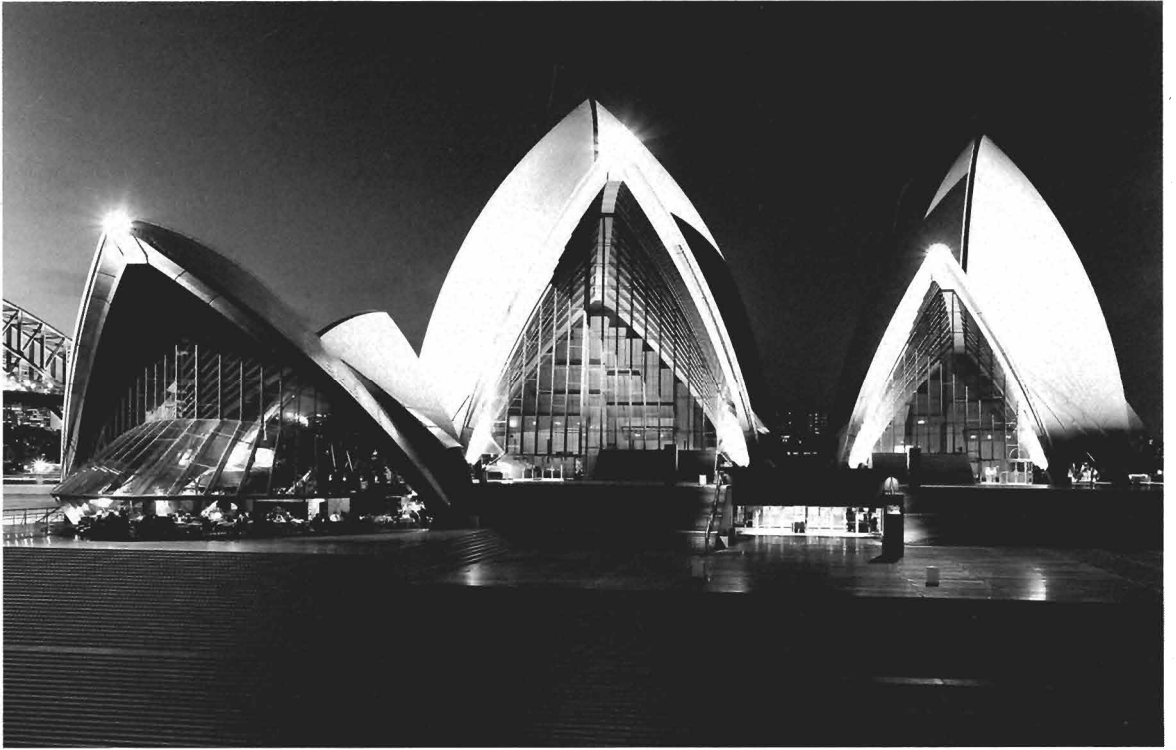


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A N N U A L

R E P O R T

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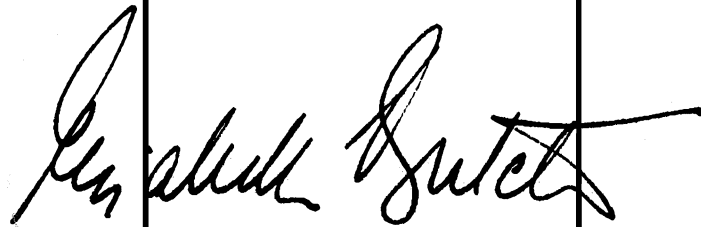


To the Hon. Peter Collins, MP
Minister for the Arts in New South Wales

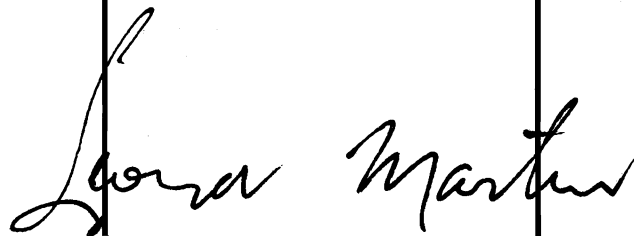
Sir,

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 June 30, 1990.

*On behalf of the
Sydney Opera House Trust,*



Elizabeth Butcher, Chairman



*Lloyd Martin, General Manager
September 1990*

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It gives me great pleasure to table the 1990 report of the Sydney Opera House to Parliament.

In 1989 the Sydney Opera House adopted its first corporate plan, which has provided a sharper focus and more coherent, efficient methods of managing the building to the best advantage of patrons and hirers.

The major maintenance program, which will continue through most of the decade, is progressing well. It is vital to maintain this unique building, the property of all Australians, and the program will ensure appropriate upgrading and modification of the facilities.

As a complement to the Mostly Mozart series, which has earned unprecedented event sponsorship



from Lauda Air, the Sydney Opera House has launched a second mini-festival of popular classical music at accessible times and prices. Basically Bach will, no doubt, attract a wide and devoted audience and will continue to please and educate our young music enthusiasts.

I congratulate the Trustees and staff of the Sydney Opera House on their fine work this year, particularly in light of the fact that these initiatives have been achieved against a backdrop of economic stringency. The Trust and management have met the required productivity savings necessary to help put this State on a sound footing.

I am sure that the Sydney Opera House will continue to provide a first class service to the people of New South Wales.

Peter Collins
Minister for the Arts

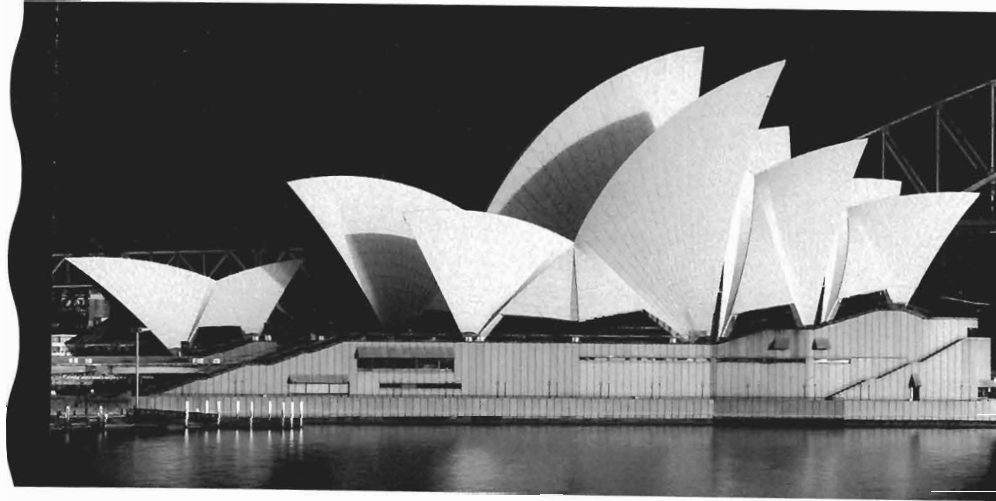


~ AN OPERATING
SURPLUS OF \$1,890,000.

~ A 17 PERCENT
IMPROVEMENT IN REVENUE
FROM RENTALS AND
RECOVERIES.

~ A 13 PERCENT
INCREASE IN ATTENDANCES
FOR OPERA, DANCE, DRAMA,
CHAMBER MUSIC AND LIGHT
ENTERTAINMENT.

~ DEBUT PRESENTATION
BY THE TRUST OF THE
BRANDENBURG ENSEMBLE,
AN AUSTRALIAN GROUP
SPECIALISING IN EARLY
MUSIC.



CHARTER

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

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.

PHILOSOPHY

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

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

MISSION

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

CORPORATE GOALS

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

The Trust's corporate goals are to:

- ~ increase the proportion of earned income to 70 percent of total operating expenditure;
- ~ extend and increase the use of the Sydney Opera House as a cultural centre and as a commercial venue;
- ~ maintain the Sydney Opera House as the number one tourist attraction in Australia;
- ~ preserve and maintain the building 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, left to right, (Page 6)

David Hoare,

Ross Tzannes,

Dominique Collins,

Peter Ritchie,

Elizabeth Butcher,

Alec Shand and

Michael Walsh

(Page 7)

John Pascoe, top and

David Williamson

Trustees of the Sydney Opera House are appointed by the Governor on the nomination of the Minister. This year a number of changes were brought to the Trust under the Cultural Institutions (Miscellaneous Amendments) Act 1989, which provides that all Trusts and Boards will have nine members who will ultimately be appointed for three-year terms commencing on January 1. No more than three consecutive terms may be served.

In December 1989, Carl Harbaum, Jill Hickson, Kim Santow and Evan Williams retired from the Trust. Elizabeth Butcher was reappointed as chairman from January 1 for three years. John Pascoe and Alec Shand also remained on the Trust.

The new Trustees, all appointed from January 1, 1990, are Dominique Collins and Ross Tzannes for three years, David Williamson for two years, David Hoare, Peter Ritchie and Michael Walsh for one year.

MEMBERS OF THE SYDNEY OPERA HOUSE TRUST, AS AT JUNE 30, 1990, 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.

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, Aussat Pty Ltd, OTC Ltd and the CSIRO. He is also a member of the University

of Sydney's Graduate School Foundation 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 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 on the board of the Royal Alexandra Hospital for Children, 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.

PETER RITCHIE Chairman and managing director of McDonald's System of Australia Ltd, he has senior management experience in Australia and overseas. Mr Ritchie is a board member of Wormald International Ltd 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 Pryor, 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, which produces for live theatre and TV, and owns a radio station and a cinema chain.

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 should be read with due consideration for the changes in Trust membership over the past 12 months. It should also be noted that, on the grounds of a possible conflict of interest, David Williamson was excused from meetings until he left the board of the Sydney Theatre Company.

The Trust and the Business Committee met 11 times. Attendance figures were Elizabeth Butcher, 11; Dominique Collins, 5; Carl Harbaum, 6; Jill Hickson, 4; David Hoare, 5; John Pascoe, 7; Peter Ritchie, 3; Kim Santow, 3; Alec Shand, 4; Ross Tzannes, 5; Michael Walsh, 4; Evan Williams, 6; David Williamson, 2.

The Finance and Administration Committee met eight times. Its current membership is John Pascoe (chairman), Elizabeth Butcher, David Hoare, Alec Shand and Ross Tzannes. Carl Harbaum was a member of this committee until his retirement from the Trust.

The Program and Marketing Committee became a management group after December 31, 1989, and was replaced at Trust level by the Development Committee. The Program and Marketing Committee met six times under the chairmanship of Carl Harbaum with Jill Hickson, Kim Santow and Alec Shand. The Development Committee met three times under the chairmanship of Peter Ritchie, with Dominique Collins, Michael Walsh and David Williamson.

The Library Subcommittee met three times under the chairmanship of Russell Doust. Its members are Louise Douglas, Elsa Jacoby, Rishpal Singh and Dennis Wolanski. Gordon Meckiff retired in December 1989, and Mr Doust retired in April 1990. Mr Wolanski has been appointed interim chairman.

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



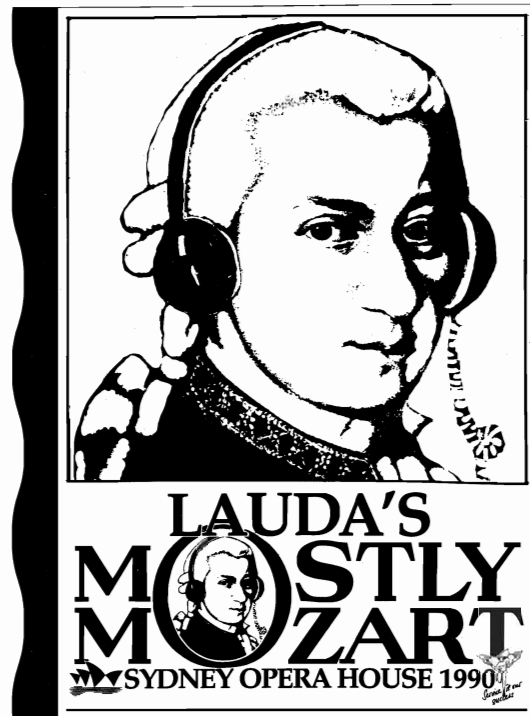
Elizabeth Butcher

The Sydney Opera House has made a remarkable financial comeback in a year of straitened economic times. Tight control over expenditure and the introduction of new policies have contributed to a substantial turnaround from the previous year's deficit.

An operating surplus of \$1,890,00, plus two abnormal items, eliminated the deficit and enabled the Trust to start the new financial year with accumulated funds of \$353,000.

This achievement is a measure of the corporate plan's success in sharpening management approaches and developing the all-important human resources of the Sydney Opera House. Staff commitment to meeting the business goals has produced outstanding results in the box office and theatre management areas, leading the way to increased productivity and realisation of the full economic potential of the building's many marketable assets.

In less tangible areas of achievement, the corporate plan also appears to be providing tighter focus and greater efficiency to management's diverse areas of operation. Training programs and individual courses are increasing staff skills. The major maintenance program, made possible by the generosity of the State Government, is catching up on much needed repairs and



refurbishment as well as upgrading outdated technical equipment.

This year saw a major change in Trust membership. To both past and present Trustees, I offer my grateful thanks: for the time, expertise and energy which have been put in over many years, and the continuing effort which has been so willingly pledged by the new members of the Trust, Dominique Collins, David Hoare, Peter Ritchie, Ross Tzannes, Michael Walsh and David Williamson.

Though the economic climate may not appear promising, we can expect to see presentations at the Sydney Opera House which have retained the proud thread of Australian creativity. In addition to a welcome variety of contemporary and classic international works, it has been encouraging to see the range of Australian contributions to the repertoire over the past year.

