australian Opera; special performances with the Sydney Dance Company and the Australian Ballet.

**Christmas at the Opera House**, presented in association with Radio 2CH and The Sun-Herald.

**Czech Philharmonic Orchestra**, conducted by Jiri Belohlavek with soloists Vaclav Hudecek and Boris Krajny.

**Lauda's Mostly Mozart**, a summer music festival of lunchtime, twilight and evening concerts, a busking competition, late night foyer concert and, in conjunction with the Australian Opera, performances of *Don Giovanni* and *La Clemenza di Tito* in the Opera Theatre, and *The Magic Flute* in the Park. Featured artists included Jennifer Bates, Charmian Gadd, Fiona Janes, Don Burrows, Geoffrey Chard, Thomas Edmonds, Duncan Gifford, Geoffrey Lancaster,

David Nuttall, David Pereira with the Australian Chamber Orchestra and Sydney Philharmonia Choir conducted by Gyorgy Fischer, the Australia Ensemble, the Song Company, the Queensland Philharmonic Orchestra, the Pan Pacific Music Camp's International Youth Orchestra.

**Love Letters**, A.R. Gurney's play for two characters whose roles were taken by different star performers at each Sunday performance: Ruth Cracknell and Ron Haddrick, Sarah Chadwick and Philip Quast, Simone Buchanan and Marcus Graham, Diane Craig and Drew Forsythe, Lenore Smith and Andrew McFarlane, Kate Ceberano and Stephen Kearney.

**New Year's Eve Gala**, with soloists Monique Brynnell, Roxanne Hislop, Robert Gard, Roger Lemke and the Sydney Opera House Orchestra, conducted by David Kram: a concert followed by a supper and dancing in the foyer.

**Outdoor movie season**, with showings on the forecourt of *On The Beach*, *The Rats of Tobruk*, *Summer of the 17th Doll*, *The Sundowners*.

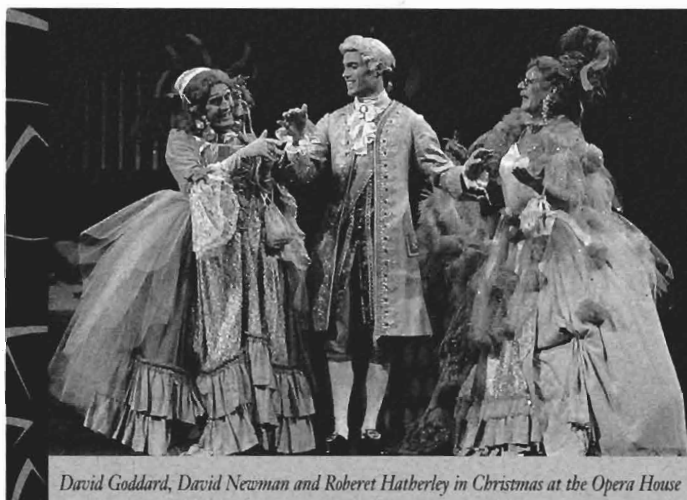
**1991 Qantas National Folkloric Festival**, a program of outdoor events followed by three major Concert hall performances involving 1,400 performers and 65 cultural groups.

**Soul Brothers**, musicians from South Africa.

**Sunday Around the House**, free outdoor entertainment and a market for high quality Australian arts and crafts.

**Two's Company**, Judi Connelli and Patrick Phillips with pianist Michael Tyack presenting songs by Stephen Sondheim.

**100 Years of Carnegie Hall**, poster exhibition.



David Goddard, David Newman and Roberet Hatherley in *Christmas at the Opera House*

AUSTRALIAN  
BROADCASTING  
CORPORATION

SYDNEY SYMPHONY  
ORCHESTRA

Chief Conductor

Stuart Challender

Guest Conductors

Stephen Bishop-Kovacevich

Brian Buggy

Raphael Frubeck De Burgos

Edward Downes

Soloists/Guest Artists

Adele Anthony

Michael Askill

Jennifer Bates

Elizabeth Campbell

Rebecca Chambers

Antony Chesterman

Imogen Cooper

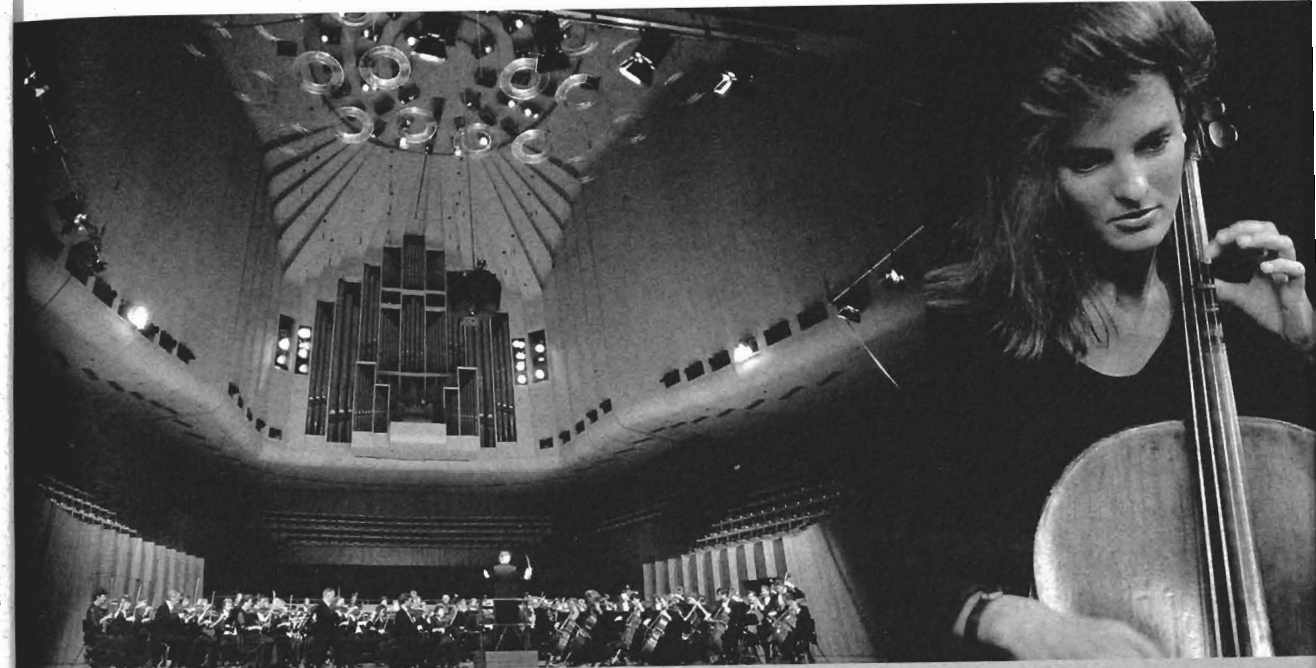
Christopher Doig

Duncan Gifford

Eilene Hannan

John Harding

Hazel Hawke



Sydney Symphony Orchestra rehearsing in the Concert Hall, and principal cellist Catherine Hewgill

Sian Edwards

Adam Fischer

Jean Fournet

Richard Gill

John Hopkins

Isaiah Jackson

Andrew Litton

Diego Masson

Eduardo Mata

Jorge Mester

Hans Vonk

Angela Hewitt

Rosamund Illing

Gary Karr

Leonidas Kavakos

Ralph Kirshbaum

Katia and Marielle Labeque

John Lill

Gregory Massingham

Yvonne Minton

Truls Mork

Irena Morozov

Dene Olding

Cecile Ousset

Peter Pfuhl

Gillian Sullivan

Robert Tear

Kimball Wheeler

Australian Youth Orchestra

Sydney Philharmonia Choir

Sydney University

Chamber Choir



*The Government Inspector*

**THE AUSTRALIAN  
OPERA**

Aida  
La Boheme  
Carmen  
La Clemenza di Tito  
Cosi fan tutte  
Don Giovanni  
Eugene Onegin  
Die Fledermaus  
The Gipsy Princess  
Les Huguenots  
Lohengrin  
Lucrezia Borgia  
The Magic Flute  
The Mikado  
Rigoletto  
Turandot  
The Turn of the Screw  
Voss

**THE AUSTRALIAN  
BALLET**

Apollo  
Aurora's Wedding  
Le Carnaval  
Coppelia  
Equus  
Gala Performance  
A gala program of  
divertissements featuring  
company members and  
overseas guests, and the  
ballet Etudes  
The Leaves are Fading  
Swan Lake

**SYDNEY DANCE  
COMPANY**

King Roger  
Nearly Beloved

**SYDNEY THEATRE  
COMPANY**

The Government Inspector  
The Importance of Being Earnest  
A Little Night Music  
Once in a Lifetime  
The Revenger's Tragedy  
Three Sisters

**PETER AND  
ELLEN WILLIAMS**

Arsenic and Old Lace  
Blithe Spirit  
Educating Rita  
Private Lives  
Shirley Valentine  
The Woman in Black

**AUSTRALIAN  
CHAMBER  
ORCHESTRA**

**Conductors**  
Stephen Bishop-Kovacevich  
Richard Hickox  
Christopher Hogwood  
Nicholas Kraemer  
**Soloists**  
Stephen Bishop-Kovacevich  
Yvonne Kenny  
Paul Plunkett  
Richard Tognetti  
Paul Tortelier

**MUSICA VIVA**

Australia Ensemble  
Anner Bylsma, Vera Beths,  
Stephen McIntyre, Suzanne  
Johnston, Vernon Hill in a  
program of music by Ravel  
Emerson Quartet  
Katia and Marielle Labeque  
Moscow Soloists, directed by  
Yuri Bashmet  
Orchestra of the  
18th Century, directed by  
Frans Bruggen  
Prazak Quartet

**SYDNEY  
PHILHARMONIA**

**Conductors**  
John Grundy  
Lyn Williams  
**Guest Artists**  
Josephine Allan  
Jennifer Bates  
Stephen Bennett  
Elizabeth Campbell  
Geoffrey Chard  
Bernadette Cullen  
Thomas Edmonds  
Stephen Ibbotson  
Fiona Maconaghie  
David Miller  
Gillian Sullivan  
Gregory Tomlinson



*Grace Bumbry and Kenneth Collins in Turandot*



*La Clemenza di Tito*

#### SPECIAL EVENTS

Australian Girls Choir with Kamahl and the Percy Grainger Youth Orchestra

Brandenburg Orchestra, directed by Paul Dyer, soloists Hidemi Suzuki and Natsumi Wakamatsu

Croatian Folkloric Festival

Doug Moran National Portrait Prize

Tommy Emmanuel, James Morrison, Jane Rutter, jazz and popular contemporary music with 40-piece orchestra

An Evening of Musical Madness with P.D.Q. Bach conductors Professor Peter

Schickele and Mark Summerbell for the Sydney Symphony Orchestra Benevolent Fund

Ethnic Children's Day, a celebration of multicultural performing arts presented by the Federation of Ethnic Schools