Two of the Trust's own presentations, Mostly Mozart and Basically Bach, featured celebrated Australian musicians such as Yvonne Kenny, Jeffrey Black, James Morrison, Kathryn Selby, Elizabeth Campbell, Geoffrey Collins, Jennifer Bates, Michael Atherton, Jane Rutter and the debut of the Brandenburg Ensemble. Looking to the future as well as participating in the present, the Trust also produced a season of performances by the Sydney Youth Orchestra in 1989.

We were pleased to welcome Graeme Murphy back to the Sydney Dance Company after a year's sabbatical with a new work, Soft Bruising. The Australian Ballet's repertoire included the premieres of two short works from a new generation of Australian choreographers: Catalyst by Stephen Baynes and My Name is Edward Kelly by Timothy Gordon. The Sydney Theatre Company combined forces with the dance theatre group One Extra Company in its adventurous production of Justin Fleming's Harold in Italy.

Among the major hirers who concentrate on an international repertoire, the Australian Opera presented Tristan und Isolde in a bold and much acclaimed new



production which was directed by Neil Armfield and designed by Brian Thomson for the Concert Hall. The Sydney Symphony Orchestra, under the direction of chief conductor Stuart Challender, highlighted this century's musical developments with concerts presented under the umbrella title of Mahler, Vienna and the 20th Century.

Musica Viva's diverse selection of overseas guests included the illustrious Consort of Musicke. The Australian Chamber Orchestra, under the dynamic leadership of Richard Tognetti, and the Sydney Philharmonia offered accomplished performances of fine music.

Sponsorship plays an important role in arts presentation, and the Trust is grateful for the support of business in a variety of ways. Our thanks to all private sector sponsors during the year, especially Lauda Air for a three-year sponsorship acknowledged by renaming the 1990 summer music series Lauda's Mostly Mozart, Digital for its ongoing contribution to the box office computer, McKinsey and Company for its input into the report on a projected performing arts museum, and Qantas for its support of the national folkloric festival which now bears its name.

Despite financial and in-kind assistance from non-Government sources, we were sad to lose some activities which the Trust believes are important in building broader and younger audiences. As a direct result of funding cuts this year, much of the Bennelong Education Program had to be dropped, there was a cutback in library services and free outdoor entertainment had to be abandoned altogether. We hope that these services may be restored in the future.

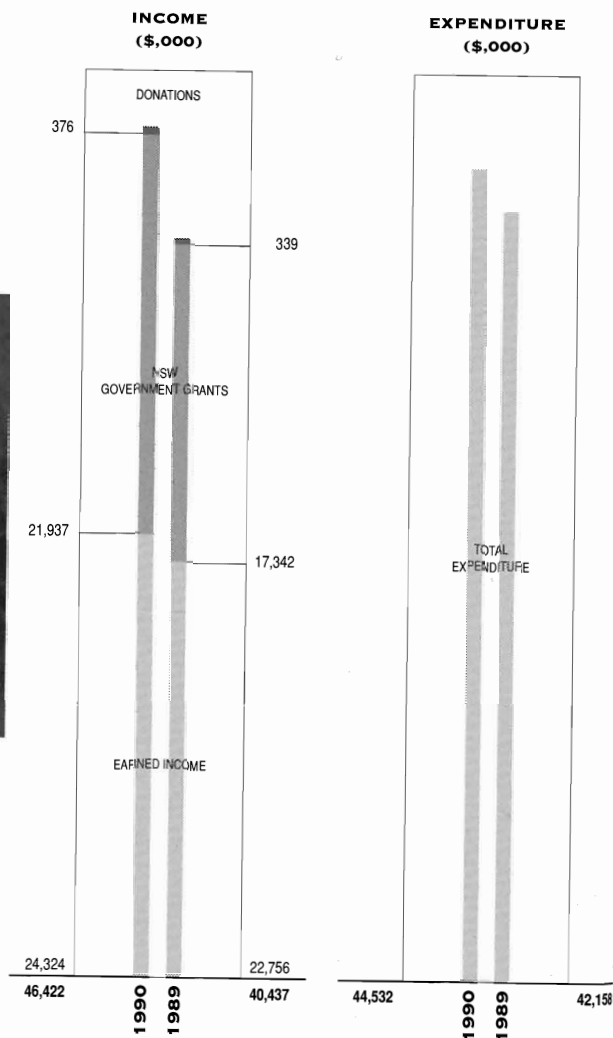
As the Sydney Opera House moves towards the 21st century, one of the Trust's most important tasks is to reaffirm and strengthen its links with the tourism industry. While developing and maintaining local patronage is essential to the survival of the Sydney Opera House as a performing arts centre, the support of visitors for live performances and facilities such as the restaurants and function areas is an immensely important additional source of income for the resident companies, individual entrepreneurs and the Trust.

The Trustees are confident that this and the many other goals set for the future can be achieved with the assistance of the management, staff and performers, whom we thank for their continuing commitment and hard work.

Elizabeth Butcher
Chairman



Lloyd Martin



In its first year of operation under a corporate plan, the Sydney Opera House Trust achieved the commercial goal set for the mid-90s by increasing the proportion of earned income to 70 percent of total operating expenditure.

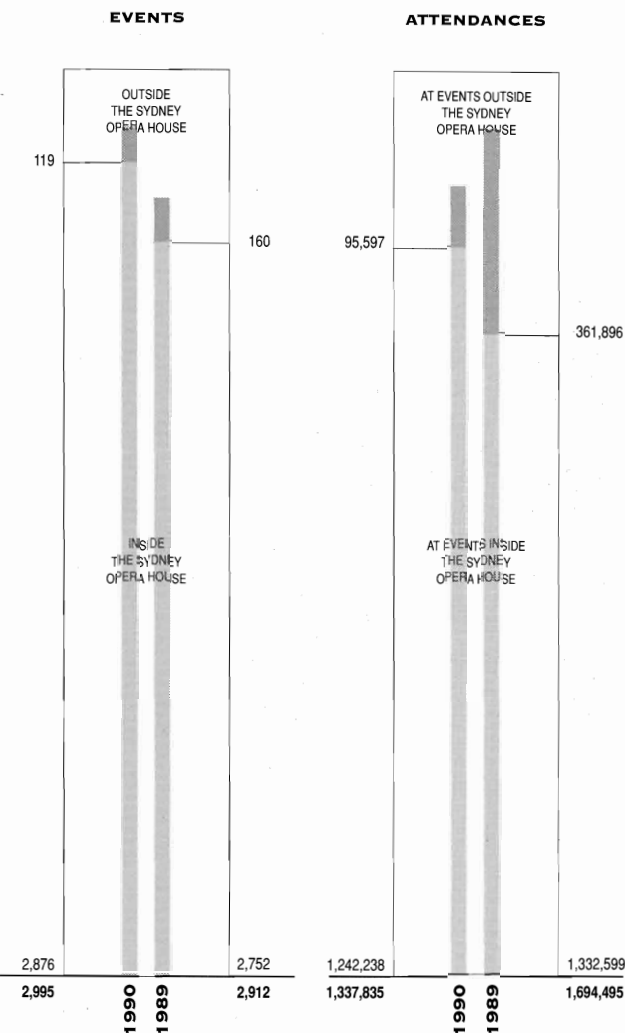
Reversing the previous year's deficit, the Trust finished the year under review with an operating surplus of \$1,890,000. With the addition of two abnormal items, amounting to \$638,000, this eliminated the deficit and resulted in accumulated funds of \$353,000.

This is the first year of full accrual accounting for the Trust, and certain issues have arisen in regard to provisions, which are still in the process of being resolved. But we do consider that this method of accounting presents a more accurate assessment of the financial position of the Sydney Opera House Trust.

The enormously encouraging result was accomplished by efficient management and greater productivity, overcoming the variety of obstacles which challenge most businesses in the 1990s, especially those for which tourism plays an important role in raising revenue.

The containment of costs, exemplified by substantial productivity gains in the box office, has been supplemented by a healthy increase in revenue from rentals and recoveries. This has counteracted disappointing returns from catering in a year when a national pilots strike disrupted tourism and an exceptionally heavy summer rainfall decimated expectations for business in the outdoor restaurant areas.

In broad terms, however, it has been a year of steady achievement. In addition to commercial areas already mentioned, the



corporate plan has progressed well in all respects. These include the development of staff skills and the promotion of the Sydney Opera House as a cultural centre and tourist attraction. The major maintenance program, for which the NSW Government has generously set aside \$103 million to be used over 10 years, is running on target.

Entrepreneurial activities have included the consolidation of the Basically Bach mini-festival of popular classical music to complement the long-established Mostly Mozart series which, in 1990, earned unprecedented event sponsorship from Lauda Air. The Trust is proud to have been a catalyst in the formation of the Brandenburg Ensemble, which was a lynchpin of both events.

Attendance numbers this year for the cross-section of attractions at the Sydney Opera House showed an increase of 13 percent for opera, dance, drama, chamber music and light entertainment. But there was a drop in attendance figures overall. Contributing factors to this were the closure of the Broadwalk Studio and the Exhibition Hall for the major maintenance program, eliminating venues which accounted for 112,908 attendances the previous year. There were fewer functions and conferences, the areas most susceptible to an economic downturn, and the Trust's popular outdoor activities program had to be abandoned as a result of a funding cut.

It has been a pleasure to welcome a large number of new Trustees, and in farewelling those who retired from the Trust this year, I want to thank them for their knowledgeable contribution and commitment to the continuing development of the Sydney Opera House over many years. Carl Harbaum's extended service, in which his attention to financial detail and

concern for multicultural interests never wavered, was especially valued.

The introduction of the senior executive service to management structure led to my reappointment as general manager and the creation of a second deputy general manager. Ian Stephens, who had been acting as deputy general manager responsible for technical and corporate services, was confirmed in the post. Rodney Phillips, formerly general manager of the Lyric Opera of Queensland, was appointed deputy general manager in charge of theatres and commercial operations.

During the year, an audit committee was established to take responsibility in areas such as preparing and updating the internal audit charter, receiving and reviewing audited reports, initiating special projects and resolving any problems in the internal audit section.

After a two-year tendering and environmental assessment process, work is beginning on a car park near the Sydney Opera House. The State Government has selected Enacon Pty Ltd to construct and manage the \$40 million Bennelong Point Parking Station. It will provide 900 public car spaces and 200 for Sydney Opera House employees and performers who currently use the temporary parking area adjacent to Farm Cove. This foreshore strip will be returned to the Royal Botanic Gardens. The new car park is expected to be ready for use in 1993. Meanwhile, the Trust is grateful for the assistance of the Council of the City of South Sydney in operating the Park and Ride service from the Domain Parking Station.

CORPORATE PLAN

The corporate planning process adopted in 1989 is proving to be an outstanding asset for those who manage the Sydney Opera House and those who use it. The clearcut definition of goals, targets and strategies is streamlining management processes.

In its first year of operation the corporate plan has provided stability and impetus for forward planning over the next five years, while retaining its promised flexibility. Feedback has been sought from a wide range of people and organisations involved in the running of the Sydney Opera House: hirers, clients, employees,

including multicultural undertakings, into our mainstream activities.

The Trust's commitment to the Sydney Opera House as a cultural centre has been reaffirmed by raising the level of the goals relating to the utilisation of the venues. While the importance of the building as a tourist attraction is undeniable, its primary purpose as a performance venue directs the thrust of all Trust activities.

The financial policies which support these activities have come under increasingly rigorous scrutiny in line with the NSW Government's expectations for Government trading enterprises to achieve a level of performance based on commercial criteria. In the updated corporate plan we have taken particular care to explain how commercialisation is being implemented without loss of amenity to users of the building. This year's containment of costs and increase in earned income is a good example of the way it can be done, and must be done in the future.

Special attention is being paid to better communication in every aspect of operation. Particular consideration is being given to negotiations with hirers over the introduction of the "bare walls" hiring policy. A new visitor services section has been created to care for the needs of people who use Sydney Opera House services such as guided tours and restaurants, as well as those who are simply looking around. Within the organisation, in-house information and communication systems are being developed to keep employees better informed and encourage their participation in the achievement of corporate goals.



Sonia Todd and John O'May in Harold in Italy

unions, the Ministry and Treasury. Their responses, and Government policy requirements, have contributed to some changes in the corporate plan.

The key to these has been the restatement of emphasis on the Trust's philosophy of service to the performing arts through the best use of its human resources and their development as a cornerstone of an effective, efficient and responsive corporate culture. Our social and cultural responsibilities are illustrated by moves to integrate education and outreach programs,

THEATRE MANAGEMENT

The "bare walls" policy is a major component in the commercialisation of the Sydney Opera House. It involves the separation of costs for the hiring of venues and additional elements such as backstage labour and technical equipment. The policy was introduced for occasional hirers in January 1990, and will be extended to major seasonal hirers in January 1991.

It has been introduced at a time when theatre management branch is doing outstandingly well. It achieved a record income of \$4,104,000 from rentals, which is a 13 percent increase on the previous year and substantially above the targeted increase of 9.2 percent.

The new hiring policy, which involves a comprehensive system of charges, has proved controversial in its application and requires some modifications. Negotiations are continuing over some points of disagreement, which are expected to be resolved in the near future.

~ Theatre Management Objective

To raise rental income by 9.2 percent.

~ Achievement

An increase of 13 percent.

TECHNICAL MANAGEMENT

Technical management also has an important contribution to make to the commercialisation of the Sydney Opera House through the "bare walls" hiring policy. Its task is to isolate all backstage labour and technical charges, set hiring rates for equipment and services in relation to prevailing market levels and ensure their recovery.