Dudu Fisher

Highlights of Opera, with stars of the Australian Opera

Hong Hong Cantonese Opera, 1991 Australian Tour

Inti-Illimani, Paco Pena and John Williams

The Jerusalem Passion, Australian oratorio by Murray Wylie

Keio University Wagner Society Orchestra with the Sydney Philharmonia, conducted by Chitaru Asahini

Valery Kuleshov

Joe Longthorne, vocal impressionist

McDonald's Sydney Eisteddfod 1990

John McLaughlin Trio

Metropolitan Opera Auditions

National Arts Orchestra, conducted by Steve Watson with soloists Elizabeth Lord, Patrick Phillips, Jeff Phillips, Dave Loew

NSW Public Schools Concert Committee Presentations

Second Viennese School Photodocumentary

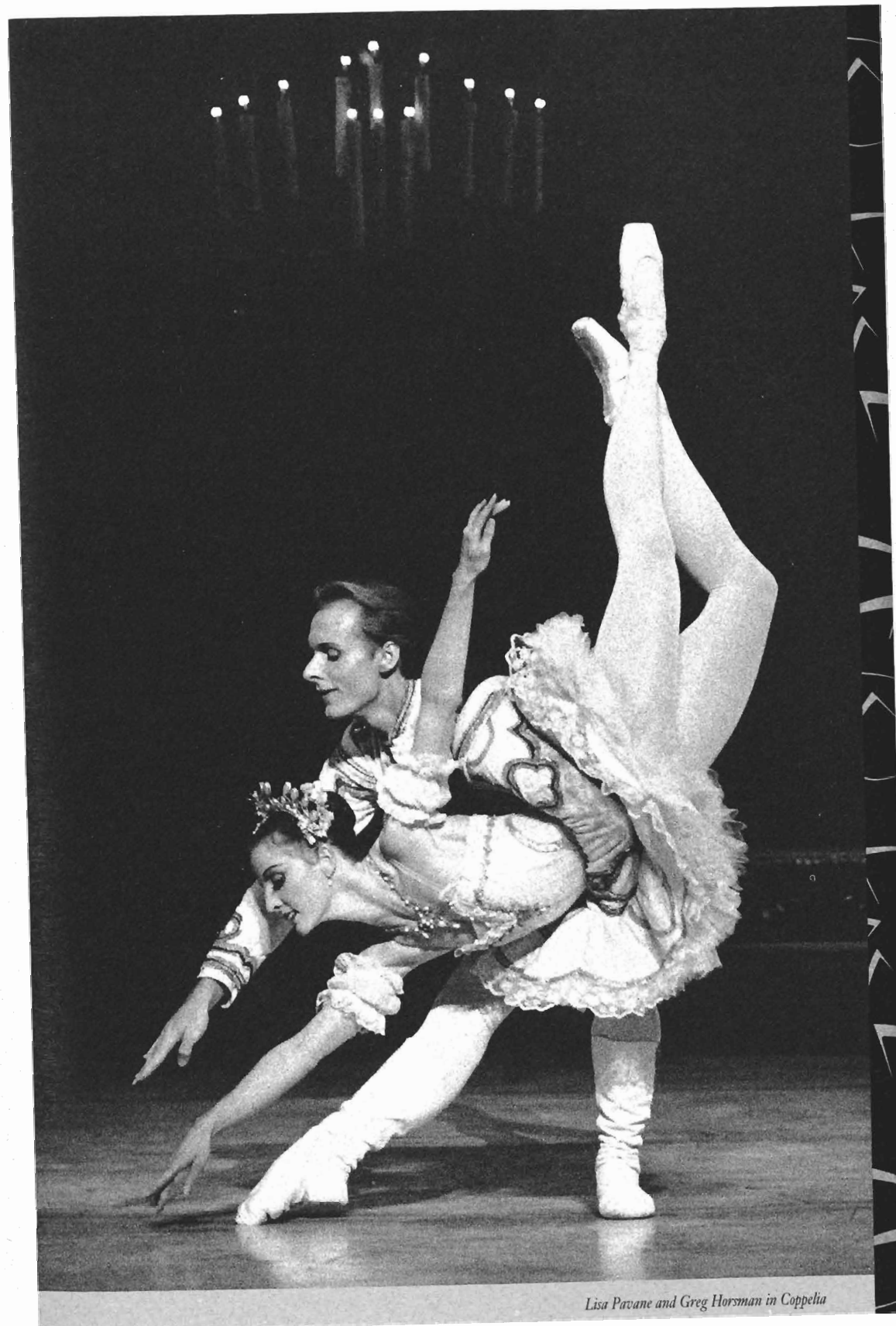
Shropshire Schools Percussion Ensemble

Stamp and Coin Fairs

Stars of the Australian Opera, a benefit concert for the AIDS Trust of Australia

Sydney Youth Orchestra with conductors John Hopkins and Henryk Pisarek, soloists Rita Hunter and Heather Cotrell

Rosemary Tuck, piano recital



*Lisa Pavane and Greg Horsman in Coppelia*

## EVENTS AND ATTENDANCES

An increase in attendances per performance at the Sydney Opera House is an encouraging sign that the hirers and the Trust management are providing attractive programs and promoting them effectively.

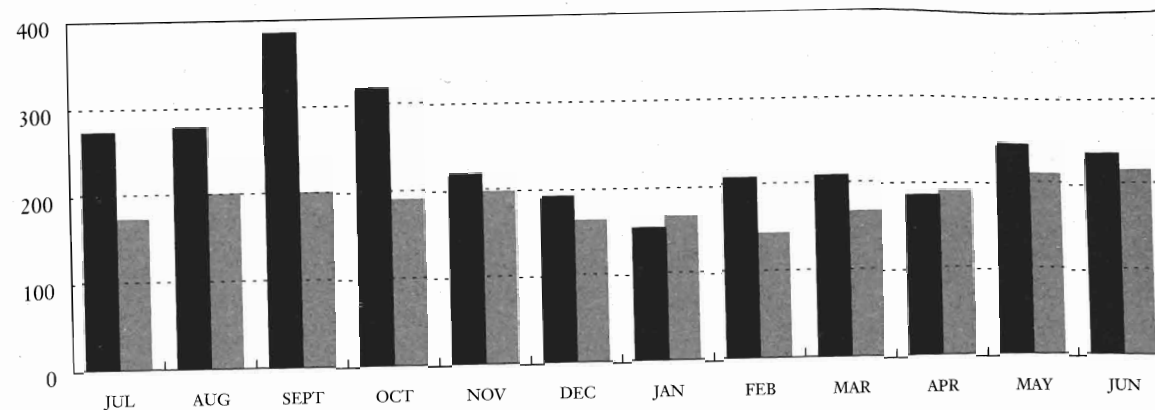
The overall attendance figure for all indoor events - 78 percent of capacity - is a five percent gain over the previous year. Some individual events went to 100 percent and there were noteworthy audience figures over the year under review for subscription seasons of ballet and opera in the Opera Theatre (95.5 percent and 93 percent respectively) and orchestral subscription series in the Concert Hall (91 percent evening performances, 96 percent matinees, 91 percent youth concerts).

This high rate of attendance is remarkable in view of the harsh economic times. The effect of the recession could be seen, however, in a drop in the number of indoor events in comparison with the previous year and a fall in indoor attendances. A gain of more than 22,000 in opera and ballet attendances in the Opera Theatre was counteracted by losses elsewhere.

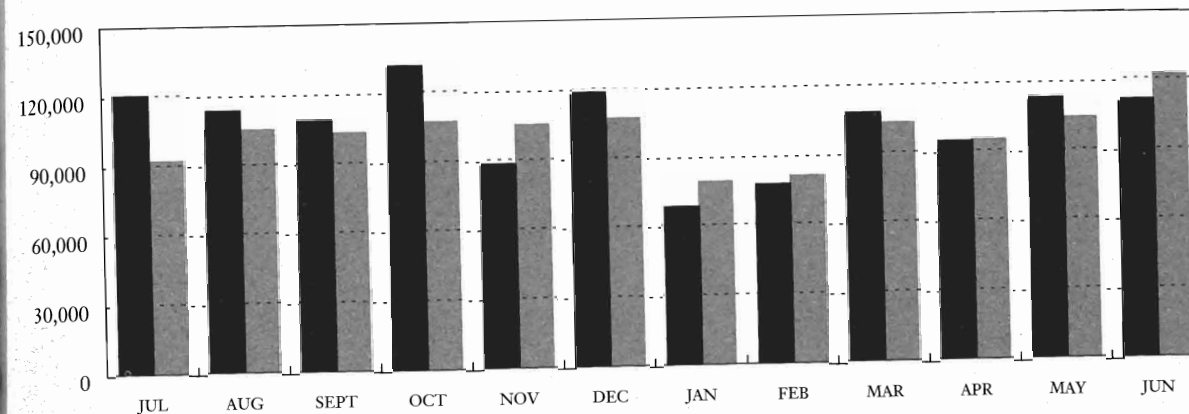
It should also be noted that overall totals for indoor events have been affected by a change of policy this year in collating the figures for events and attendances, dropping a great many of the foyer gatherings from the statistics.

With the return of the free outdoor entertainment program, Sunday Around the House, attendances for outdoor activities at the Sydney Opera House over the past year increased by 180 percent from 95,597 to 267,210.

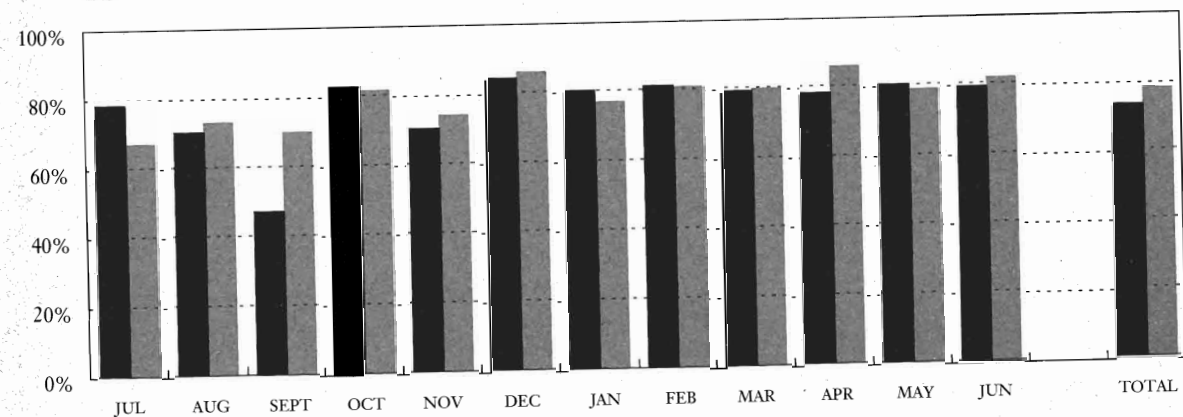
## COMPARATIVE NUMBER OF INDOOR EVENTS



## COMPARATIVE INDOOR ATTENDANCES



## COMPARATIVE PERCENTAGES



1989/90 1990/91

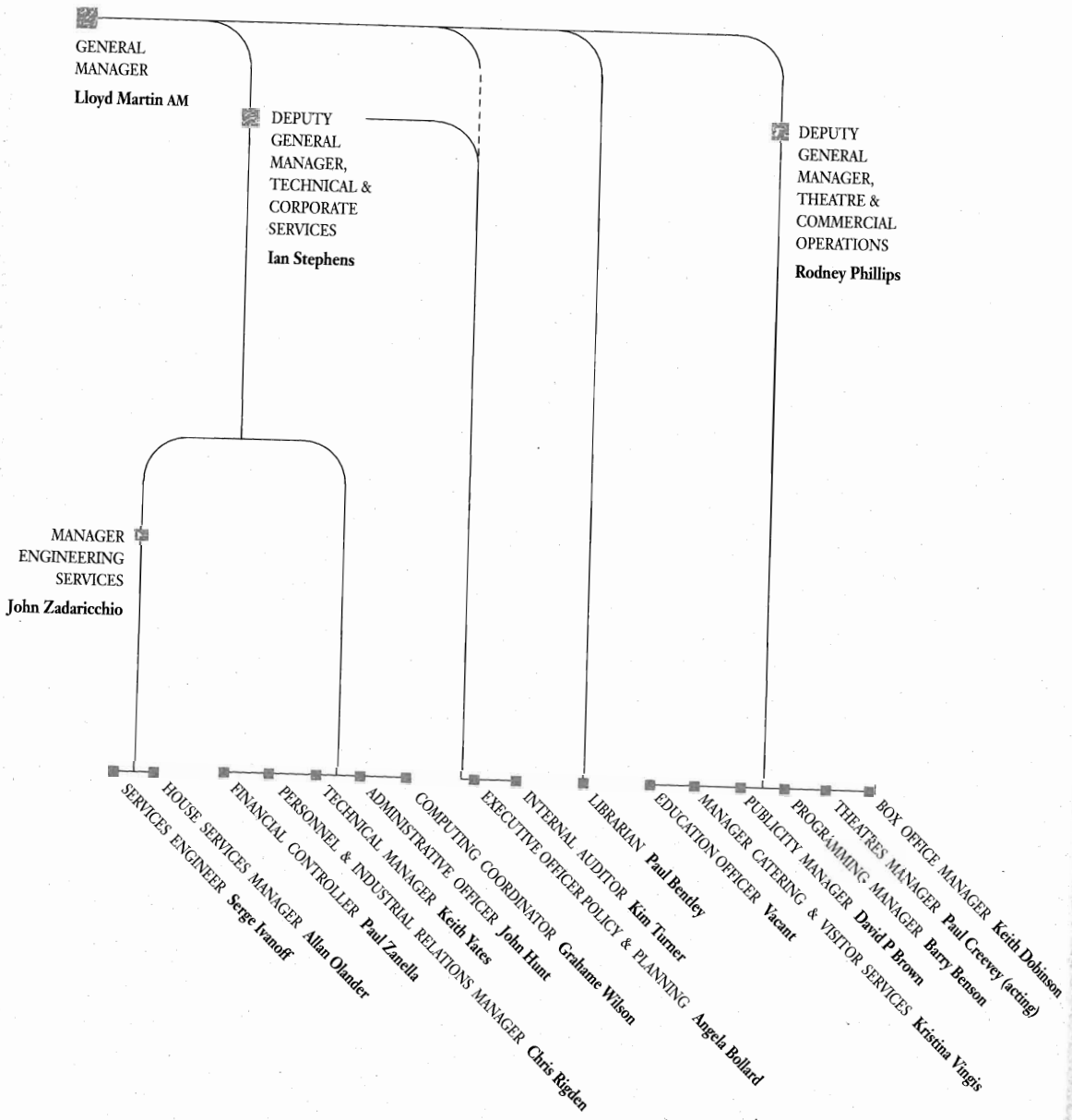






SENIOR MANAGEMENT STRUCTURE AS AT 30 JUNE, 1991

THE SYDNEY OPERA HOUSE TRUST



STAFF OF THE SYDNEY OPERA HOUSE AS AT 30 JUNE, 1991

	STAFF LEVELS			STAFF LEVELS	
	1991	1990		1991	1990
<b>ADMINISTRATION</b>	7	4	<b>THEATRE MANAGEMENT</b>	5	6
Carolyn Abraham, Executive Assistant			Jan Beky, Booking Schedule Officer		
Julie Grice, Clerk/Word Processor Operator			Eva Byron, Bookings Administrator		
Michelle Newman, O.I.C. Admin. Support Services			Walter Cummins, Assistant Theatre Manager		
Stephen Owen, Assistant Administration Officer			Sandra McIntosh, Assistant Staff Supervisor		
Jim Ross, Driver/Attendant			Ann Wilkins, Assistant Theatre Manager		
Shona Simpson, Secretary					
Joyce Swindell, Secretary			<b>PROGRAMMING</b>	1	1
			Ralph Bott, Assistant Program Manager		
<b>PURCHASING</b>	1	1	<b>CATERING AND VISITOR SERVICES</b>	4	5
Cliff Clark, Purchasing Officer			Anne Davey, Assistant Theatre Manager, Functions		
<b>STORES</b>	3	3	Kenneth Harris, Visitor Services Supervisor		
Jon Cotton, Senior Stores Officer			Shelley Gray, Senior Typist		
Brian Gartrell, Stores Assistant			Sharon Magee, Visitor Services Officer		
Allan Wood, Stores Officer			<b>BOX OFFICE</b>	14	13
<b>SWITCHBOARD</b>	1	1	Geoffrey Cichero, Supervisor, Box Office Operations		
Peggy Seymour, Switchboard Supervisor			Colin Doyle, Telephone Sales Supervisor		
<b>STAFF BRANCH</b>	14	15	Craig Estreich, Booking Clerk		
Jenny Curtis, Officer in Charge, Salaries			Belinda Herriott, Permanent/Part-time Booking Clerk		
Michael Denny, Salaries Clerk			Stephen Jaques, Permanent/Part-time Booking Clerk		
Robert Dunn, Salaries Clerk			Peter Nelson, Supervisor, Box Office Operations		
Stephanie Francis, Leave Clerk			Warren Noud, Booking Clerk		
Carolyn Hancock, Personnel/Projects Officer			Terry Orton, Booking Clerk		
Norma King, Industrial Clerk/Stenographer			William Pepper, Telephone Sales Supervisor		
Lisa Meagher, Relief Clerk			Nicholas Prendergast, Supervisor, Box Office Operations		
Rosanna Mowle, Rosters & Allowances Officer			Andrew Rison, Telephone Sales Supervisor		
Jennilyn Noack, EEO/Staff Development Officer			Jan Sayer, Permanent/Part-time Booking Clerk		
Louisa Santarossa, Rosters & Allowances Officer			Irene Schell, Permanent/Part-time Booking Clerk		
Neil Smith, Staff/Salaries Coordinator			Margaret Walker, Booking Clerk		
Glenda Tuttlebee, Staff Clerk			<b>PUBLICITY</b>	6	4
Melanie Wilson, Clerk			Felicity Baverstock, Assistant Publicity Manager		
Gary Wright, Officer in Charge, Rosters & Allowances			Deborah Cartwright, Assistant Publicity Manager		
<b>ACCOUNTS</b>	8	8	Peter Garrett, Pictorial Services Officer		
Warren Hall, Accountant			Sandra van Kampen, Clerk/Stenographer		
Terry Hardy, Settlements Clerk			Fiona Morrison, Temporary Publicity Assistant		
Neville Harris, Assistant Accountant			Warner Whiteford, Administrative Assistant		
Helen Hayes, Clerk			<b>LIBRARY</b>	5	4
Anthony Kimber, Promotions Clerk			Chris Colwell, Acquisitions Officer		
Jacqueline Lelah, Machine Operator			Evelyn Klopfer, Document Officer		
Beverly Sundin, Payments Clerk			Phil Lormer, Deputy Librarian		
John Tindall, Tour Packages Clerk			Soo Eng Pang, Temporary Clerical Assistant		
<b>CASHIERS-BOX OFFICER</b>	3	3	Amanda Werner, Press Clippings Officer		
Marie Brazher, Clerk			<b>SERVICES ENGINEERS</b>	19	27
Gregory Franklin, Clerk			Ross Adams, General Assistant		
Daniel Vucetich, Clerk			Neil Atkinson, Maintenance Program Co-ordinator		
<b>INTERNAL AUDIT</b>	2	2	George Benyovics, Artisan, Ancillary Services		
Sanjeev Prasad, Internal Audit Clerk			Scott Bourne, Apprentice Painter		
Namasivayam Ramakrishnan, Internal Audit Clerk			John Brown, General Assistant		
			Adam Crossley, General Assistant		
			Con Despinidic, Electrical Fitter/Mechanic		
			Ray Dick, Carpenter		

STAFF LEVELS  
1991 1990

Tom Dixon, Building Supervisor  
Warren Elder, Artisan, Ancillary Services  
Peter Fathers, Painter  
John Finlayson, Assistant Services Engineer  
Mark Hodgkinson, Apprentice Mechanical Fitter  
Jim Kiss, Plant Controller  
Peter Knight, Technical Draftsperson  
George Kwok, Senior Controls Technician  
Craig Le Patourel, Apprentice Electrical Fitter/Mechanic  
Glenn McCauley, Apprentice Carpenter/Joiner  
Les McLean, Maintenance Technician  
Eric McWilliams, Deputy Services Engineer  
Ilija Petricevic, Carpenter  
Laurie Potent, General Assistant  
Slavko Rajic, Carpenter  
Bob Smith, Maintenance Supervisor  
Gregory Tsoukalas, General Assistant  
Geoffrey Twigg, Mechanical Fitter  
John West, Mechanical Fitter (Relief)  
John White, Carpenter  
Steve Zamagias, General Assistant

30 33

SERVICES ENGINEERS - SHIFT PERSONNEL

Remy Cajes, Controls Technician  
Ron Cannataci, Controls Technician  
Kevin Coulter, Plant Controller  
Anthony Cox, Electrical Mechanic  
Danny Dane, Controls Technician  
Balbino Dela Rea, General Assistant  
Randall Findlay, General Assistant  
Warwick Fitzgerald, Plant Controller  
Andrew Georgopoulos, General Assistant  
John Grgurica, General Assistant  
Bill Hanak, Mechanical Fitter  
John Langton, Mechanical Fitter  
Ray Latimer, Electrical Fitter/Mechanic  
Bill Lloyd, Shift Superintendent  
Malcolm McCallum, Plant Controller  
Bob McKeever, Shift Superintendent  
Steven Oliver, Electrical Fitter/Mechanic  
Ken Palmer, Mechanical Fitter  
Mato Pavin, General Assistant  
Steve Pavin, General Assistant  
John Pengelly, General Assistant  
Ken Raschke, Shift Superintendent  
Craig Regester, General Assistant  
Mark Selmon, Electrical Fitter/Mechanic  
Mark Small, Electrical Fitter/Mechanic  
Brian Smith, Electrical Fitter/Mechanic  
Stephen Thomson, Electrical Fitter/Mechanic  
William Williams, Electrical Fitter/Mechanic  
Michael Willis, Mechanical Fitter  
Ted Woreta, Plant Controller