The process is being introduced gradually and the short term target to recover 60 percent of the total technical labour cost was nearly achieved within this financial year, returning 58 percent. Recoveries showed an improvement of 22 percent.

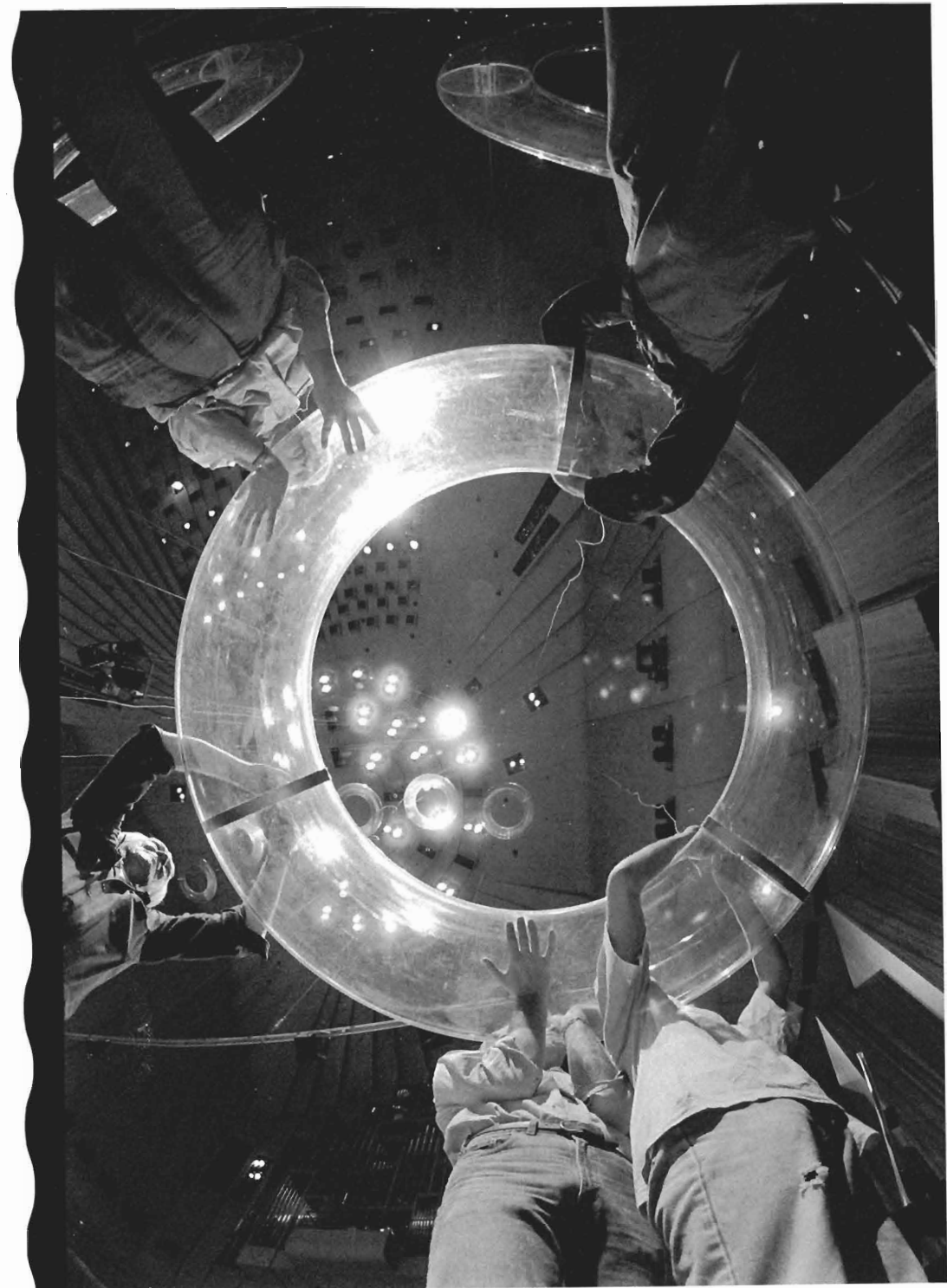
Technical stage services are a key focus in the major maintenance program, and this year a data base of outdated equipment was amassed to pinpoint the most needy areas for updating. Immediate improvements to the performing conditions for hirers included the installation of a temporary floor on the Opera Theatre stage for the Australian Ballet, whose dancers appreciated its springy quality and stayed free of the kind of injuries induced by hard floors during its first season in use.

~ Technical Management Objective 1989/90

To recover 60 percent of the total technical labour cost.

~ Achievement

Recovery of 58 percent of labour costs.



Replacing the acoustic clouds in the Concert Hall

ENTREPRENEURIAL VENTURES

The Sydney Opera House Trust's principal responsibility is to operate the building for a wide variety of hirers, but it also undertakes selected entrepreneurial activities which complement the conventional range of attractions presented by resident companies and other entrepreneurs.

This year the number of performances presented by the Trust has been lower: 75 compared with 124 the previous year. This has mainly been due to the portfolio funding cut which caused the free Sunday programs of outdoor events to be dropped. A sponsor is being sought for these popular programs so they can be reinstated.



A member of the National Dance Company of Korea

High profile presentations by the Trust this year have included concerts by the Israel Philharmonic Orchestra, whose guest soloist Pinchas Zukerman also gave a recital, a season by the Sydney Youth Orchestra, the finals of the Australian Singing Competition, performances by the National Dance Company of Korea, an outdoor movie festival and Australia Day celebrations, both held in conjunction with the Festival of Sydney.

Among the regular Trust attractions were the New Year's Eve Gala, the 16th season of Christmas at the Opera House, the Qantas National Folkloric Festival, the 10th annual season of the Mostly Mozart series which comprised 20 events and the second year of the Basically Bach series. Highlights of those events included performances by Yvonne Kenny, Jeffrey Black, James Morrison, Kathryn Selby and the debut of the Brandenburg Ensemble.

As part of its ethnic affairs policy, the Trust assists with the presentation of national day celebrations outdoors in the Sydney Opera House grounds. Over the past 12 months, these were held by Greeks and Scots, and there was also a wider ranging Ethnic Children's Day.

Programming branch was responsible for hiring out external areas of the building and sites for promotional events, photographic



Location shooting for TV's Mission Impossible

shoots and filming. They included TV location shooting for Mission Impossible, Mr Edmund and documentaries on Australian performers; filming of a hot air balloon ascent to mark 250 years of Moët and Chandon which chose the equivalent number of world landmarks as a backdrop for a record of their celebrations; the launch of Environment Week by Friends of the Earth; the Royal Australian Navy's "call to quarters" ceremony; charity fun runs; the launch of Jon English's latest recording, Paris, and recording of a Japanese TV quiz program.

Overseas guests whose visits to the Sydney Opera House were coordinated by the programming branch included HRH Princess Benedikte of Denmark, President of the United Mexican States, Mr Carlos Salinas de Gortari, President of the Federated States of Micronesia, Mr John Haglegem, and the Patriarch of Alexandria, His Holiness Pope Shenouda III.

Programming Objective 1989/90

To break even, or better, on Trust promotions.

Achievement

A deficit of \$181,000 in 1989 turned around to a surplus of \$7,967 in 1990.



Conductor Richard Gill and Babies Proms participant

EDUCATION ACTIVITIES

A funding cutback of \$150,000 for the year threatened the Trust's education activities. But, under a longer and more specific title, the Bennelong Education Program survived to face an uncertain future.

With its staff reduced from three to one, activities had to be drastically curtailed or cut altogether, as was the case with the arts alliance program, which had been its major educational component.

Yet the smaller number of events attracted a proportionately larger audience. In the past 12 months, 10,321 children and adults attended 42 Bennelong Education Program events, compared with 18,282 spread over 145 events the previous year.

In line with the Trust policy to provide opportunities for young people to participate in the performing arts and extend the general awareness of the artistic activities at the Sydney Opera House, there were special programs presented in collaboration with major hirers such as the Australian Ballet, Sydney Dance

Company, Sydney Theatre Company, Sydney Symphony Orchestra and the Australian Opera.

Babies Proms were again an outstanding success. The 1989 Imagination Celebration included Kennedy Center guest artists, the blues musicians John Cephas and Phil Wiggins. Dance Week activities at the Sydney Opera House included a dance injuries seminar and forums on dance videos and choreography. Audiences with special needs were catered for through the coordination of programs for the visually, aurally or physically impaired.

~ **Education Activities Objective 1989/90**

To ensure the growth of youth access to the performing arts.

~ **Achievement**

Despite fewer programs owing to funding cutback, proportionately larger audiences.

PUBLICITY

The installation of desktop publishing has brought major savings to the publicity branch over its first five months of operation, and promises to be an important catalyst in the plan to commercialise some aspects of this branch's activities.

Savings have already totalled nearly \$27,000 and are on target for a projected annual saving of \$125,000. The main reduction has been the cost of producing the bi-monthly Sydney Opera House diary, an important marketing tool. Two editions of the diary in a simpler two-colour format have been produced since the installation of the computer equipment, with a saving of \$20,875. The biggest saving was in artwork (dropping from \$5,289 to \$138 an issue), and the cost of printing was more than halved.



Anna-Maria Monticelli (left), Bryan Brown and Rachel Ward at the Academy Awards in the Bennelong Restaurant

The success of the branch's day-to-day work of securing editorial coverage of Sydney Opera House events is more difficult to measure in financial terms. Publicity for the 1990 Qantas National Folkloric Festival spanned a wide range of media outlets, from commercial TV to small ethnic newspapers. Excluding the extensive coverage on non-commercial ABC and SBS, the combined newspaper, TV and radio reporting gained by publicity branch for the

1990 Qantas National Folkloric Festival is estimated to be worth more than \$50,000.

The international image of the Sydney Opera House was given a boost this year when a segment of the annual Academy Awards presentation was telecast live from the Bennelong Restaurant. It was the first time the ceremony had been filmed outside Los Angeles, and almost certainly resulted in the largest TV audience for the Sydney Opera House since its opening in 1973. The Academy Awards were shown locally on Channel 9, which was responsible for filming the Australian contribution to this event of worldwide interest.

Publicity branch receives a constant stream of enquiries from journalists, photographers and film crews from North America, Japan, the Pacific and Europe - an indication that international media interest in the building has not waned. Closer to home, the branch's Australian media contacts have given good coverage of Trust events such as Lauda's Mostly Mozart, the Imagination Celebration for young audiences and concerts by the visiting Israel Philharmonic Orchestra.

~ **Publicity Objectives 1989/90**

- To achieve savings and promote commercialisation through installation and use of desktop publishing.
- To produce two souvenir books.

~ **Achievements**

- After five months operation, desktop publishing has resulted in savings and income on target for first annual savings and revenue projection.
- Copy completed, illustrations selected and books in production.

MARKETING

Advertising the Sydney Opera House and its diverse attractions in an extensive and integrated campaign continued during the year under review. Starting as a photographic series in the Sydney Morning Herald's weekend magazine to publicise events and restaurants at the Sydney Opera House, it developed as a weekly banner at the head of that paper's Saturday entertainment advertisements.

Australian cities. A series of Heineken rock concerts was presented on the northern broadwalk. Other marketing activities included the development of customer and client service policies, and arrangements with the State Transit Authority to extend some of its regular bus services into the Sydney Opera House grounds.

Marketing adviser Jeremy Wright also contributed to the founding of the Great

Attractions of Sydney (GAS) group. It is made up of representatives from Sydney's major publicly funded tourist attractions and meets to develop stronger marketing ties aimed at the same groups of people: international, interstate and local visitors.



A Heineken rock concert

Late in the financial year, a full marketing plan for catering was initiated; it is expected to improve the performance of this important commercial aspect of Trust activities. Marketing plays a major role in supporting the two main commercial goals in the corporate plan, involving an increase in the proportion of earned income to costs and an increase in the commercial use of the building.

An entertainment booking service launched by American Express in July 1989, during the Playhouse season of Speed-the-Plow, has now expanded to many theatres in Sydney and other

Marketing Objective 1989/90

To promote awareness of Sydney Opera House events and restaurants.

Achievement

Rise of several percentage points in awareness survey following advertising campaign.

SPONSORSHIP

New and continuing sponsors for Sydney Opera House Trust activities made an important contribution to the year's events and services. In return, their participation yielded high profile publicity for their products and, in some cases, entertainment for their clients at Sydney Opera House events.

Lauda Air's unprecedented event sponsorship for the Trust's long established and popular Mostly Mozart series included naming

Hewlett-Packard supported the Trust's purchase of desktop publishing equipment.

The library was the recipient of two unusual sponsorships: a philanthropic gesture from Dennis Wolanski and a major study of the performing arts museum option by McKinsey and Company, which provided their services free.



Lunchtime concert in the Mostly Mozart series

rights, which gave the series a new title: Lauda's Mostly Mozart. Its companion series, Basically Bach, attracted three co-sponsors: Audi, American Express and Logica.

Qantas maintained its support for the annual folkloric festival which now bears its name. Digital's five-year sponsorship of the box office computer continued, Merrell Dow increased its sponsorship of the Cepacol Coughless Concerts and Kimberly-Clark once again supplied toilet paper throughout the building. Dimension Graphics and

Sponsorship Objective 1989/90

To increase sponsorship income to \$250,000.

Achievement

Sponsorship of \$190,000 received in cash; \$186,000 in kind.

HUMAN RESOURCES

Improvement in job skills and structural efficiency were targeted by staff branch through a variety of courses and a major training initiative negotiated for the December variation to the Sydney Opera House (Staff) Award.