TECHNICAL MANAGEMENT

Ruth Aldridge, Stage Manager  
Paul Haseler, Stage Manager  
Mike Jeffreys, Deputy Technical Manager  
Greg Landeman, Stage Manager  
David Palmer, Assistant Technical Manager  
Wendy Tuttlebee, Costing/Rostering Clerk

STAFF LEVELS  
1991 1990  
6 6

AUDIO VISUAL

0 1

LIGHTING

22 21

Mike Berridge, Electrical Fitter/Mechanic  
Reg Binstead, Senior Projectionist  
John Champion, Deputy Lighting Operations Supervisor  
Phil Derepas, Electrical Fitter/Mechanic  
Philip Dunesky, Senior Operator (lighting)  
Ray Hawkins, Lighting Operator  
Robert Henry, Electrical Fitter/Mechanic  
Sherri Hilario, Lighting Operator  
Andrew Hudson, Senior Operator (lighting)  
Simon Jenkins, Senior Operator  
John Lewis, Control Desk Operator (lighting)  
Peter Lockwood, Lighting Operator  
Peter Marshall, Lighting Operations Supervisor  
Kate O'Neill, Control Desk Operator (lighting)  
John Padbury, Lighting Operator  
Alynn Pratt, Control Desk Operator (lighting)  
Warrick Rayward, Supervisory Technician  
Michael Schell, Control Desk Operator (lighting)  
Sonja Stockreiter, Control Desk Operator (lighting)  
Gregory Taylor, Senior Operator Lighting  
Chris Venn, Lighting Operator  
Brett Williams, Supervisory Technician

STAGE MACHINERY

11 8

Peter Broderick, General Assistant  
Alan Game, Stage Machinery Technician (electrical)  
Rohan Guru, General Assistant  
Charles Heginbotham, Stage Machinery Technician (electrical)  
Mark Linnegar, Stage Machinery Technician (electrical)  
Ken Mather, Stage Machinery Technician (mechanical)  
Alois Naehrer, Supervisory Technician (mechanical)  
Manfred Raddatz, Stage Machinery Technician (electrical)  
John Turner, Supervisory Technician (electrical)  
Graham Whyllie, Stage Machinery Technician (mechanical)  
Gordon Williams, Stage Machinery Technician (mechanical)

SOUND

5 4

Ron Barlow, Sound Supervisor  
Colin Budd, Control Desk Operator, Grade III  
Martin Hansford, Control Desk Operator, Grade III  
Lana Lazareff, Control Desk Operator, Grade II  
Neil McGarry, Control Desk Operator, Grade III

STAFF LEVELS  
1991 1990  
6 4

ELECTRONICS

Bill Elias, Electronics Technician, Grade III  
Brian Gruit, Electronics Technician, Grade I  
Bradley Latta, Electronics Technician, Grade III  
Jason McHattan, Electronics Technician, Grade III  
Lance Olsen, Electronics Technician, Grade III  
Elias Pineda, Electronics Technician, Grade III

STAGE SERVICES

24 20

Nicholas Angelicas, Control Desk Operator (machinery)  
John Bailey, General Assistant/Stage Hand  
Ken Bartlett, Supervisory General Assistant  
John Boros, Deputy Stage Operations Supervisor  
Tony Cirillo, General Assistant/Stage Hand  
Adam Crome, Supervisory General Assistant  
Kim Davis, Supervisory General Assistant  
Tim Dexter, Control Desk Operator (machinery)  
Derek Free, General Assistant/Stage Hand  
Stephen George, General Assistant/Stage Hand  
Grant Gunn, General Assistant/Stage Hand  
Cameron Hume, Control Desk Operator (machinery)  
Duncan Hume, General Assistant/Stage Hand  
Marion Jackson, General Assistant/Stage Hand  
Nick Karantzis, Stage Operations Supervisor  
Chris Kelly, Leading Hand General Assistant  
Sam Ladikos, Leading Hand General Assistant  
John Lewis, Leading Hand General Assistant  
Mark McLeod, Leading Hand General Assistant  
Peter Perdikouris, Leading Hand General Assistant  
William Pidgeon, General Assistant/Stage Hand  
Fred Santos, Assistant Supervisor/Senior Control Desk Operator (machinery)  
Rachel Willis, Control Desk Operator (machinery)  
Mariusz Zalejski, General Assistant/Stage Hand

HOUSE SERVICES

4 3

Katrina Conaghan, House Services Assistant  
Nigel Mulvey, Operations Coordinator  
Bill Neilson, Safety Coordinator  
Elizabeth Xuereb, House Services Assistant

SENIOR FIRE PREVENTION OFFICERS

3 3

Bill Davis  
Bob Donald  
Peter Tucker

FIRE PREVENTION OFFICERS

9 7

Michael Cassidy  
Bernie Davis  
John French  
Keith Jeffreys  
Peter McGrath  
Timothy Sellar  
Martin Shipton  
Peter Stott  
Geoff Ward

STAFF LEVELS  
1991 1990  
4 4

SENIOR UNIFORMED ATTENDANTS

Terry Antram  
Allan Gurnett  
Gordon Reading  
Ric Zaric

UNIFORMED ATTENDANTS

34 26

Brian Algie, John Humer  
Darlene Andre, Noel Kennedy  
Kerry Baxter, Cliff Loydall  
Peter Bingham, Ian McIntosh  
Andrew Bodnar, Ron McLean  
Bill Briscoe, Kerry Merrick  
Jeffrey Bugeja, Anthony Millerick  
Ivan Buhinjak, Alan Moore  
Ross Campbell, Karl Nightingale  
Bobby Chandra, Louis Perrine  
Kelvin Costello, Arthur Samuel  
James Dickson, Barbara Tudman  
Drew Drysdale, Denise Uzal  
John Dummet, John West  
William Frei, Derek Whittle  
Robert Garner, John Wilkinson  
Pat Herbert, Lyle Wilson

STAGE DOOR SENIORS

4 4

Trevor Cook  
Don Johnston  
Kevin Martin  
Barry Thomson

FIRST AID

2 2

Janita Bird, Registered General Nurse  
Frances Waters, Senior Registered General Nurse

TOTAL including Senior Management

286 262

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.

Consultrain Pty Ltd, \$35,760 for development of the theatre management booking information schedule.

V. Keeler (Australia), \$45,880 for advice on stage machinery and grand organ maintenance.

Corporate Impacts, \$51,264 for investigation and preparation of the human resources management plan.

Public Works Department, \$14.4 million for the major maintenance program.

In addition, 17 consultants were paid a total of \$143,447

## CASUAL 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  
Olga Andrich  
Emanuelle Angelicas  
David Anthony  
David Apelbaum  
Ursula Armstrong  
Helen Arthur  
David Aston  
Kathryn Atcheson  
William Bader  
Matt Bainbridge  
Panida Bantichai  
Catherine Barnes  
Karen Barnes  
Kieron Barnes  
Michael Barnes  
Julie-Ann Barrington  
Sophie Bastas  
Jason Bell  
Lucy Bell  
Jonathan Benjamin  
Leslie Bennett  
Michael Bentley  
Brenden Berecny  
Leone Bishop  
Alan Blackman  
Genevieve Blanchett  
Christine Blundell  
Jodie Boehme  
Wayne Bossie  
Wendy Bott  
Bruce Bowman  
Margaret Bowman  
Tom Bram  
Peter Broderick  
Damon Brooks  
Jonathan Bryant  
Dianna Buchanan  
Kate Buchanan

Jill Bull  
Tish Burbidge  
James Burke  
Claire Burns  
Shane Burrell  
Shirley Burton  
Adrienne Cahalan  
Damienne Cahalan  
John Calvi  
Leonie Cambage  
Robyn Campbell  
Christopher Canute  
Lynette Carey  
Tania Carman  
Gavin Carragher  
Gloria Carson  
Valerie Carter  
Maurice Cavanough  
Vicki Chance  
Annette Chapman  
Shirley Charles  
Ingrid Cheng  
Eva Choc  
Rachel Chuah  
Dave Claringbold  
Hugh Clapin  
Justin Clark  
Timothy Clarsen  
Hugh Coffey  
Karen Colston  
Jane Comber  
Tracey Connell  
Robert Connolly  
Patricia Copeland  
Annette Cowell  
Rosamund Cox  
Tony Cray  
Clive Criddle  
Elizabeth Croaker  
Luke Cross  
Ferdinand Cruz  
Mel Curnow  
Martin Curtis  
Jim Cummings  
Andrea Cunningham  
Shawn Darling  
Kate Davies  
Isabel D'Avila  
Andrew Davidson  
Heather Davis  
Lyndall Dawson  
Tim Dayman  
Joan Debnam  
Christopher Delaney  
Lionel Delaney  
Vicky Delatouic  
Jessica Demeny  
Helen De Mestre

Myra De Vries  
Robert Dimper  
Angela Ditton  
Rick Dodds  
Maxwell Donithorne-Sims  
Katherine Downes  
Jennifer Doyle  
Trudi Dummet  
Chris Durbridge  
Martin Dzubiel  
Andrew Eager  
Caroline Eaton  
Brett Ebner  
Sylvia Edgar  
Jane Egan  
Natina Eggleton  
Susan Elderfield  
Joanne Elliott  
Wayne Enright  
Carl Erle  
David Esmond  
Steven Esmond  
Brian Fardon  
Christine Farmer  
Alison Farr  
Scott Ferguson  
Simon Ferguson  
Julie Finkenauer  
Lisa Finkenauer  
Louise Fisher  
Bernard Fitzgerald  
Peter Floyd  
Amanda Forbes  
Melissa Forbes  
Eileen Foster  
Marita Fraser  
Philip Friend  
Rhonda Furner  
Ron Gaist  
Francois Galleyrand  
Katherine Gibson  
Alison Gifford  
Stephen Giles  
Ivan Ginovic  
Alex Giorgi  
Matthew Glasgow  
Carolyn Glasson  
Todd Goddard  
Jennifer Gordon  
Virginia Gordon  
John Graham  
Gloria Grant  
Michele Gray  
Val Green  
Ann Greenwood  
John Greer  
Tim Greig  
Dorothy Grieve

Brad Grisaffe  
John Griffin  
Gavin Griffith  
Anne Gripper  
Maree Grogan  
Paula Grunseit  
Lana Habe  
Derek Hall  
Elizabeth Hamilton  
Denise Hanninen  
Vincent Hardy  
Marietta Hargreaves  
Linda Harle  
Barbara Harmer  
Catherine Harrison  
Lynda Harrison  
Philippa Harrpur  
Ellen Harvison  
Bruce Hatfield  
Ineke Havekes  
John Hayman  
Jenny Heighway  
Peter Heilbuth  
Kathryn Hendy  
Howard Henler  
Joan Herlinger  
Catriona Herriott  
Kerrie Higgins  
Karen Hill  
Mark Hjalmhof  
Susan Hjalmhof  
Lyn Hoban  
Trevor Hodges  
Graeme Hooson  
Valerie Horn  
Mark Hostetler  
Louise Hucks  
Debra Hunter  
Richard Hunter  
Wendy Hunter  
Brett Jackson  
Amanda Jarich  
Ian Jefferson  
Kirsty Jeffery  
Kay Jeffrey  
Arnold Johnston  
Wendy Kappe  
Andrea Kaye  
Warren Kennedy  
Russell Kidner  
Nigel King  
Joy Kinnaird  
John Klein  
David Kocass  
Paul Kohn  
Zoran Kovich  
Veronika Kristensen  
Peter Krygsman

Glen Ladyga  
Louise Lancaster  
Margaret Landon-Jones  
Patricia Lane  
Friedel Lang  
Robyn Lang  
Yvonne Lang  
Susan Langman  
Elizabeth Langshaw  
John Lavery  
Nicole Lazaroff  
Christopher Leahy  
Emma Le Brocq  
Kit Lee  
Peter Legzdins  
Victoria Lekeu  
Deborah Lemberg  
Jane Leonard  
Judith Leonard  
Michael Levett  
Susan Lewington  
John Lewis  
Dominique Lloyd  
Edward Lloyd  
Christine Logan  
Patricia Lonard  
Nicole Louis  
Wendy Low  
Simon Luckhurst  
Jerry Luke  
Madelaine Lundgren  
Rebecca Lyons  
Joanna MacBride  
Roderick Mackenzie  
Alison Mackerras  
Caroline Mackie  
Anne Mair  
M Mallory  
Alan Manning  
Judy Markwell  
Sean Marshall  
Rosalind Martins  
Katrina Marton  
Ben Massey  
Mae Matthews  
Cynthia Maxwell-Smith  
Todd McCarthy  
Kate McCosker  
Mark McCue  
Kerrie McCure  
Mary McDonald  
Peter McDonald  
Patrick McGlinchey  
Wendy McIntosh  
Ellen McKintosh  
Megan McMahan  
Penelope McNulty  
Ken McSwain

Zinead Medill  
Matthew Mellor  
Margaret Merton  
Catharine Middleton  
Kim Miles  
Catherine Miller  
Graham Miller  
Roger Miller  
Inara Molinari  
Lindsey Monteath  
Angela Moore  
Amanda Morphet  
Gabrielle Morrish  
Gareth Morton  
Anne Moschner  
Elaine Murray  
Pamela Murray  
Stephanie Mursa  
Toni Naylor  
Gary Nestor  
Henry Newman  
Amanda Nicholson  
Karen Normoyle  
Karen Norris  
Peter O'Creevey  
Philippa O'Dea  
Jan Okeby  
Dick Oldfield  
Jack O'Leary  
Josephine O'Reilly  
Pauline O'Rielly  
Martel Ollerenshaw  
Shaun O'Mahony  
Catherine O'Shea  
David Owens  
Luciano Padina  
Afroditii Palavidis  
Corrado Palleschi  
Ken Palmer  
Vicki Parish  
Joanna Park  
Lorraine Parker  
Rebecca Parker  
Sarah Parkes  
Catherine Parle  
David Parsons  
Anthony Paterson  
Gavin Pawsey  
Fred Pearson  
Julie Peck  
Gill Perkins  
Margaret Piech  
Kris Plummer  
Matt Potter  
Toni Powell  
Tim Preston  
James Prior  
Cleo Puglisi

Adam Quinn  
Eammon Quinn  
Kate Ranson  
Lloyd Ravenscroft  
Shelly Reeve  
Bridget Reilly  
John Reynolds  
Patricia Restuccia  
Ole Ribers  
David Richards  
Mark Richards  
Anne Ridgeway  
Margot Riley  
Damian Robinson  
Rob Rodgers  
Gillian Roe  
Geoffrey Rowe  
Marie Rushton  
Sandra Russell-Floyd  
Mark Samouelle  
Gisele Scales  
Deborah Scanlan  
Peter Scrivener  
Sandra Seymour  
Greg Shaw  
Mark Shedden  
Anita Sheehan  
Ingrid Silveus  
Michael Simons  
Helena Sindelar  
John Skouras  
Diedre Slattey  
Paul Sliogeris  
Dorn Smith  
Ivan Smith  
Ken Smith  
Kylie Smith  
Michael Smith  
Matt Smithies  
Catherine Squelch  
Austin Spittle  
Kay Spratt  
Sean Steinmuller  
Ricky Subritzky  
Judy Sweeney  
Tui Tabley  
Joseph Taffa  
Katrina Tahka  
Lisa Taylor  
James Ternen  
Paul Terrett  
Angela Thompson  
Lynette Thompson  
Paul Tilley  
Janet Timberg  
Andy Timmins  
Rosina Timpano  
M. Tinta

Timothy Toohey  
Jo Townsend  
Judith Trainer  
Penny Tribe  
Gillian Tucker  
Lucy Tucker  
Danielle Turbit  
Dave Turnbull  
John Turner  
Margaret Turner  
Jann Tuxford  
Stuart Udy  
Jane Vallis  
Josephine Vandeleur  
Naomi Vaughan  
Franz Venhaus  
Renato Verdino  
Bernadette Vincent  
Jennifer Vincent  
Mary Vlahos  
H. Walczowska  
Lucy Walker  
Michelle Walker  
Dierdre Wallace  
Frank Ward  
Liz Warren  
Stephen Warren  
Janelle Wells  
Anne West  
Ian Whalland  
James Wheeler  
Kim Wheeler  
Guy White  
Jeffrey White  
Mary Whitehouse  
Charles Wilkins  
Janet Williams  
Greg Williamson  
Kathy-Anne Willoughby  
Harry Wilson  
Patricia Wilson  
Andrew Windybank  
Derek Wood  
Steve Wood  
David Worrall  
Tony Yang  
Tina Yen  
Colin Young

SUMMARY OF  
KEY MANAGEMENT OBJECTIVES  
AND FINANCIAL TARGETS  
FOR THE YEAR ENDING  
30 JUNE, 1992

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 of figures 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 a budget surplus of \$1.7 million to ensure funding for capital projects outside the major maintenance program.
- To recover 25 percent of total salaries for the year ending 30 June, 1992.
- To take the "bare walls" hiring policy to a crossover point at which hirers will benefit from decreased rentals as they pick up provision of service costs.
- A five percent return on box office sales by June 1992.
- To generate income of \$100,000 from the range of advertising and promotional services developed by publicity branch.
- To achieve a 65 percent return on sales from guided tours by June 1992.
- To continue progressive implementation of the human resources management plan.
- General sponsorships of \$125,000 and targeted sponsorships of \$250,000 for the 1992 National Folkloric Festival, the Bennelong Education Program and outdoor entertainment.
- To develop a corporate plan for the proposed performing arts museum at the Sydney Opera House.

STATEMENT IN ACCORDANCE WITH  
SECTION 41B (1) (f) OF  
THE PUBLIC FINANCE AND AUDIT ACT, 1983


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

- 1 In our opinion the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June, 1991 and transactions for the year then ended.
- 2 The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit (Statutory Bodies) Regulation, 1985, and the Treasurer's directions.

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



Elizabeth Butcher, Chairman



John Pascoe, Trustee

AUDITOR-GENERAL'S OPINION

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June, 1991. The preparation and presentation of the financial statements comprising the accompanying balance sheet, income and expenditure and funds statements, together with the notes thereto, and the information contained therein is the responsibility of Members of the Trust. My responsibility is to express an opinion on these statements based on my audit as required by Sections 34 and 41C(1) of the Public Finance and Audit Act 1983.

I conducted my audit in accordance with provisions of the Act and the Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatements. 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 of the Sydney Opera House Trust which is consistent with my understanding of its financial position and the results of its operations.

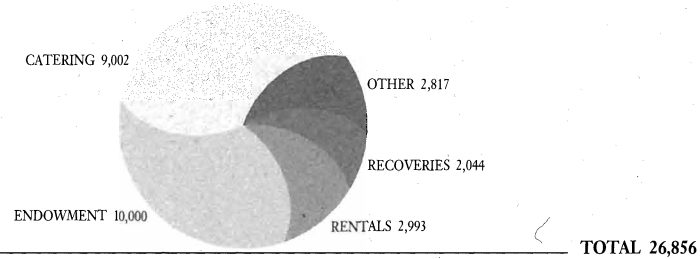
In my opinion, the financial statements comply with Section 41B of the Act and are in accordance with the Statements of Accounting Concepts and applicable Accounting Standards and present fairly the financial position of the Sydney Opera House Trust as at 30 June, 1991, and the results of its operations for the year then ended.



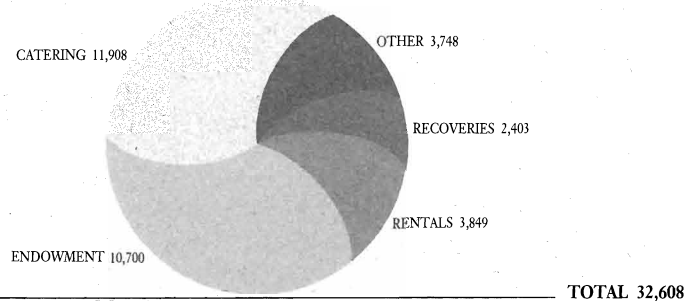
K.J. Robson FCPA  
Auditor-General of New South Wales  
Sydney, 19 September, 1991

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

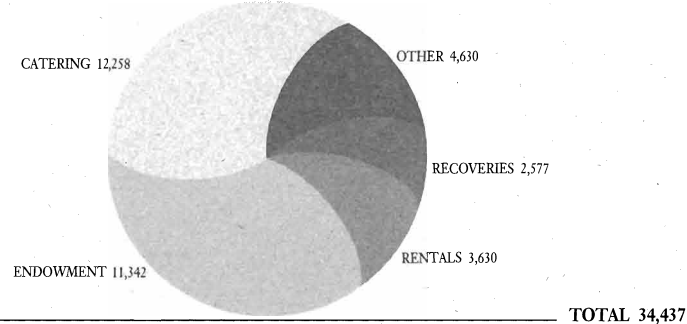
1987



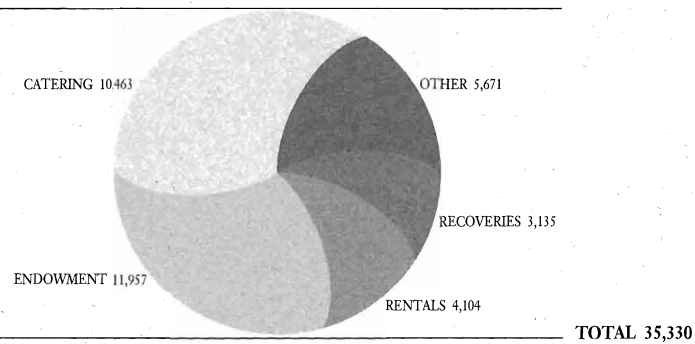
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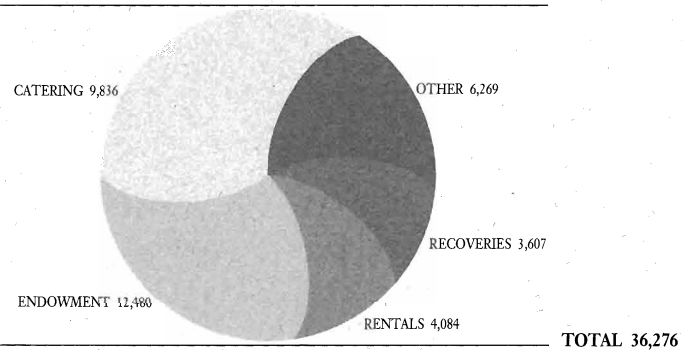
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1990