This was the creation of a trainee theatre technicians classification, which involves a job training program over 12 weeks' employment in four disciplines: stage services, sound, lighting and audio-visual. It is designed to provide an opportunity for entry to the live theatre industry, and attracted more than 700 expressions of interest, from which 15 applicants were chosen for the inaugural program.

When the first round of the national wage increase was paid in December for both the Sydney Opera House (Staff) Award and the various public sector awards and agreements, joint consultative committees were formed as a basis for the continuing implementation of structural efficiency in both forums. As a result, working parties have been assigned a number of proposals to develop, with good progress being made.

All staff, including casuals, were offered half-day workforce education seminars conducted by the Trade Union Training Authority, whilst delegates and supervisory staff took three-day workshops. Staff branch's concentration on training and development activities during the year included fortnightly programs for branch heads, senior and middle management. There was also support for numerous external courses and individual internal workshops.

A staff appraisal program was designed and is being refined following a pilot run at the senior management and branch head levels. Rehabilitation and sick leave policies were

designed and implemented during the year, though some follow-up training has yet to be undertaken. It is hoped that both these policies will contribute to the improved welfare of employees and better supervisor/staff communication.

Whilst equal employment opportunity initiatives continue to be integrated into training and policy content, the EEO plan will be reviewed in the light of findings from a survey of all Public Service agencies which was completed this year and is now being analysed.

~ Human Resources Objectives 1989/90

- To raise job skill levels of staff.
- To develop and implement sick leave policy.

~ Achievements

Training and development activities included fortnightly programs for branch heads, senior and middle management, support for numerous external courses and internal workshops, and the creation of a trainee theatre technicians classification with an appropriate training program which was launched by the first group of trainees in June 1990.

A 29 percent reduction of working hours taken in sick leave.

BOX OFFICE

Reorganisation of the box office has resulted in a remarkable productivity gain of 53 percent over the previous year. Operational changes have maximised the opportunities offered by computerisation to reduce staff hours, and major savings were achieved by closing the box office on Sundays, a day which attracts high penalty rates. The box office now only opens on a Sunday if there is a performance, and then only to sell tickets for that particular event.

A rise in booking fees has contributed to the financial success of box office operations for the year, but a key factor has been the 21 percent reduction in staff costs from \$939,406 to \$739,738. There was a 21 percent increase in income from fees, rising from \$602,110 to \$725,687. Although the number of tickets purchased fell by six percent to 490,613, the total value of tickets sold was up by three percent to \$11,551,473.

~ Box Office Objective 1989/90

- To increase productivity by 10 percent.

~ Achievement

A productivity gain of 53 percent.

CATERING

Catering achieved a modest surplus of \$278,000 although revenues did not reach the levels that had been hoped for. The total income of \$11,555,000 was substantially less than the previous year's \$12,258,000.

Restaurant sales generally have declined with the slowing of the economy, which has added to the effects of the pilots strike, downturn in tourist figures, exceptionally heavy summer rains which often made the outdoor dining areas unusable, and competition from an increasing number of restaurants and food outlets in the Circular Quay area.

Rowland Commercial Catering (NSW) Pty Ltd has continued to provide a high standard of food and beverage service, and there has been a considerable improvement in the patronage of the Harbour restaurant, which returned a small surplus this year. Cafe Mozart also had a better year, while the Bennelong and Forecourt maintained previous levels of business. The number of functions was down, but bar sales have shown a remarkable growth.

In the latter part of the financial year, a review of the marketing of the entire catering operation was completed, and a comprehensive marketing plan formulated for implementation in the coming year.

~ Catering Objective 1989/90

- To increase profit by 100 percent over the previous year.

~ Achievement

A disappointing result which was 18 percent below the 1989 surplus.



TOURISM MARKETING

During the year under review, the Trust closed its tourism marketing branch. The continuity of its services was, however, retained through the appointment of Showbiz, which most of the experienced Sydney Opera House tourism marketing staff had joined after the closure.

Showbiz operates a worldwide theatre booking service for major airlines as well as the Sydney Opera House, where the marketing of theatre packages has been severely affected by the downturn in tourist numbers and the changing profile of visitors from the USA, its principle market. Budget travellers increase the visitor figures for the building but don't contribute a great deal to catering or performance revenues.

The number of visitors from Japan decreased initially, but stabilised towards the end of the financial year, with increased support for theatre bookings and a newly introduced a la carte dinner menu in the Bennelong.

A visitor services section was created within the Sydney Opera House management during the year, bringing together a range of activities associated with tourism under the control of the manager, catering and visitor services. A training and accreditation program was implemented for visitor services officers, whose responsibilities include guided tours, hosting functions, the information service and a roving brief.

Guided tours were also affected by factors in the tourism slowdown, and failed to reach its budget target with only one percent improvement on the previous year's income

with \$849,000. A fall in the total of people taking tours - 176,486 general, 2,324 backstage - is rather more encouraging when analysed, as the major drop took place in the first quarter and the last quarter showed a five percent increase on the same period in 1989.

Tourism Objective 1989/90

To increase the profit from guided tours by achieving a 65 percent return on sales.

Achievement

A 60 percent return on sales.

ACCOUNTS

The Trust was required to prepare its annual accounts on an accrual basis for the first time in 1989/90. The conversion from the previous modified accrual basis of accounting to full accrual involved a number of major tasks which were undertaken by accounts branch, including identification and valuation of all assets of the Sydney Opera House.

A new chart of accounts was introduced this year to meet the requirements of the corporate plan, which sets specific performance criteria for branch managers. The previous chart of accounts was inadequate for determining such criteria. Its replacement, implemented from July 1, 1989, enables branch managers to ascertain all costs and revenues in respect of their cost centres. This gives them the means to measure

performance, providing a more reliable basis for their budget decisions.

During the year, Kim Fairleigh resigned from the position of financial controller. He has been succeeded in the job by Paul Zanella.

Accounts Objective 1989/90

To commence full accrual accounting.

Achievement

Accounts for the 1990 year produced on full accrual basis.

COMPUTER DEVELOPMENTS

A review of the Sydney Opera House data processing strategic plan, including an inventory of hardware and software held within the building, was completed by the computing coordinator. The strategic plan was updated and extended to incorporate a wider range of projects.

The technical manager's branch has been testing two accounting software packages, from which one will be chosen to provide detailed information on the cost of providing technical backstage services to the hiring companies. The hardware has been acquired and the data base on which the branch costing system will draw has been established.

Work has commenced on an updated version of the prototype electronic booking information schedule, which theatre management branch has been operating for four years. Contracts have been let for installing new hardware, which will form the basis of the network, and for rewriting the software to incorporate methods of storing and reporting information which were developed in the pilot scheme.

Publicity branch has acquired a desktop publishing system to produce marketing tools such as the bi-monthly diary of events. Partly sponsored by Dimension Graphics and Hewlett-Packard, the system consists of three terminals and has already achieved substantial savings since installation.

Staff branch began the payment of Sydney Opera House salaries through its computerised payroll system in October 1989. Services engineers branch is making increased use of computers and completed its computerisation of the preventive maintenance scheduling this year. In the administration area the installation of a local area network has considerably enhanced the word processing capacity.

ADMINISTRATION

An extensive reorganisation of the secretarial support for senior management has improved the overall service provided in this area, reducing costs and increasing productivity.

Reclassification of staff has given them greater flexibility and mobility through multi-skilling as well as making better use of available technology.

Administration Objective 1989/90

To provide more comprehensive administrative, secretarial and stenographic support for senior management.

Achievement

The improvement of the overall support service, while cutting staff members and associated salary costs, has led to greater productivity.



Excavation of floor area

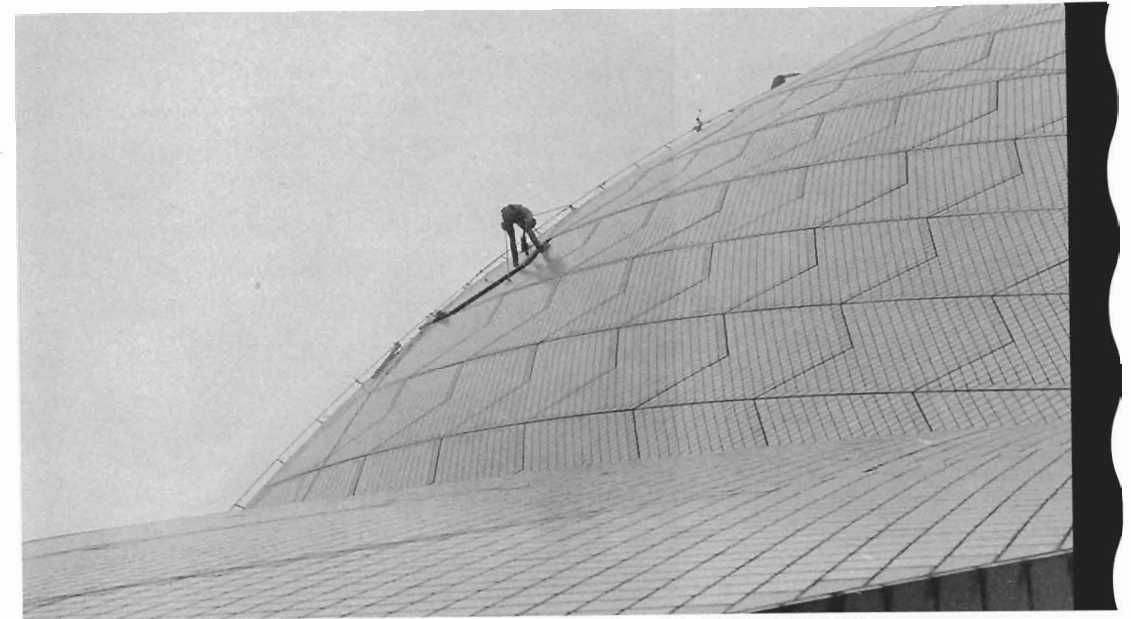
MAJOR MAINTENANCE

The 10-year major maintenance program is on target as it concludes its second year. The work involves 650 projects in four sub-programs relating to the structural fabric of the building, the architectural fabric, the services within the building and the technical stage services. More than 300 of these projects are under way, their progress ranging from feasibility studies to completion.

As project manager, the Public Works Department has set up offices on site to coordinate the work, selecting private consultants and contractors through the open tendering process for their expertise in specific areas. Organisation of work schedules is complicated by the need to create the least possible disruption to the normal events and services offered by the Sydney Opera House. Most indoor maintenance is carried out at night after performances have finished.

Contracts have been let for the \$4.5 million refurbishment of seating in venues throughout the house, the major maintenance area which will most affect the comfort of patrons. The furniture in the Cafe Mozart has been upgraded. Other projects under way include the updating of audio consoles and the refurbishment of acoustic doors and lifts.

Over the past 12 months, the biggest project behind the scenes has been the excavation of the area under the floor previously occupied by the library and exhibition hall, with the work taking place between midnight and dawn. The excavated space will provide an alternative to construction huts for the PWD during the major maintenance program before being used for ongoing maintenance projects.



Maintenance for the tile roof

GENERAL MAINTENANCE

The computerisation of the preventive maintenance scheduling, formerly a manual system, was completed this year by services engineers branch. In line with the corporate plan goals, a maintenance policy was developed and a data base established, listing all plant items maintained by the branch in their appropriate categories.

Transfer of the building's floor plans and major longitudinal sections to the computer aided drafting system (CAD) continued, bringing the project up to 95 percent completion. These CAD files will form the basis of all future documentation in this area and play an important part in the 10-year major maintenance project.

In conjunction with the CAD files, information on the content and location of all the existing services engineers documentation is being computerised to develop a technical library date base. Another is under way for all

the architectural and engineering documentation: about 2,500 of an estimated 30,000 drawings have been entered. The ultimate goal is to bring all this information together as a facilities management system which will be accessible throughout the building on the proposed internal computer network.

~ Maintenance Objectives 1989/90

- To develop and implement ongoing policy on maintenance and replacement of plant, equipment and fittings.
- To establish data base for systematic building inspection and maintenance plan.

~ Achievements

- Maintenance policy developed and adopted.
- Data base commenced.

SAFETY AND SECURITY

During the year an occupational health and safety policy was developed and implemented by the Trust. A safety coordinator was appointed and the house services branch conducted a variety of associated training programs, including emergency procedures, asbestos controls, AIDS awareness and anti-smoking programs.

The focus on safety in the workplace has met with a strong response from staff, whose cooperation in carefully structured efforts to improve safety on site has led to an overall decrease in accidents of 37 percent, from 266 to 167. The reduction in lost time injuries was 31 percent, a total of 23 in comparison to the previous year's 34.

Security systems have been upgraded in the strengthening of security procedures. A training program developed within house services branch, and given accreditation by the NSW Police Department, helped improve branch members' knowledge and skill in security control and customer services.

New communications equipment has been commissioned to streamline emergency communications. Meanwhile, security and fire services conducted a number of simulated evacuations of different areas of the site to test existing systems and procedures for emergency evacuations.

An asbestos education program for all staff members tackled the subject on two levels: a comprehensive outline for the general workforce and in-depth sessions for those involved in maintenance projects and their supervisors. With the removal of asbestos from the smoke exhaust ducts of the Opera Theatre and the Drama Theatre, most asbestos has now been taken from the building. Unfortunately an asbestos scare amongst performers during this

process caused the cancellation of all performances in the Sydney Opera House on the evening of March 17. Small pockets of asbestos bearing material which remain are being noted on a register. Minor asbestos removal work will continue, as required, with the emphasis on ensuring that the material is stabilised and not fragmenting.

The activities of the first aid centre are being reviewed in line with the increased emphasis on specialised occupational health and safety training.

~ Safety Objective 1989/90

To reduce lost time injuries by 33.3 percent.

~ Achievement

A 31 percent reduction in lost time injuries.

RECYCLING

A voluntary committee made up of Sydney Opera House employees, Action on Recycling, has initiated a comprehensive program for recycling waste paper this year. Stage machinery staff designed a circular frame to hold collection bags supplied by the NSW Government paper waste contractors and these have been placed in 18 locations.

Staff have responded enthusiastically to the scheme, separating the different qualities of paper as requested. Committee members monitor the locations and take the bags to the stage door pickup point.

As the project saves cleaners work, the committee has recommended to senior management that supervision and collection of discarded paper be incorporated into the next cleaning contract tender. They have obtained

three quotes for a cardboard compactor which, they believe, would indirectly pay for itself.

Their longterm aims include minimising the use of toxic cleaning agents, elimination of ozone-destructive substances, reducing the production of toxic wastes and introducing recycled paper products throughout the Sydney Opera House. Box office has been using recycled paper for its theatre tickets since March.



Googie Withers and John McCallum in *The Cocktail Hour*

LIBRARY AND ARCHIVES

The future of the Dennis Wolanski Library and Archives of the Performing Arts came under close scrutiny this year. The possibility of using the collection as the basis for establishing a performing arts museum was explored in a report by the management consultants McKinsey and Company, and Peter Sumner. Further discussions are planned.

Meanwhile, portfolio savings of \$150,000 have been introduced, covering a three-year period. This led to an extensive review of the library's operations by the Trust's librarian, who produced the draft of a new library management plan and collection development policy. Their completion and implementation is dependent on decisions over the performing arts museum.

Sponsorship of \$25,000 from the library's founding donor and continuing supporter, Dennis Wolanski, enabled the Trust to keep the library's doors open to the general public and to maintain library services during the review period. Mr Wolanski has also agreed to act as interim chairman of the Library Subcommittee following the retirement of Russell Doust in April. The Trust would like to acknowledge Mr Doust's contribution as a member of the committee, and as chairman, over the past decade.

Operating this year from the Broadwalk Studio, a temporary location during the major maintenance project, the library handled more than 3,000 enquiries from the Sydney Opera House management and staff, the entertainment industry and the general public.

On a reduced budget, the acquisition of print material was largely confined to in-house needs. Gifts included scrapbooks on Marie Collier, dance in Australia from 1929 to the mid-1980s and on Stanley McKay's Pantomime

Company around the time of World War I, and Tom Lingwood's costume designs for the opening production at the Sydney Opera House, War and Peace.

The library's team of 35 volunteers again made a valuable contribution - 6,385 hours - in helping to process the substantial backlog of press clippings and programs going back to 1843.

Library Objectives 1989/90

To review library policy and functions by developing new collection development policy, strategic management plan and management information system.

To implement stage 3 of the library automation system.

Achievements

Museum feasibility study completed; draft library management plan and collection development policy submitted to Trust - completion dependent on decisions over performing arts museum; management information system in design stage.

Acquisitions and serials modules making up stage 3 automation were implemented.

Donors to the library this year were the Australia Council, Australian Bicentennial Authority, Australian Music Centre, Australian Opera, Mr N. Bell, Mrs E. Blair, Miss W. Blaxland, Mrs G. Bloch, Miss D. Bourke, Mrs S. Caplan, Mrs T. Caplice, Mrs F. Connelly, Mr F. Curtain, Mrs L. Goldston, Mr M. Donithorne-Sims, Mr C. Gore, Mrs D. Gotz, Mr G. Humphrey, Ms L. Lancaster, Mrs D. Linder, Miss L. Lovett, Mrs J. Lupton, Mrs E. Merewether, Miss S. Mourot, National Institute of Dramatic Art, Sydney Conservatorium of Music, Mrs M. Paine, Pippi Storm Theatre Company, Mrs E. Pomeroy, Mrs B. Roberts, Ms A. Rogers, Mr M. St. Leon, Mrs J. Sample, Mrs B. Sharp, Mr L. Shave, Mr M. Smith, Mr F. Squire, Strathfield Public Library, Mr T. Tim, Victorian Arts Centre, Mrs I. Watkins, Mr W. Williamson



Tristan and Isolde, for which the Concert Hall stage was covered with ankle-deep water

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

SUCH AS THE SYDNEY YOUTH

ORCHESTRA ASSOCIATION AND

PARTNERS IN THE CONFEDERATION

OF AUSTRALIAN ARTS CENTRES.

THE FOLLOWING LIST GIVES AN

INDICATION OF THE RANGE

OF EVENTS AND ARTISTS

DURING THE YEAR.

IT IS FOLLOWED BY A

STATISTICAL CHART OF

EVENTS AND ATTENDANCES.

SYDNEY OPERA HOUSE TRUST

Australia Day 1990 commemorative events

Bennelong Education Program

Christmas At The Opera House

Free Outdoor Entertainment

Israel Philharmonic Orchestra, conducted by
Zubin Mehta

Korean National Dance Company

New Year's Eve Gala

On The Broadwalk

Outdoor Movie Season, with Eureka Stockade,
Grandad Rudd, Tall Timbers

Peter Combe in Chopsticks

Pinchas Zukerman, in recital with Marc Neikrug

Qantas National Folkloric Festival 1990

Speed-The-Plow

Sydney Youth Orchestra

The Australian Singing Competition

Basically Bach, a series of six concerts whose
highlights included performances by Yvonne
Kenny, Jeffrey Black and the Brandenburg
Ensemble. Pre-show foyer entertainment was
provided by the United Music Teachers of NSW.

Lauda's Mostly Mozart, a program of 20 events
which ranged from the annual Buskers'
Competition to the debut of the Brandenburg
Ensemble, jazz with James Morrison to an open-
air relay of the Australian Opera's opening night
performance of *Così fan tutte*. Other featured
ensembles and performers included Kathryn
Selby, the Cove Chamber Orchestra, Boccherini
Quartet, Early Dance Consort, Song Company,
Australian Chamber Orchestra, Sydney Opera
House Orchestra, Seymour Group, Sydney
Mandolins, Windbags Quintet, Amadeus Wind
Players, Elizabeth Campbell, Carl Pini, Michael
Atherton, Geoffrey Collins, Jennifer Bates, Jane
Hazelwood and Jane Rutter.



Musician Michael Atherton with young audience member at a Mostly Mozart concert

**AUSTRALIAN
BROADCASTING
CORPORATION**

SYDNEY SYMPHONY ORCHESTRA

Conductors

Erich Bergel
Brian Buggy
Semyon Bychkov
Stuart Challender
Janos Furst
Vernon Handley
Christopher Hogwood

John Hopkins

Hiroyuki Iwaki

Jansug Kakhidze

Jorge Mester

Richard Mills

Evelino Pido

Jerzy Semkov

Bryden Thompson

Guest Artists

Helen Adams

Dmitri Alexeev

Olaf Baer

David Bollard

Michele Campanella

Ian Cleworth

Penny Cook

Peter Donohoe

Nikolai Evrov

Ofra Harnoy

Robert Johnson

Moura Lympany

Daniel Mendelow

Jard van Nes

Igor Oistrakh

Valery Oistrakh

Dene Olding

David Pereira

Mark Peskanov

Jane Peters

Elizabeth Powell

Eugene Sarbu

Raphael Wallfisch

**AUSTRALIAN CHAMBER
ORCHESTRA**

Conductors

Erich Binder

Stephen Bishop-Kovacevich

Frans Bruggen

Richard Hickox

Nicholas Kraemer

Anders Ohrwall

Stanley Ritchie

Nils-Erik Sparf

Guest Artists

Stephen Bennett

Erich Binder

Stephen Bishop-Kovacevich

Elizabeth Campbell

Geoffrey Collins

Thomas Demenga

Thomas Edmonds

Alice Giles

Dimity Hall

Christina Hogman

Geoffrey Lancaster

Hector McDonald

David Nuttall

Marilyn Richardson

Stanley Ritchie

Gordon Skinner

Nils-Erik Sparf

Richard Tognetti

John Williams

Drottningholm Baroque
Ensemble

Stockholm Bach Choir

SYDNEY PHILHARMONIA

Conductors

John Grundy

Evelino Pido

Guest Artists

Jennifer Bates

Stephen Bennett

Christopher Bogg

Geoffrey Chard

Bernadette Cullen

Grant Dickson

Thomas Edmonds

Anne Fisch

Lisa Gasteen

Richard Greager

David Hamilton

Michael Hissey

Michael Lewis

Deborah Riedel

Gillian Sullivan

Narelle Tapping

Australian Opera and Ballet
Orchestra

Seymour Group



Jansug Kakhidze



Christopher Hogwood conducts the Australian Chamber Orchestra

MUSICA VIVA

Carmina Quartet
 Choir Of Kings College,
 Cambridge
 Consort of Musicke
 Franz Liszt Chamber Orchestra
 Hagen Quartet
 Kalichstein/Laredo/Robinson
 Trio
 Melos Quartet
 Musica Antiqua Cologne
 Reger Trio
 Steve Reich and Musicians
 Toronto Symphony, conducted
 by Gunther Herbig with soloist
 Jon Kimura Parker
 Vienna Chamber Ensemble

**THE AUSTRALIAN
 OPERA**

Aida
 The Barber of Seville
 Cavalleria Rusticana
 Così fan tutte
 Death in Venice
 The Girl of the Golden West
 The Gondoliers
 Lucia di Lammermoor
 Lucrezia Borgia
 Madama Butterfly
 The Masked Ball
 I Pagliacci
 The Pearl Fishers
 La Traviata
 Tristan und Isolde

Il Trovatore
 Die Walkure
 Werther

THE AUSTRALIAN

BALLET

Catalyst
 Le Concours (The
 Competition)
 Graduation Ball
 My Name Is Edward Kelly
 Onegin
 Spartacus

**SYDNEY DANCE
 COMPANY**

Soft Bruising
 Some Rooms

**SYDNEY THEATRE
 COMPANY**

Harold In Italy
 Lettice And Lovage
 A Midsummer Night's Dream
 Once In A Lifetime
 Romeo and Juliet
 The Secret Rapture

GARY PENNY

The Cocktail Hour
 The Fax Of Life
 The Importance Of Being
 Earnest
 Speed-The-Plow

**PETER AND ELLEN
 WILLIAMS**

Hay Fever
 Private Lives



Robert Gard as Aschenbach in Death in Venice



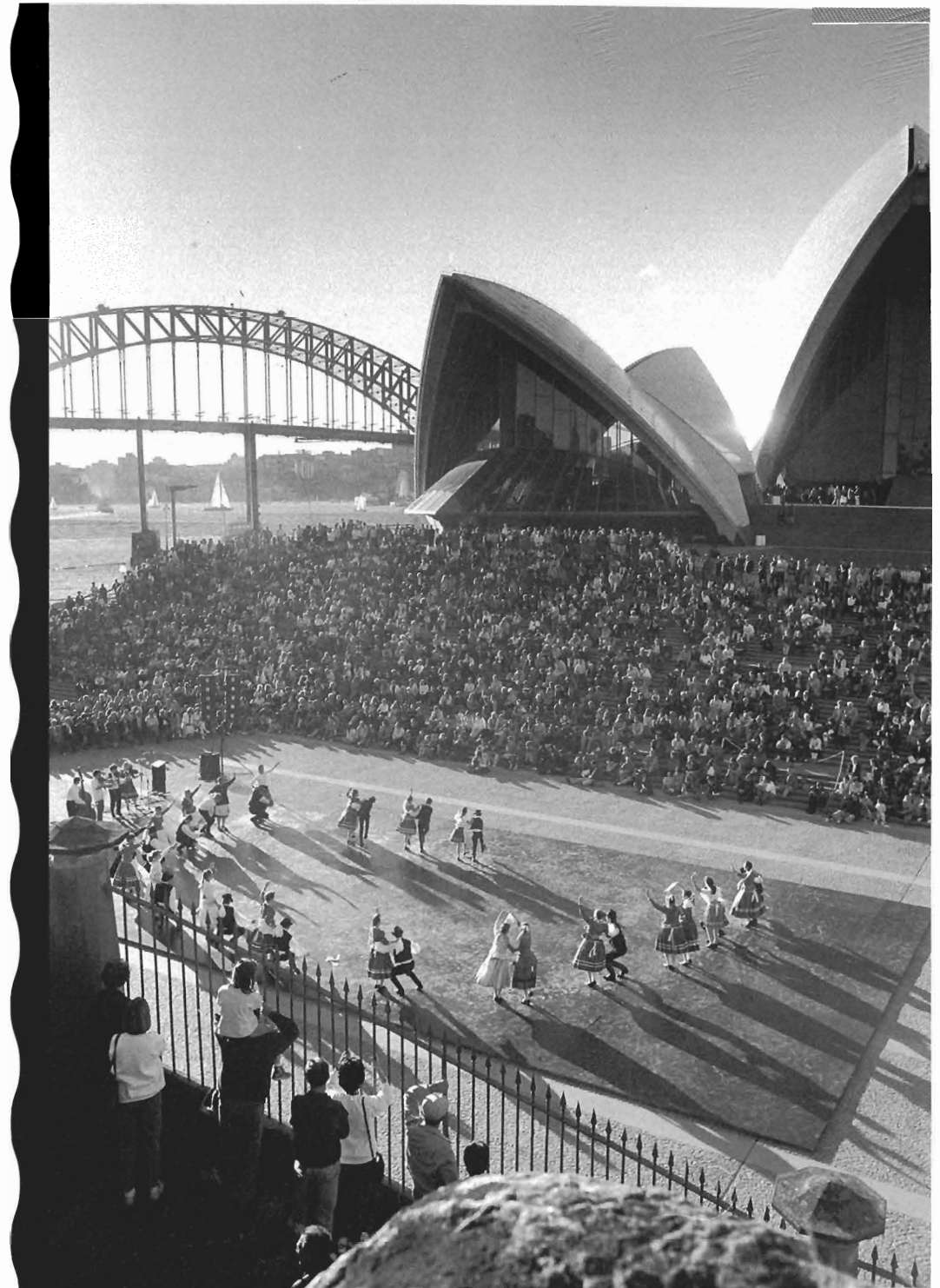
Soft Bruising



Catalyst

SPECIAL EVENTS

- Antiques Fair
Asha Bhosle, Indian music
City of Sydney Eisteddfod
Billy Connolly
Croatian Folkloric Festival
Val Doonican
Ethnic Children's Day
Festival of Male Choirs
Heineken rock concerts with Richard Clapton,
Kate Ceberano, The Angels
Highlights of Opera
Laser/Jazz Concert, starring James Morrison
Metropolitan Opera Auditions
National day celebrations for Greeks and Scots
Navy on Parade, the Royal Australian Navy
NSW Public Schools Concert Committee
Presentations
Royal Australian Air Force Concert Bands
Peter Schreier, in recital
Harry Secombe
Second Viennese School Photodocumentary
Shona Gallery of Zimbabwe
Victor Spinetti
Stamp and coin fairs
Stars of the Australian Opera, a concert to
support the AIDS Trust of Australia
Theatresports, 1989 grand final
University of California, Davis Symphony
Orchestra and Chorus in a program of Berlioz
for the French Bicentennial