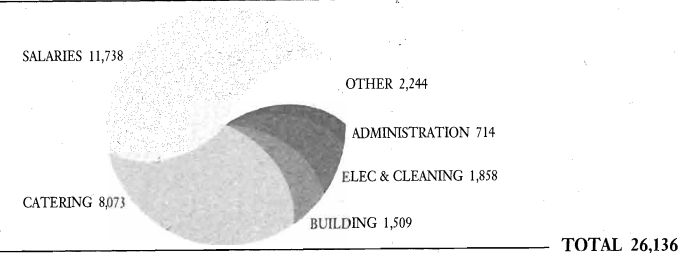


1991

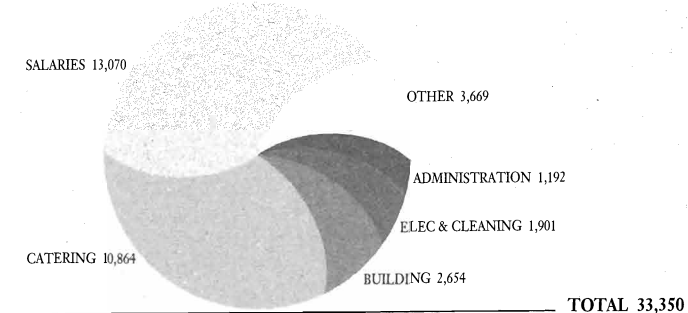


OPERATING EXPENDITURE \$,000 EXCLUDING MAJOR MAINTENANCE EXPENDITURE

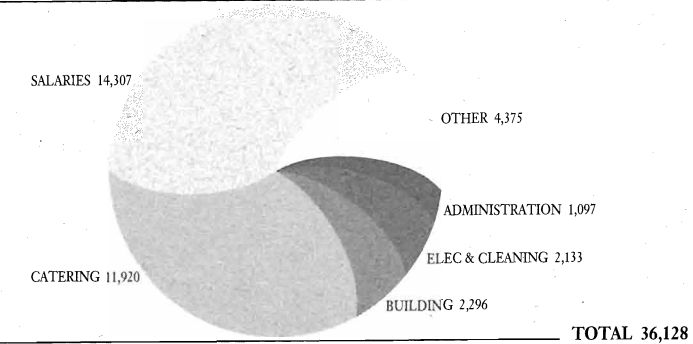
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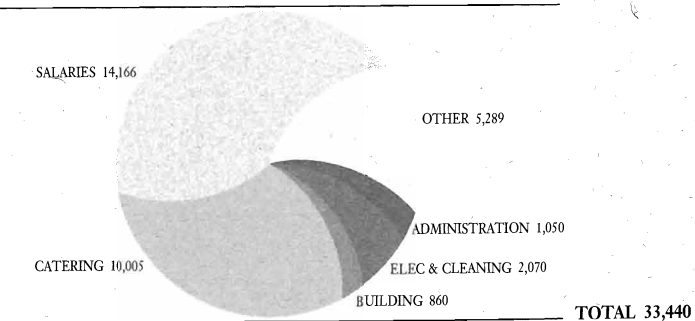
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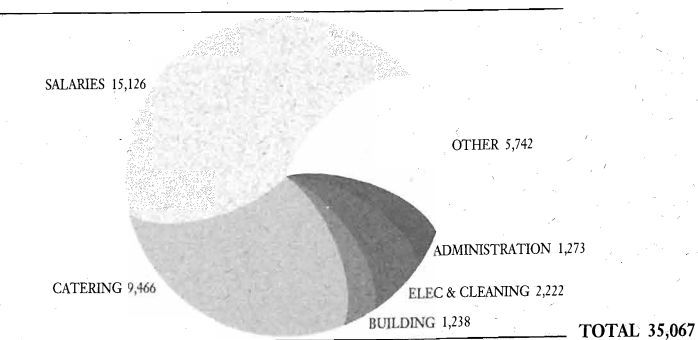
1989



1990



1991



FOR THE YEAR ENDED 30 JUNE, 1991

BEGINNING OF  
AUDITED  
FINANCIAL  
STATEMENTS

	NOTE	1990/91 \$000	1989/90 \$000
<b>INCOME</b>			
State Government grants - recurrent services	2 14	26,749	21,937
Catering	6	9,836	10,463
Rentals - theatres, halls etc	3	4,084	4,104
Costs recovered from hirers	4	3,607	3,135
Trust promotions	10	1,159	1,319
Bennelong Education Program	11	77	44
Guided tours		958	849
Booking fees		856	726
Park and Ride	5	634	629
Rental of shops		278	275
Interest		380	210
Miscellaneous income	7	217	182
Donations	12	158	161
Program sales commission		132	102
Publicity income		205	32
Amortisation of deferred income	8	1,147	1,162
		<b>50,477</b>	<b>45,330</b>
<b>EXPENDITURE</b>			
Salaries and related expenses	9	15,126	14,166
Catering	6	9,466	10,005
Trust promotions	10	1,168	1,250
Bennelong Education Program	11	200	105
Electricity		1,468	1,335
Depreciation	21	1,210	1,178
Administrative expenses		1,273	1,050
Repairs and maintenance		1,238	860
Cleaning		754	735
Publicity and advertising		469	588
Minor stores		694	618
Park and Ride	5	561	570
Telephone and postage		275	286
General insurance		232	265
Fees for services rendered		260	356
Provision - employee leave entitlements	23	607	43
Audit fee	13	26	30
Provision for doubtful debts	18	40	20
Major maintenance program	2 14	14,269	9,980
		<b>49,336</b>	<b>43,440</b>
Operating surplus before abnormal items		1,141	1,890
Abnormal items	15	68	638
Operating surplus and abnormal items		1,209	2,528
Accumulated funds (deficiency) 1 July, 1990	26	353	(2,175)
ACCUMULATED FUNDS 30 JUNE, 1991		<b>1,562</b>	<b>353</b>

BALANCE SHEET

	NOTE	1990/91 \$000	1989/90 \$000
<b>CURRENT ASSETS</b>			
Cash	17	204	7
Receivables	18	987	1,620
Investments	19	3,843	1,609
Inventories	20	515	642
TOTAL CURRENT ASSETS		<b>5,549</b>	<b>3,878</b>
<b>NON-CURRENT ASSETS</b>			
Receivables - State Treasury	18	1,860	1,860
Land, buildings, improvements	21	162,600	162,600
Plant and equipment	21	4,962	5,753
Collections - library and works of art	21	3,105	3,146
TOTAL NON-CURRENT ASSETS		<b>172,527</b>	<b>173,359</b>
TOTAL ASSETS		<b>178,076</b>	<b>177,237</b>
<b>CURRENT LIABILITIES</b>			
Creditors	22	3,183	2,876
Provisions	23	988	780
TOTAL CURRENT LIABILITIES		<b>4,171</b>	<b>3,656</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	23	1,522	1,123
TOTAL NON-CURRENT LIABILITIES		<b>1,522</b>	<b>1,123</b>
TOTAL LIABILITIES		<b>5,693</b>	<b>4,779</b>
NET ASSETS		<b>172,383</b>	<b>172,458</b>
<b>CAPITAL AND RETAINED EARNINGS</b>			
Assets acquired free of liability	24	170,730	172,015
Trust funds	25	91	90
Accumulated funds	26	1,562	353
		<b>172,383</b>	<b>172,458</b>



	\$000	\$000
<b>SOURCES OF FUNDS</b>		
Funds from Operations (1)		
Inflow of funds from operations		
Government grants		
Recurrent	12,480	
Major maintenance	14,269	26,749
Catering		9,836
Rentals		4,084
Other		8,661
		49,330
Less outflow of funds from operations		47,478
		1,852
Proceeds sale of assets		15
Increase in Current Liabilities		
Creditors and accruals		307
Reduction in Current Assets		
Receivables		634
		2,808
<b>APPLICATIONS OF FUNDS</b>		
Increase in Non-Current Assets		
Plant and equipment, collections		361
Increase in Current Assets		
Cash	197	
Investments	2,234	
Inventories	16	2,447
		2,808
(1) Reconciliation of Funds from Operations with Operating Surplus		
Funds from operations		1,852
Add amortisation deferred income	1,147	
Abnormal items	68	1,215
		3,067
Less depreciation	1,210	
Provision for leave	607	
Provision for doubtful debts	41	1,858
<b>OPERATING SURPLUS</b>		<b>1,209</b>

**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 current Australian accounting standards and industry practice as required by Section 41B(1) of the Public Finance and Audit Act, 1983.

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**

**1.1.1 Changes in Accounting Policy**

- Transfer pricing of some internal user charges commenced in 1990/91 in order to more accurately reflect sectional trading results. The effect of this change was to increase operating income by \$51,565 and operating expenditure by the same amount.
- To more fairly reflect commercial catering results, Green Room operations have been excluded, in 1990/91, from catering income and expenditure. The Green Room which provides catering facilities for staff, performers and employees of hirers is not required to operate on a commercial basis. Expenses in connection with this facility are included under administrative expenses in the Income and Expenditure Statement. Catering figures for 1989/90 have been adjusted to bring them into line with the amended accounting arrangement.
- Following a review of the Trust's financial obligations under the catering agreement, provision has been made in the financial statements in respect of the Trust's liability for annual, sick and long service leave entitlements of employees of the catering contractor.

**1.1.2 Reporting Format**

- A Statement of Sources and Applications of Funds has been prepared for 1990/91. An exemption in this regard had been approved by the Treasurer for 1989/90 consequent upon the implementation of accrual accounting.
- In view of its materiality, the Bennelong Education Program, previously included under Trust Promotions, has been separately shown in the financial statements for 1990/91.

**1.2 DOUBTFUL DEBTS**

Provision has been made in the accounts for doubtful debts after investigation and determination of recoverability of outstanding debts.

**1.3 EMPLOYEE ENTITLEMENTS**

The balance of these provisions at 30 June, 1991, 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, 1991. 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 has accepted full liability for accrued annual and long service leave of Trust employees as at 30 June, 1989. The liability that accrued from that date is reflected in the Income and Expenditure Statement for the year in which it arose.

**1.3.2 Superannuation Liability**

Employer contributions for superannuation are made to the State Superannuation Fund, State Authorities Superannuation Scheme and Non-Contributory Superannuation Scheme (Basic Benefit).