Qantas National Folkloric Festival 1990

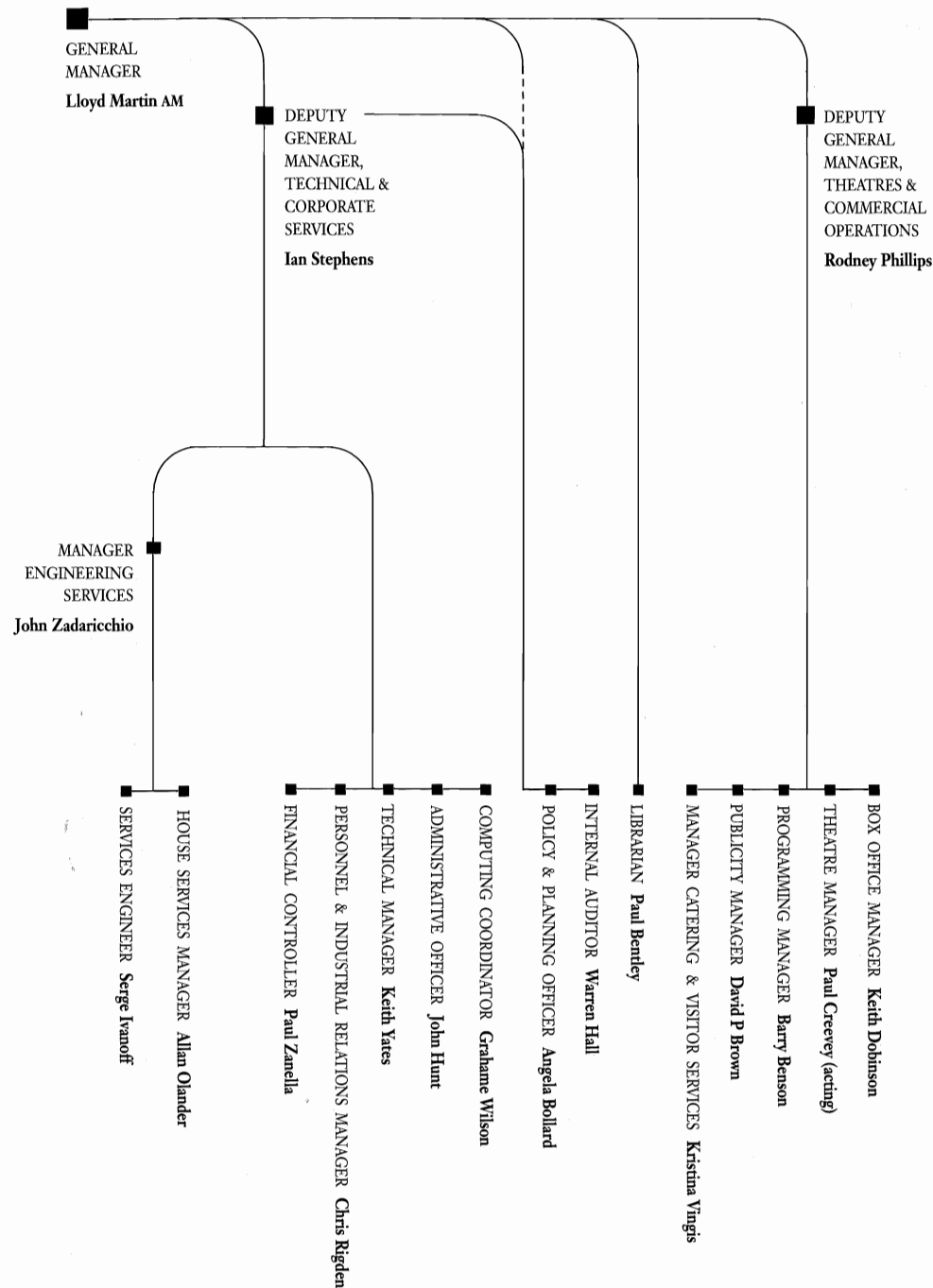
EVENTS AND ATTENDANCES 1989-1990

ITEM	CONCERT HALL			C.H FOYER			OPERA THEATRE			O.T FOYER		DRAMA THEATRE		
	Perfs	Att'dce	%	Perfs	Att'dce		Perfs	Att'dce	%	Perfs	Att'dce	Perfs	Att'dce	%
ARTS ALLIANCE														
Meetings														
AUSTRALIA DAY CEREMONY														
AUSTRALIAN SINGING COMPETION							1	383	43%					
BASICALLY BACH														
Concerts	5	6291	51%											
Pre Concert Talks				1	300									
Recitals	2	1891	47%	4	850									
BENNELONG PROGRAM				9	2694		4	4660	80%			2	951	87%
Film Screenings														
Lectures														
Meetings														
Workshops				8	164							1	100	NA
CHRISTMAS AT THE OPERA HOUSE														
Dress Rehearsals	1	850	NA											
Performances	12	20985	82%											
PETER COMBE	2	3983	88%											
CONFERENCES														
EXHIBITIONS														
(B.O.M.I.)														
FILM SCREENINGS														
FILMING				1										
FOYER ENTERTAINMENT				5	2450									
INTERVIEWS														
ISRAEL PHILHARMONIC	2	4806	89%											
KOREAN NATIONAL DANCE COMPANY	1	2134	99%											
LECTURES									2	59				
MEETINGS				2	30				4	229		1	40	NA
MOSTLY MOZART														
Busking Competition														
Concerts	5	7761	58%											
Lectures														
A Little Night Jazz				1	364									
Lunchtime recitals				5	819									
Twilight Recitals				5	1353									
NEW YEARS EVE GALA	1	2700	99%											
ON THE BROADWALK	8	2915	49%	1	500		2	619	35%			2	750	69%
QANTAS FOLKLORIC														
Concerts	3	5993	97%											
Dress Rehearsals	4	186	NA											
Interval Entertainment				3	1400									
Opening Ceremony				3	1300									
Pre-Show Entertainment														
RECEPTIONS				12	2287				14	2946				
RECITALS				2	1000				1	150				
SEMINARS														
STAFF TRAINING				1	12									
SUNDAY ENTERTAINMENT														
SYDNEY YOUTH ORCHESTRA	3	2774	38%											
U.S. MARINE BAND														
PINCHAS ZUKERMAN	1	1690	63%											
TOTAL	50	64959	69%	63	15523		7	5662	67%	21	3384	6	1841	78%

ITEM	PLAYHOUSE			EX. HALL FOYER		RECEPTION HALL			TOTALS			OUTDOOR ACTIVITIES	
	Perfs	Att'dce	%	Perfs	Att'dce	Events	Att'dce	%	% of Capacity	Perfs	Att'dce		
ARTS ALLIANCE													
AUSTRALIA DAY CEREMONY						1	60	NA	NA	1	60		
AUSTRALIAN SINGING COMPETION									43%	1	383		1/ 18,000
BASICALLY BACH													
									51%	5	6291		
									NA	1	300		
									47%	6	2741		
BENNELONG PROGRAM						15	1456	46%	71%	30	9761		
						3	323	NA	NA	3	323		
						3	226	NA	NA	3	226		
						1	100	NA	NA	1	100		
						10	267	NA	NA	19	531		
CHRISTMAS AT THE OPERA HOUSE													
									NA	1	850		
									82%	12	20985		
PETER COMBE									88%	2	3983		
CONFERENCES						2	240	NA	NA	2	240		
EXHIBITIONS													
						1	250		NA	1	250		
FILM SCREENINGS						2	175	NA	NA	2	175		4/ 3788
FILMING									NA	1			
FOYER ENTERTAINMENT									NA	5	2450		
INTERVIEWS						1	20	NA	NA	1	20		
ISRAEL PHILHARMONIC									89%	2	4806		
KOREAN NATIONAL DANCE COMPANY									99%	1	2134		
LECTURES						1	100	NA	NA	3	159		
MEETINGS						5	205	NA	NA	12	504		
MOSTLY MOZART													
													1/ 1000
									58%	5	7761		
						1	43	22%	22%	1	43		
									NA	1	364		
									NA	5	819		
									NA	5	1353		
NEW YEARS EVE GALA									99%	1	2700		
ON THE BROADWALK									48%	13	4784		
QANTAS FOLKLORIC													
									97%	3	5993		
									NA	4	186		
									NA	3	1400		1/ 10,500
RECEPTIONS						23	1373	NA	NA	3	1300		
RECITALS						1	209	95%	95%	4	1359		
SEMINARS						1	20	NA	NA	1	20		
STAFF TRAINING	2	13	NA			35	945	NA	NA	38	970		
SUNDAY ENTERTAINMENT													4/ 20,000
SYDNEY YOUTH ORCHESTRA									38%	3	2774		
U.S. MARINE BAND													1/ 1000
PINCHAS ZUKERMAN									63%	1	1690		
TOTAL	2	13	NA			105	5762	48%	69%	255	97394		12/ 54288

SENIOR MANAGEMENT STRUCTURE AS AT JUNE 30, 1990

THE SYDNEY OPERA HOUSE TRUST



STAFF OF THE SYDNEY OPERA HOUSE AS AT JUNE 30, 1990

	STAFF 1990	LEVELS 1989		STAFF 1990	LEVELS 1989
ADMINISTRATION	4	7	ACCOUNTS	8	9
Carolyn Abraham, Executive Assistant			Adolfo Del Rio, Clerk		
Julie Grice, Clerk/Word Processor Operator			Terry Hardy, Settlements Clerk		
Joyce Swindell, Secretary			Neville Harris, Assistant Accountant		
Jim Ross, Driver/Attendant			Anthony Kimber, Promotions Clerk		
PURCHASING	1	1	Jacqueline Lelah, Machine Operator		
Lilian Murr, Purchasing Officer			Sue Oros, Typist		
STORES	3	3	Beverly Sundin, Payments Clerk		
Brian Gartrell, Stores Assistant			John Tindall, Tour Packages Clerk		
John Perry, Stores Assistant			CASHIERS-BOX OFFICER	3	3
Patrick Sentance, Senior Stores Officer			Marie Brazher, Clerk		
SWITCHBOARD	1	1	Gregory Franklin, Clerk		
Peggy Seymour, Switchboard Supervisor			Daniel Vucetich, Clerk		
STAFF BRANCH	15	15	INTERNAL AUDIT	2	2
Sandra Brown, Salaries Clerk			Layla Bawadi, Internal Audit Clerk		
Jenny Curtis, Officer in Charge, Salaries			Kim Turner, Internal Audit Clerk		
Stephanie Francis, Leave Clerk			THEATRE MANAGEMENT	6	4
Carolyn Hancock, Personnel/Projects Officer			Jan Beky, Booking Schedule Officer		
David Jenkins, Salaries Clerk			Eva Byron, Bookings Administrator		
Norma King, Industrial Clerk/Stenographer			Walter Cummins, Assistant Theatre Manager		
Friedel Lang, Typist			David Hensler, Assistant Theatre Manager		
Rosanna Mowle, Rosters & Allowances Officer			Sandra McIntosh, Assistant Staff Supervisor		
Jennilyn Noack, EEO/Staff Development Officer			Ann Wilkins, Assistant Theatre Manager		
Helga Richmond, Staff Clerk			PROGRAMMING	1	2
Louisa Santarossa, Rosters & Allowances Officer			Ralph Bott, Assistant Program Manager		
Neil Smith, Staff/Salaries Coordinator			CATERING AND VISITOR SERVICES	5	2
Glenda Tuttlebee, Staff Clerk			Andrea Cunningham, Visitor Services Officer		
Melanie Wilson, Clerk			Sharon Magee, Visitor Services Officer		
Gary Wright, Officer in Charge, Rosters & Allowances			Peter Nelson, Acting Visitor Services Supervisor		
			Jeffrey Vandeleur, Visitor Services Officer		
			Shelley Gray, Senior Typist		

MANAGEMENT PROFILE

	STAFF	LEVELS		STAFF	LEVELS
	1990	1989		1990	1989
BOX OFFICE	13	11	SERVICES ENGINEERS continued		
Geoffrey Cichero, Supervisor, Box Office Operations			John Langton, Mechanical Fitter		
Julia De Meyrick, Permanent/Part-time Booking Clerk			Craig Le Patourel, Apprentice Electrical Fitter/Mechanic		
Colin Doyle, Telephone Sales Supervisor			Glenn McCauley, Apprentice Carpenter/Joiner		
Craig Estreich, Booking Clerk			Les McLean, Maintenance Technician		
Terry Orton, Booking Clerk			Eric McWilliams, Deputy Services Engineer		
Warren Noud, Booking Clerk			Tony Manglis, General Assistant		
William Pepper, Telephone Sales Supervisor			Paul Murphy, Apprentice Plumber		
Nicholas Prendergast, Supervisor, Box Office Operations			Ilija Petricevic, Carpenter		
Andrew Rison, Telephone Sales Supervisor			Laurie Potent, General Assistant		
Jan Sayer, Permanent/Part-time Booking Clerk			Slavko Rajic, Carpenter		
Danielle Turbit, Permanent/Part-time Booking Clerk			Craig Regester, General Assistant		
Margaret Walker, Booking Clerk			Bob Smith, Maintenance Supervisor		
Neil Wilkinson, Permanent/Part-time Booking Clerk			Gregory Tsoukalas, General Assistant		
			John White, Carpenter		
PUBLICITY	4	4	Steve Zamagias, General Assistant		
Felicity Baverstock, Assistant Publicity Manager					
Deborah Cartwright, Assistant Publicity Manager			SERVICES ENGINEERS -		
Warner Whiteford, Administrative Assistant			SHIFT PERSONNEL	33	26
Helen Georgopolous, Clerk/Stenographer			Dennis Ball, Mechanical Fitter		
			Remy Cajés, Controls Technician		
LIBRARY	4	3	Ron Cannataci, Controls Technician		
Chris Colwell, Acquisitions Officer			Matt Champion, Electrical Fitter/Mechanic		
Evelyn Klopfer, Clerical Assistant			Kevin Coulter, Plant Controller		
Phil Lormer, Deputy Librarian			Anthony Cox, Electrical Mechanic		
Amanda Werner, Press Clippings Officer			Danny Dane, Controls Technician		
SERVICES ENGINEERS	27	33	Balbino Dela Rea, General Assistant		
George Benyovics, Artisan, Ancillary Services			Randall Findlay, General Assistant		
Ken Beshaw, Maintenance Program Coordinator			Warwick Fitzgerald, Plant Controller		
Scott Bourne, Apprentice Painter			Andrew Georgopoulos, General Assistant		
Ben Cowley, Mechanical Fitter			Michael Glendinning, Electrical Fitter/Mechanic		
Ray Dick, Carpenter			John Grgurica, General Assistant		
Tom Dixon, Building Supervisor			Bill Hanak, Mechanical Fitter		
Warren Elder, Artisan, Ancillary Services			Lee Harrison, Electrical Fitter/Mechanic		
Peter Fathers, Painter			Jim Kiss, Plant Controller		
John Finlayson, Assistant Services Engineer			Ray Latimer, Electrical Fitter/Mechanic		
Mark Hodgkinson, Apprentice Mechanical Fitter			Bill Lloyd, Shift Superintendent		
Cliff Keith, Painter			Malcolm McCallum, Plant Controller		
Peter Knight, Technical Draftsperson			Bob McKeever, Shift Superintendent		

MANAGEMENT PROFILE

	STAFF	LEVELS		STAFF	LEVELS
	1990	1989		1990	1989
SERVICES ENGINEERS -					
SHIFT PERSONNEL continued					
Steven Oliver, Electrical Fitter/Mechanic			Peter Lockwood, Lighting Operator		
Ken Palmer, Mechanical Fitter			Peter Marshall, Lighting Operations Supervisor		
Mato Pavin, General Assistant			Kate O'Neill, Control Desk Operator (lighting)		
Steve Pavin, General Assistant			John Padbury, Lighting Operator		
John Pengelly, General Assistant			Alynn Pratt, Control Desk Operator (lighting)		
Iain Rahilly, Shift Superintendent			Warrick Rayward, Supervisory Technician		
Ken Raschke, Shift Superintendent			Michael Schell, Control Desk Operator (lighting)		
Miche Rinos, General Assistant			Sonja Stockreiter, Control Desk Operator (lighting)		
Mark Selmon, Electrical Fitter/Mechanic			Gregory Taylor, Senior Operator Lighting		
Mark Small, Electrical Fitter/Mechanic			Chris Venn, Lighting Operator		
Stephen Thompson, Electrical Fitter/Mechanic			Brett Williams, Supervisory Technician		
Michael Willis, Mechanical Fitter			STAGE MACHINERY	8	6
Ted Woreta, Plant Controller			Alan Game, Stage Machinery Technician (electrical)		
TECHNICAL MANAGEMENT	6	7	Charles Heginbotham, Stage Machinery Technician (electrical)		
Ruth Aldridge, Stage Manager			Mark Linnegar, Stage Machinery Technician (electrical)		
Cliff Clark, Costing/Rostering Clerk			Ken Mather, Stage Machinery Technician (mechanical)		
Paul Haseler, Stage Manager			Alois Nachrer, Supervisory Technician (mechanical)		
Mike Jeffreys, Deputy Technical Manager			Manfred Raddatz, Stage Machinery Technician (electrical)		
Greg Landeman, Stage Manager			John Turner, Supervisory Technician (electrical)		
David Palmer, Assistant Technical Manager			Gordon Williams, Stage Machinery Technician (mechanical)		
AUDIO VISUAL	1	0	SOUND	4	5
Ray Hawkins, Audio-visual Operator			Colin Budd, Control Desk Operator, Grade III		
LIGHTING	21	21	Martin Hansford, Control Desk Operator, Grade III		
Mike Berridge, Electrical Fitter/Mechanic			Lana Lazareff, Control Desk Operator, Grade II		
Reg Binstead, Senior Projectionist			Neil McGarry, Control Desk Operator, Grade III		
John Champion, Deputy Lighting Operations Supervisor			ELECTRONICS	4	5
Phil Derepas, Electrical Fitter/Mechanic			Bill Elias, Electronics Technician, Grade III		
Philip Dunesky, Senior Operator (lighting)			Brian Gruit, Electronics Technician, Grade I		
Robert Henry, Electrical Fitter/Mechanic			George Kwok, Electronics Technician, Grade II		
Sherri Hilario, Lighting Operator			Lance Olsen, Electronics Technician, Grade III		
Andrew Hudson, Senior Operator (lighting)					
Simon Jenkins, Senior Operator					
John Lewis, Control Desk Operator (lighting)					

STAFF LEVELS
1990 1989

STAGE SERVICES 20 19
Nicholas Angelicas, Control Desk Operator (machinery)
Ken Bartlett, Supervisory General Assistant
John Boros, Supervisory General Assistant
Tony Cirillo, General Assistant/Stage Hand
Adam Crome, Supervisory General Assistant
Kim Davis, Assitant Supervisor/Senior Control Desk Operator (machinery)
Tim Dexter, General Assistant/Stage Hand
Stephen George, General Assistant/Stage Hand
Richard Hoysted, General Assistant/Stage Hand
Cameron Hume, Control Desk Operator (machinery)
Marion Jackson, General Assistant/Stage Hand
Nick Karantzis, Deputy 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
Frank Millane, Stage Operations Supervisor
Peter Perdikouris, Leading Hand General Assistant
Fred Santos, Assistant Supervisor/Senior Control Desk Operator (machinery)
Rachel Willis, General Assistant/Stage Hand

HOUSE SERVICES 3 2
Paul Magin, Operations Coordinator
Bill Neilson, Safety Coordinator
Maryanne Pryor, House Services Assistant

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

STAFF LEVELS
1990 1989

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

SENIOR UNIFORMED ATTENDANTS 30 36
Terry Antram
Allan Gurnett
Gordon Reading
Ric Zaric

UNIFORMED ATTENDANTS
Brian Algie
Kerry Baxter
Andrew Bodnar
Bill Briscoe
Robert Brown
Jeffrey Bugeja
Ivan Buhinjak
Ross Campbell
Bobby Chandra
Kelvin Costello
Drew Drysdale
John Dummet
Robert Garner
Pat Herbert
John Humer
Cliff Loydall
Ian McIntosh
Ron McLean
Kerry Merrick

STAFF LEVELS
1990 1989

UNIFORMED ATTENDANTS continued
Alan Moore
Karl Nightingale
Louis Perrine
Arthur Samuel
Denise Uzal
Derek Whittle
John Wilkinson
Lyle Wilson

STAGE DOOR SENIORS 4 3
Trevor Cook
Don Johnston
Kevin Martin
Barry Thomson

FIRST AID 2 2
Janita Bird, Registered General Nurse
Kerry Hanlon, Registered General Nurse

TOTAL including Senior Management 262 263

CONSULTANTS

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

V. Keeler (Australia), \$41,888 for stage machinery advice.

P A Consulting Group, \$63,835 for the design and implementation of training and accreditation of visitor services officers, and assistance in their selection.

Public Works Department, \$10 million for the major maintenance program.

In addition, 12 consultants were paid a total of \$132,977.

SUMMARY OF KEY MANAGEMENT OBJECTIVES AND FINANCIAL TARGETS FOR THE YEAR ENDING JUNE 30, 1991

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:

- ~ A 10 percent increase on the total of bookings for performances, functions and exterior hiring by June 1991.
- ~ A 10 percent increase on 1989 figures for Concert Hall bookings by June 1991.
- ~ To generate income from established in-house resources, starting with \$15,000 for the library, \$5,000 for publicity by June 1991.
- ~ To achieve a 68 percent return on sales for guided tours by June 1991.
- ~ New sponsorships to a total net value of at least \$125,000 for the year ending June 30, 1991.
- ~ To recover 20 percent of total salaries for the year ending June 30, 1991.
- ~ To finalise 80 percent of settlements with hirers within five working days of the event or series of events.
- ~ To complete human resources development plan by December 1990.
- ~ To consolidate the catering operation and reposition the restaurants while maintaining returns at break-even level.
- ~ Overall marketing plan for catering to be developed and implemented by December 1990.

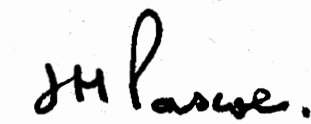
STATEMENT IN ACCORDANCE WITH SECTION 41B (1) (F) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

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 June 30, 1990 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