Prior to July, 1989, contributions to the State Superannuation Fund were paid to the State Treasury. Commencing 1 July, 1989, these payments were made direct to the State Authorities Superannuation Board at rates determined by Treasury. Contributions under the State Authorities Superannuation Scheme and the Basic Benefit Scheme are also payable to the Board.

In the opinion of the Trust, any unfunded liability that exists in relation to the State Superannuation Fund should not be regarded as a liability of the Trust and no amount is included in the financial statements to cover any such liability. The Treasury has not finalised a policy in regard to this matter.

The liability that may exist at 30 June, 1991, in respect of the State Authorities Superannuation Scheme has not yet been quantified and accordingly no provision relating thereto has been included in the financial statements.

No unfunded liability existed at 30 June, 1991, under the Non-Contributory Basic Benefits Scheme (see also Note 29).

**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.

#### 1.4.2 Investments

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

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

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 during 1989/90 and 1990/91 are recorded at cost.

#### 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 the Government Insurance Office in respect of workers' compensation claims up to specified limits. For 1990/91 the Trust was required to meet, through the fund, the first \$20,000 of any claim; in the previous year the limit was \$10,000.

Premium payments are also made to a service wide managed fund which covers workers' compensation insurance claims in excess of \$20,000 and property, motor vehicle and other insurance risks.

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

#### 1.6 DEPRECIATION

Depreciable assets purchased from the Trust's funds in 1989/90 and 1990/91 include computer hardware, motor vehicles, fixed plant, office machines and plant and equipment. Assets purchased prior to 1 July, 1989, from

State Government grants and assets purchased since that date from major maintenance grants are also subject to depreciation. To accord with international accounting standards an amount equal to the depreciation charge on assets purchased from Government grants is recognised as an income item Amortisation of Deferred Income in the Statement of Income and Expenditure. As the Sydney Opera House building and forecourt improvements have lengthy but indeterminate lives, depreciation has not been charged on these assets.

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

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.

A stocktaking of library materials will be carried out during 1991/92 to identify those items within the collection which might reasonably be subjected to depreciation.

#### 1.7 ROUNDING OFF

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

#### 2 STATE GOVERNMENT GRANTS

Grants provided to the Sydney Opera House Trust were:

	1990/91 \$000	1989/90 \$000
Statutory endowment	12,480	11,957
Major maintenance grant	14,421	10,000
	<u>26,901</u>	<u>21,957</u>
Less plant and equipment purchases from major maintenance grants	152	20
	<u>26,749</u>	<u>21,937</u>

#### 3 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:

	1990/91 \$000	1989/90 \$000
Opera Theatre	1,827	1,653
Concert Hall	1,332	1,496
Drama Theatre	546	528
Playhouse	245	307
Other	134	120
	<u>4,084</u>	<u>4,104</u>

#### 4 COSTS RECOVERED FROM HIRERS

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

Recoveries comprised:

	1990/91 \$000	1989/90 \$000
Salaries and related costs	2,908	2,637
General recoveries	551	368
Electricity	148	130
	<u>3,607</u>	<u>3,135</u>

#### 5 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:

	1990/91 \$000	1989/90 \$000
Park and Ride revenue	634	629
Less: Parking station fees	192	178
Bus hire	369	392
	<u>561</u>	<u>570</u>
Surplus	73	59

#### 6 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:

	1990/91			1989/90	
	FOOD \$000	BEVERAGES \$000	OTHER \$000	TOTAL \$000	\$000
Sales	6,233	3,132	471	9,836	10,463
Less: Cost of sales	1,983	823	.....	2,806	2,490
Gross profit	4,250	2,309	471	7,030	7,973
Catering expenses				6,660	7,515
Surplus				<u>370</u>	<u>458</u>

To facilitate comparison of results, Green Room operations for 1989/90 are excluded from the above table. Inclusive of the management fee paid to the catering contractor, the operating cost of the Green Room for 1990/91 was \$119,000 compared with a cost of \$180,000 in the previous year.

#### 7 MISCELLANEOUS INCOME

	1990/91 \$000	1989/90 \$000
Ticket printing	102	74
Equipment sales	5	20
Other	110	88
	<u>217</u>	<u>182</u>

#### 8 AMORTISATION OF DEFERRED INCOME

This income item is equal in amount to the depreciation charged on the Trust's holdings of plant and equipment at 1 July, 1989, and plant and equipment purchases from Government grants in 1989/90 and 1990/91.

The value of the Trust's plant and equipment holdings, which have been acquired from Government grants or by way of donation are reflected in the financial statements as non-current assets and in the capital account as assets acquired free of liability.

The carrying amount in the Assets Acquired Free of Liability account is being amortised over the depreciable lives of the "free" plant and equipment holdings by debiting that account and crediting the income item Amortisation of Deferred Income.

**9 SALARIES AND RELATED EXPENSES**

This item comprised:

	1990/91	1989/90
	\$000	\$000
Salaries, wages and allowances	11,463	10,355
Penalty rates	871	874
Overtime	880	755
Meal money	64	67
	<u>13,278</u>	<u>12,051</u>
Workers compensation insurance	137	549
Payroll tax	819	656
Employers superannuation contributions	692	622
Basic benefit superannuation	200	288
	<u>15,126</u>	<u>14,166</u>

**10 TRUST PROMOTIONS**

The Trust on its own behalf, or in conjunction with other promoters, conducted a total of 77 performances in 1990/91 compared with a total of 75 in the previous year. Financial operations, excluding the Bennelong Education Program, were:

	1990/91	1989/90
	\$000	\$000
Proceeds from ticket sales, grants, interest and other income	1,159	1,319
Operating and administrative costs	1,168	1,250
Surplus (deficiency)	(9)	69

Major activities in 1990/91 included:

- Mostly Mozart
- Basically Bach
- Christmas at the Opera House
- Qantas National Folkloric Festival
- Czech Philharmonic Orchestra
- Love Letters
- New Year's Eve Gala
- Soul Brothers
- Sunday around the House

Cash grants received towards the cost of specific promotions included:

	\$000
Lauda Air	85
Qantas	40
Merrell Dow	20
Logica Pty Ltd	12

Qantas also provided a \$10,000 in-kind grant.

**11 BENNELONG EDUCATION PROGRAM**

The Bennelong Education Program is the Trust's educational and arts access activity which conducts performances for schools and special groups. Financial operations were:

	1990/91	1989/90
	\$000	\$000
Expenditure	200	105
Income	77	44
Deficiency	<u>123</u>	<u>61</u>

**12 DONATIONS AND SPONSORSHIPS**

In addition to the grants referred to in note 10, the following sponsorships in cash, goods or services were made:

Donor	Benefit	Valuation
		\$000
Lexus	Cash	70
Sydney City Council	Outdoor Entertainment	32
Kimberly-Clark	Paper	25
Merrell Dow	Lozenges	10
Kawai	Loan Grand Piano	6
Sharp	Loan Video Projector	7
Maytag	Whitegoods	5
NEC	Car Phones	3
		<u>158</u>

In-kind benefits have been included as income and expensed in the accounts for 1990/91.

**13 AUDIT FEE**

The fee payable to the Auditor-General's Office was \$26,000. The Auditor-General received no other benefit.

**14 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 10 years. The 1990/91 allocation was \$14,421,000 of which \$152,000 was expended on the purchase of assets for the program.

**15 ABNORMAL ITEMS**

These comprised:

- \$24,807 representing interest and adjustments relating to recovery of the workers' compensation and payroll tax over-provision by the catering company up to 30 June, 1989.
- \$24,258 refunded by the Government Insurance Office in respect of the Trust 1988/89 workers' compensation premium.
- \$18,649 representing distribution of funds from the Treasury Managed Fund Insurance Scheme.

**16 TRUSTEES' REMUNERATION**

A sum of \$13,435 was paid to Trustees for the 1990 calendar year in the 1990/91 financial year. Amounts payable for the 1991 calendar year are based on the following rates:

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

**17 CASH**

This item comprised:

	1990/91	1989/90
	\$000	\$000
Cash advances - catering, treasurers, petty cash	59	53
Sydney Opera House management account	145	(46)
	<u>204</u>	<u>7</u>

**18 RECEIVABLES**

This item comprised:

	1990/91	1989/90
	\$000	\$000
Trade debtors, less provision doubtful debts of \$41,000	270	631
Accrued income	165	583
Prepayments	83	102
Advances to hirers	374	150
Other debtors	95	154
Treasury - employee leave entitlements	1,860	1,860
	<u>2,847</u>	<u>3,480</u>

Classified in the balance sheet as:

Current assets	987	1,620
Non-current assets	1,860	1,860

Provision for doubtful debts was \$21,000 in 1989/90.

**19 INVESTMENTS**

This item comprised short term interest bearing deposits with:

	1990/91	1989/90
	\$000	\$000
Treasury Corporation	3,752	1,519
State Bank (Foster Bequest)	91	90
	<u>3,843</u>	<u>1,609</u>

**20 INVENTORIES**

Inventories held at 30 June, 1991, comprised:

	1990/91	1989/90
	\$000	\$000
Main store stock	389	510
Catering stock	126	132
	<u>515</u>	<u>642</u>

Main store stock figure for 1990/91 is arrived at as follows:

	\$000
Opening amount 1 July, 1990	510
Net increase 1990/91	21
	<u>531</u>
Less adjustments to opening balance 1 July, 1989	142
	<u>389</u>

The amount of \$142,000 represents adjustments of stock and valuation discrepancies associated with the implementation of accrual accounting as from 1 July, 1989.

**21 LAND, BUILDING, IMPROVEMENTS, PLANT & EQUIPMENT, COLLECTIONS**

Comprised:

	1990/91	1989/90
	\$000	\$000
Land - valuation	25,000	25,000
Sydney Opera House building - cost	103,000	103,000
Forecourt improvements - cost	34,600	34,600
Computer hardware - cost and valuation	1,035	815
Less depreciation	571	264
	<u>464</u>	<u>551</u>
Motor vehicles - cost	144	116
Less depreciation	29	14
	<u>115</u>	<u>102</u>
Fixed plant - cost and valuation	3,142	2,730
Less depreciation	599	273
	<u>2,543</u>	<u>2,457</u>
Office machines - cost and valuation	153	113
Less depreciation	37	24
	<u>116</u>	<u>89</u>
Plant and equipment - cost and valuation	2,859	3,157
Less depreciation	1,135	603
	<u>1,724</u>	<u>2,554</u>
Collections - library, works of art - cost and valuation	3,105	3,146
<b>TOTAL</b>	<u>170,667</u>	<u>171,499</u>

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.

22 CREDITORS

This item comprised:

	1990/91 \$000	1989/90 \$000
Advance ticket sales	1,105	688
Catering/hirers deposits	186	200
Accrued expenses	1,160	1,082
Trade creditors	143	131
Payroll deductions	287	294
Catering contractor	141	330
Income in advance	27	37
Sundry creditors	134	114
	<u>3,183</u>	<u>2,876</u>

23 PROVISIONS

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

	1990/91 \$000	1989/90 \$000
Annual leave	860	676
Long service leave	1,568	1,227
Sick leave	82	....
	<u>2,510</u>	<u>1,903</u>

Classified in the balance sheet as:

Current liabilities	988	780
Non-current liabilities	1,522	1,123

The Treasury has accepted liability for accrued annual and long service leave of Trust employees as at 30 June, 1989. The value of these entitlements was \$1,860,000 and the Treasury is shown as a "debtor" for this sum in the balance sheet.

Provision has been made in 1990/91 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 \$607,000 appears in the Income and Expenditure Statement as the 1990/91 charge as detailed hereunder:-

	Annual Leave \$000	Sick Leave \$000	Long Service Leave \$000	TOTAL \$000
Trust employees	46	...	297	343
Catering company employees	<u>138</u>	<u>82</u>	<u>44</u>	<u>264</u>
TOTAL	<u>184</u>	<u>82</u>	<u>341</u>	<u>607</u>

24 ASSETS ACQUIRED FREE OF LIABILITY

This item is represented by 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.

At 1 July, 1990

	\$000
Land, buildings, forecourt improvements	162,600
Plant and equipment	6,825
Collection - library and works of art	3,102
Inventories	650
	<u>173,177</u>

During 1990/91

Donation - Work of art	8
Major maintenance asset purchases	152
	<u>173,337</u>
Less disposals and adjustments	174
Less inventory opening balance adjustments 1.7.89	142
	<u>173,021</u>
Less amortisation of deferred income	2,291
	<u>170,730</u>

25 TRUST FUNDS - FOSTER BEQUEST

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

26 ACCUMULATED FUNDS

	\$000
Opening balance 1 July, 1990	353
Surplus 1990/91	1,209
Balance 30 June, 1991	<u>1,562</u>

27 COMMITMENTS FOR GOODS AND SERVICES

Goods and services contracted for at 30 June, 1991, and not otherwise accounted for in the balance sheet have been estimated at \$600,000.

28 OUTSTANDING CAPITAL COMMITMENTS

Capital expenditures contracted for at 30 June, 1991, and not otherwise accounted for in the balance sheet have been estimated at \$88,000.

29 CONTINGENT LIABILITIES

The Treasury has not as yet determined a policy regarding treatment of unfunded superannuation liability and funding of such liability in respect of the Trust. The value of the unfunded superannuation liability is therefore unquantified at this stage as are the likely funding implications.

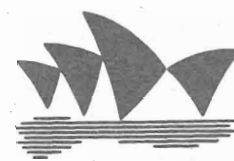
The Trust is not aware of the existence of any other contingent liabilities.

30 MATERIAL ASSISTANCE PROVIDED AT NO COST OR AT NOMINAL COST

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

END OF AUDITED FINANCIAL STATEMENTS

	1990/91 BUDGET \$000	1990/91 ACTUAL \$000	1991/92 BUDGET \$000
<b>REVENUE</b>			
Statutory endowment	12,480	12,480	12,600
Major maintenance grant	14,421	14,269	13,255
Revenue from operating expenses	25,673	23,796	23,953
	<b>52,574</b>	<b>50,545</b>	<b>49,808</b>
<b>EXPENDITURE</b>			
Salaries and related expenses	14,945	15,126	15,550
Other operating expenses	22,148	19,941	19,303
Major maintenance expenditure	14,421	14,269	13,255
	<b>51,514</b>	<b>49,336</b>	<b>48,108</b>
Surplus	<b>1,060</b>	<b>1,209</b>	<b>1,700</b>
Capital expenditure	1,060	478	1,700



**ACCESS**

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

**DISABLED PATRONS**

Special services are provided for disabled patrons, including lifts and parking on site when possible (NSW Roads and Traffic Authority disabled persons parking authority holders only). For information about these, phone (02) 250 7178 or (02) 250 7185 between 9.30 am and 4 pm on weekdays.

**GUIDED TOURS**

Daily, except Christmas Day and Good Friday, there are guided tours of the Sydney Opera House theatres and foyers. The first begins at 9 am, the last at 4 pm and they take about one hour. Backstage tours are conducted only on Sundays. Bookings can be made for private tours and for parties of 12 or more by phoning (02) 250 7250 or writing to the Supervisor, Visitor Services.

**DIARY**

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

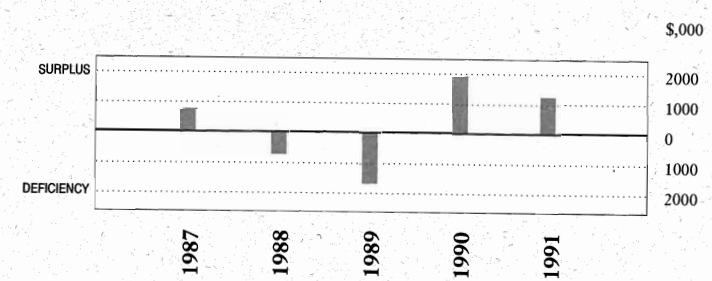
**FREEDOM OF INFORMATION**

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 Administrative Officer, Sydney Opera House,  
GPO Box 4274, Sydney NSW 2001.  
Enquires may be directed to the Administrative Officer by telephone (02) 250 7111 between 10 am and 4 pm, Monday to Friday.

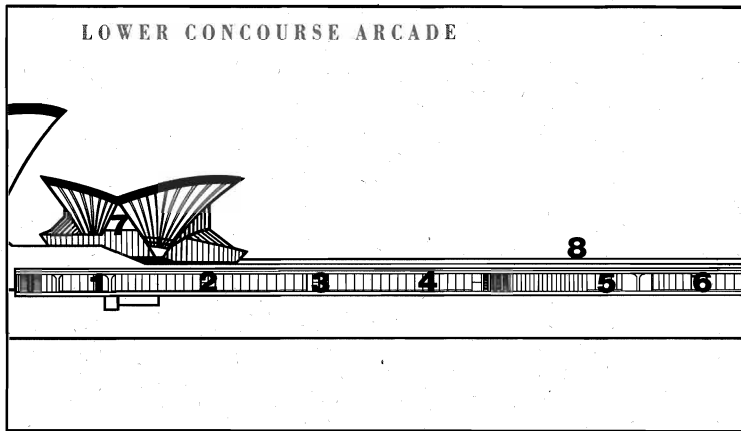
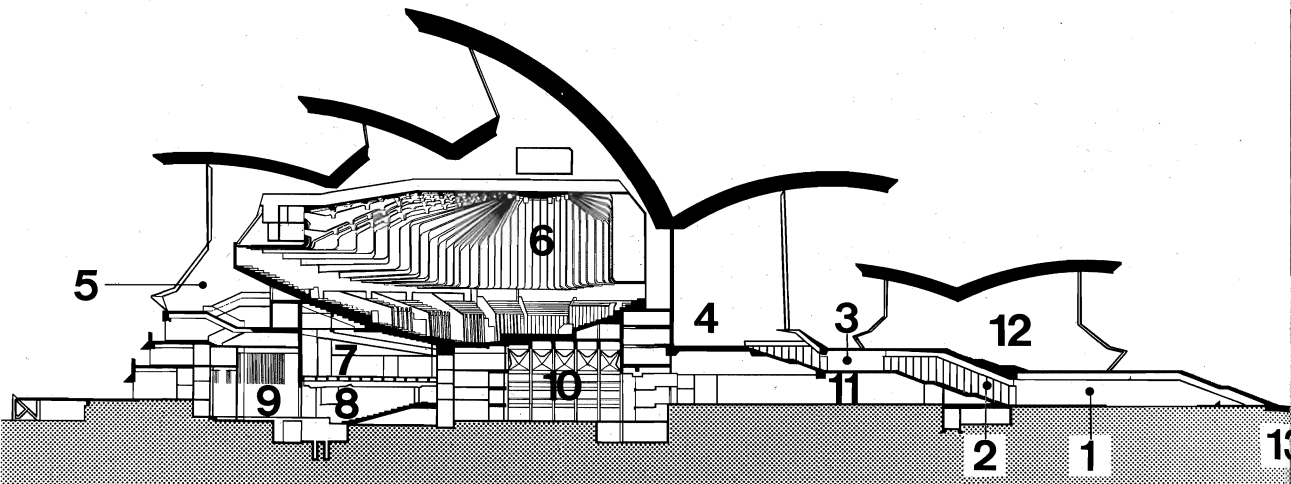
**% OF EARNED INCOME TO TOTAL EXPENDITURE : FIVE YEARS**



**SURPLUS / DEFICIENCY : FIVE YEARS**



CONCERT HALL - AXIAL SECTION

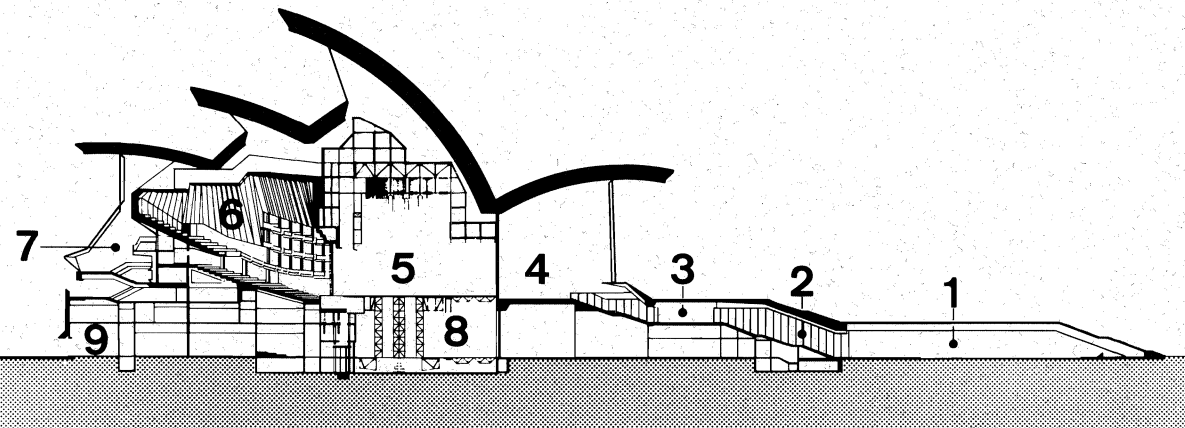


LOWER CONCOURSE ARCADE

- 1 The Shop
- 2 Performing Arts Shop
- 3 Once upon a time
- 4 Information Desk
- 5 Guided Tours
- 6 Forecourt Restaurant
- 7 Bennelong Restaurant
- 8 The Forecourt

- 1 Car Concourse
- 2 Staircase to Box Office Foyer
- 3 Box Office Foyer
- 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

OPERA THEATRE - AXIAL SECTION



- 1 Car Concourse
- 2 Staircase to Box Office Foyer
- 3 Box Office Foyer
- 4 Opera Theatre Southern Foyer
- 5 Opera Theatre Stage
- 6 Opera Theatre
- 7 Opera Theatre Northern Foyer
- 8 Below Stage
- 9 Harbour Restaurant and "Take Out"

CONTACT INFORMATION

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