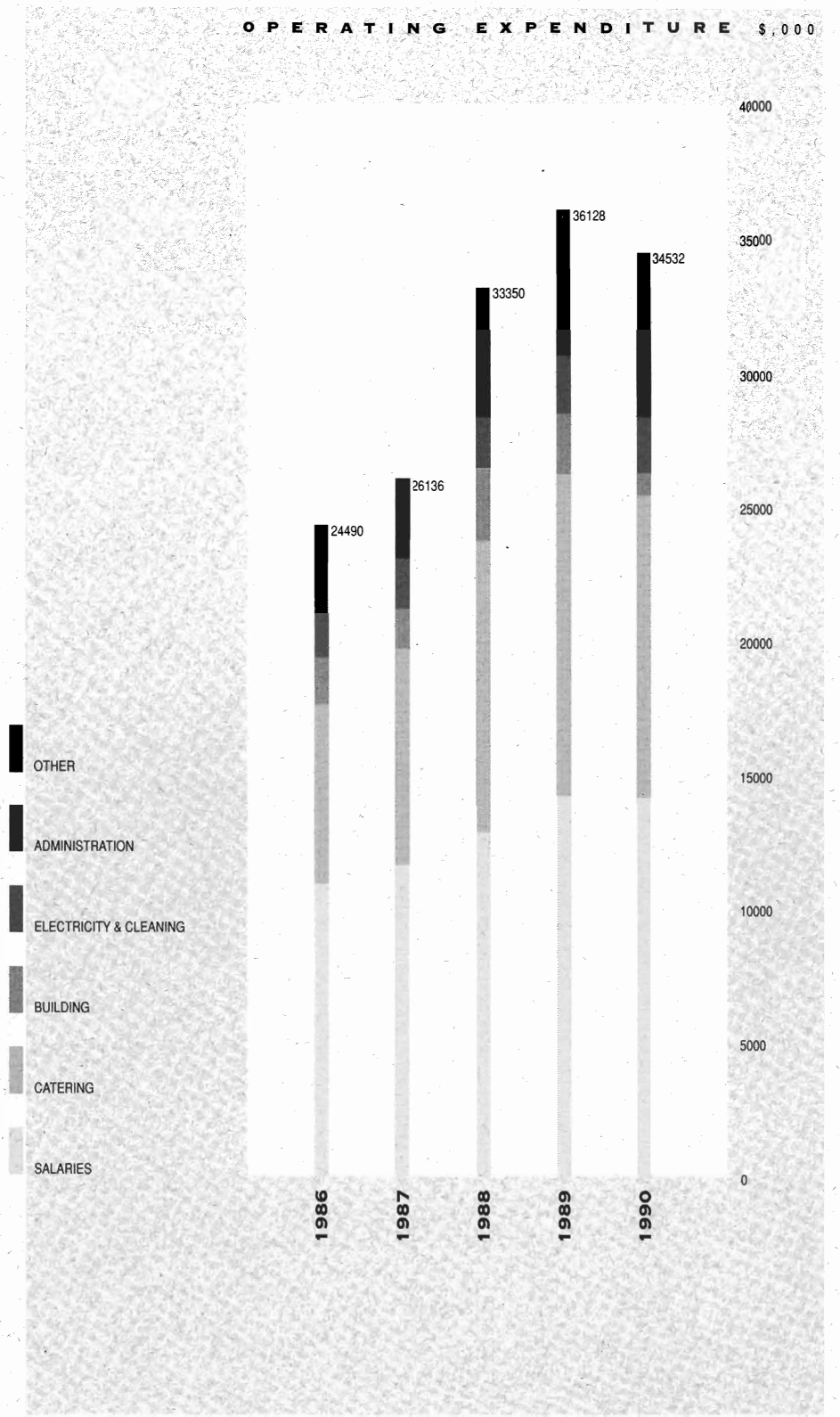
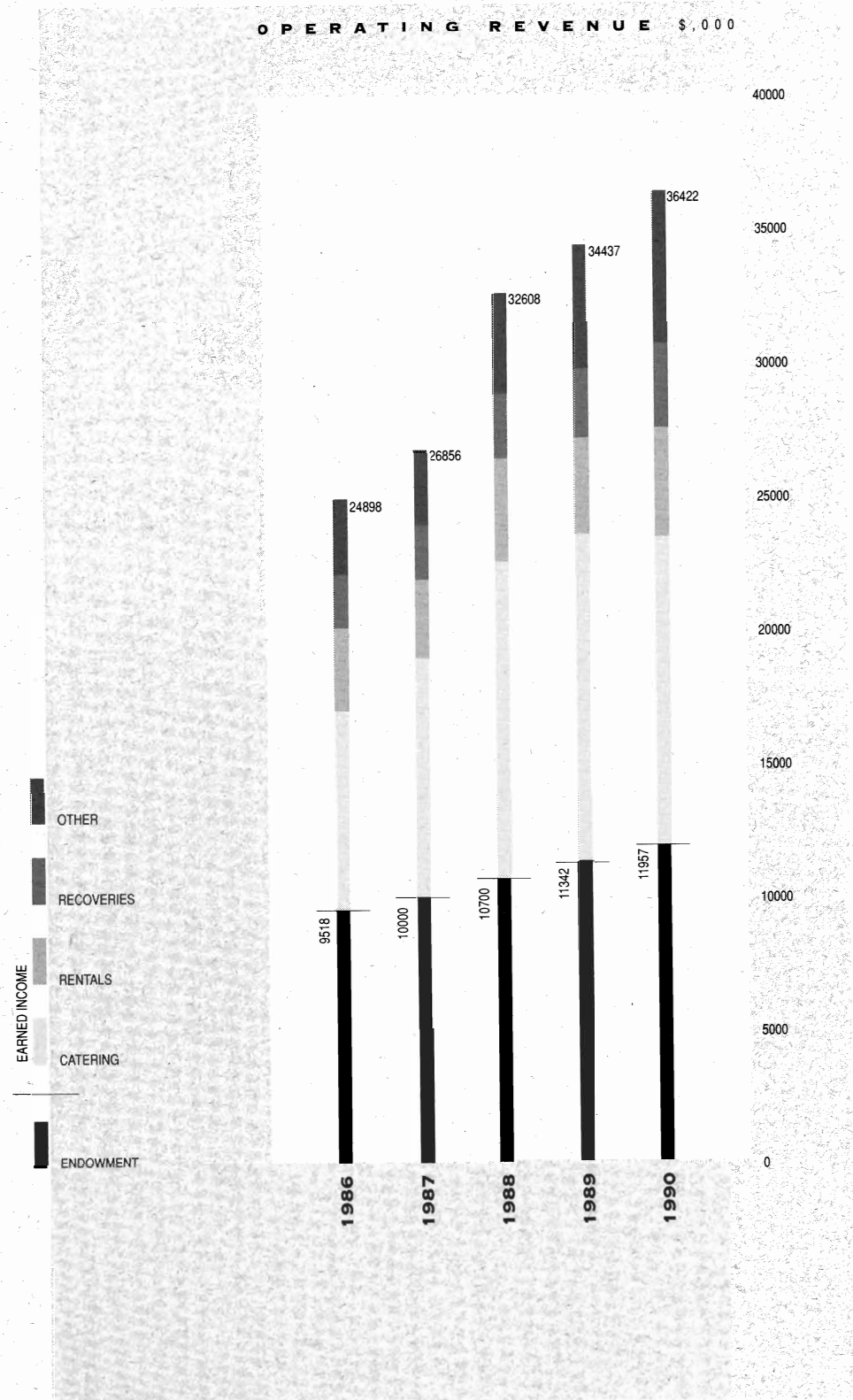
AUDITOR-GENERAL'S CERTIFICATE THE SYDNEY OPERA HOUSE TRUST

The accounts of the Sydney Opera House Trust for the year ended June 30, 1990 have been audited in accordance with Section 34 of the Public Finance and Audit Act 1983.

In my opinion, the accompanying balance sheet and income and expenditure statement, read in conjunction with the notes thereto, comply with Section 41B of the Act and exhibit a true and fair view of the financial position at June 30, 1990 and transactions for the year then ended.



KJ Robson, FCPA
Auditor-General of New South Wales
Sydney, September 20, 1990



**STATEMENT OF INCOME AND EXPENDITURE
FOR THE YEAR ENDED JUNE 30, 1990**

	NOTE	\$000
BEGINNING OF AUDITED FINANCIAL STATEMENTS		
INCOME		
State Government grants - recurrent services	2 13	21,937
Catering	6	11,555
Rentals - theatres, halls etc	3	4,104
Costs recovered from hirers	4	3,135
Trust promotions	10	1,363
Guided tours		849
Booking fees		726
Park and ride	5	629
Rental of shops		275
Interest		210
Miscellaneous income	7	182
Donations	11	161
Program sales commission		102
Publicity income		32
Amortisation of deferred income	8	1,162
		46,422
EXPENDITURE		
Salaries and related expenses	9	14,166
Catering	6	11,277
Trust promotions	10	1,355
Electricity		1,335
Depreciation	20	1,178
Administrative expenses		870
Repairs and maintenance		860
Cleaning		735
Publicity and advertising		588
Minor stores		618
Park and Ride	5	570
Telephone and postage		286
General insurance		265
Fees for services rendered		356
Provision - employee leave entitlements	22	43
Audit fee	12	30
Doubtful debts	17	20
Major maintenance program	2 13	9,980
		44,532
Operating surplus before abnormal items		1,890
Abnormal items	14	638
Operating surplus and abnormal items		2,528
Accumulated funds (deficiency) July 1, 1989	25	(2,175)
ACCUMULATED FUNDS JUNE 30, 1990		353

BALANCE SHEET AS AT JUNE 30, 1990

	NOTE	\$000
CURRENT ASSETS		
Cash	16	7
Receivables	17	1,620
Investments	18	1,609
Inventories	19	642
TOTAL CURRENT ASSETS		3,878
NON-CURRENT ASSETS		
Receivables - State Treasury	17	1,860
Land, buildings, improvements	20	162,600
Plant and equipment	20	5,753
Collections - library and works of art	20	3,146
TOTAL NON-CURRENT ASSETS		173,359
TOTAL ASSETS		177,237
CURRENT LIABILITIES		
Creditors	21	2,876
Provisions	22	780
TOTAL CURRENT LIABILITIES		3,656
NON-CURRENT LIABILITIES		
Provisions	22	1,123
TOTAL NON-CURRENT LIABILITIES		1,123
TOTAL LIABILITIES		4,779
NET ASSETS		172,458
CAPITAL AND RETAINED EARNINGS		
Assets acquired free of liability	23	172,015
Trust funds	24	90
Accumulated funds	25	353
		172,458

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES AND METHODS

The accounts 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.

1.1 CHANGES IN ACCOUNTING POLICY AND FINANCIAL STATEMENTS**1.1.1 Accrual Accounting**

Prior to the current year, the accounts of the Trust were prepared, with the approval of the Treasurer under the Public Finance and Audit Act, 1983, on a modified accrual basis. From July 1, 1989 these accounts have been maintained on a full accrual accounting system. The principal effects of this change are:

- ~ Non-current assets (including those donated or acquired from Government grants) are now recorded in the financial statements at historical cost or at valuation.
- ~ Plant and equipment items costing \$5,000 or more and having a useful life of over 12 months are shown as non-current assets. Items costing less than \$5,000 are expensed in the period of purchase.
- ~ Plant and equipment assets (including those donated or acquired from Government grants) are subjected to depreciation.
- ~ The Trust's liability in respect of employees' leave entitlements is reflected in the financial statements.

1.1.2 Reporting Format

- ~ For the year 1989/90, a balance sheet in lieu of a statement of financial position and an income and expenditure statement in lieu of a statement of financial operations, have been prepared.
- ~ Resulting from the change to full accrual accounting the form and content of the financial statements have been varied to such an extent that the inclusion of the previous year's figures would not be practicable.
- ~ The accounting changes have also rendered inappropriate the preparation of a source and application of funds statement.
- ~ The Treasurer has granted an exemption, for the year 1989/90, under clause 12(1) of the Public Finance and Audit (Statutory Bodies) Regulation, 1985 from the requirements to include the figures for the previous year and to prepare a source and application of funds statement.

1.2 DOUBTFUL DEBTS

Allowance 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 June 30, 1990 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 and Long Service Leave

Full provision has been made for the accrued liability for annual and long service leave for all employees at June 30, 1990. 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 as at June 30, 1989. The liability that arose during 1989/90 is reflected in the income and expenditure statement.

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).

Before July 1, 1989, contributions to the State Superannuation Fund were paid to the State Treasury. Since July 1, 1989, these payments have been 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 paid to the Board.

In the opinion of the Trust, the unfunded liability that exists in relation to the State Superannuation Fund should not be regarded as a liability of the Trust. No part of this liability is included in the Trust's financial statements for 1989/90. The Treasury has not finalised a policy in regard to this matter.

The liability that may exist at June 30, 1990 in respect of the State Authorities Superannuation Scheme has not yet been settled and accordingly no provision relating thereto has been included in the financial statements.

No liability existed at June 30, 1990 under the Non-Contributory Basic Benefits Scheme.

1.4 VALUATION OF ASSETS**1.4.1 Inventories**

Main store and catering inventory 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.

NOTES TO AND FORMING PART OF THE FINANCIAL

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

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

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

Library collection and works of art have been valued by Christie, Manson and Woods and an inhouse expert.

Asset purchases during 1989/90 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 July 1, 1989 the Trust has been a self-insurer through a managed fund administered by the Government Insurance Office in respect of the first \$10,000 payable on 1989/90 workers' compensation insurance claims.

Premium payments are also made to a general, service wide managed fund administered by the State Treasury to cover workers' compensation insurance claims in excess of \$10,000 and property, motor vehicle and other insurance risks.

At June 30, 1990 an amount of \$90,613 was held in the Trust's managed fund whilst the estimated outstanding claims liability was \$23,000. These amounts are not reflected in the financial statements.

1.6 DEPRECIATION

Depreciable assets include computer hardware, motor vehicles, fixed plant, office machines and plant and equipment. Assets purchased in 1989/90 and in previous years from State Government grants are subjected to depreciation. To accord with international accounting standards an amount equal to the depreciation charge for the year on these assets is recognised as an income item amortisation of deferred income in the statement of income and expenditure. As the Opera House building and forecourt improvements have lengthy but indeterminate lives, depreciation has not been charged on these assets.

STATEMENTS FOR THE YEAR ENDED JUNE 30, 1990

Depreciation is calculated on a straight line basis in order to write off the carrying amount 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 library materials and works of art will be subject to a progressive loss of value, depreciation has not been charged on these items.

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:

	1989/90 \$000	1988/89 \$000
Statutory endowment	11,957	11,342
*Capital grant	10,000	6,000
	21,957	17,342
Less plant, and equipment purchases	20	-
	21,937	17,342

* Although shown in the 1989/90 estimates as a capital grant, these funds were in fact provided for major maintenance and restoration purposes.

The statutory endowment was increased during the financial year from \$11,492,000 to \$11,957,000 in order to defray additional costs to the Trust for participation in NSW Treasury managed fund insurance scheme.

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 main sources of income were:

	1989/90 \$000	1988/89 \$000
Opera Theatre	1,653	1,489
Concert Hall	1,496	1,319
Drama Theatre	528	421
Playhouse	307	269

NOTES TO AND FORMING PART OF THE FINANCIAL

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:

	1989/90	1988/89
	\$000	\$000
Salaries and related costs	2,637	2,229
General recoveries	368	234
Electricity	130	114
	3,135	2,577

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 on the scheme were:

	1989/90	1988/89
	\$000	\$000
Park and Ride revenue	629	573
Less: Parking station fees	178	
Bus hire	392	
	570	470
Surplus	59	103

6. CATERING

Catering operations at the 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 were:

	1989/90				1988/89
	FOOD	BEVERAGES	OTHER	TOTAL	\$000
	\$000	\$000	\$000	\$000	\$000
Sales	7,438	3,612	505	11,555	12,258
Less: Cost of sales	2,569	1,047	-	3,616	3,820
Gross profit	4,869	2,565	505	7,939	8,438
Catering expenses				7,661	8,100
Surplus				278	338

STATEMENTS FOR THE YEAR ENDED JUNE 30, 1990

7. MISCELLANEOUS INCOME

The income for 1989/90 was derived from:

	\$000
Ticket printing	74
Automatic telling machine rental	14
*Equipment sales	20
Miscellaneous	74
	182

*As the original costs of items sold are unknown and as depreciation has not previously been brought to account, the full proceeds of equipment sold has been brought to account and no write back of depreciation has been made.

8. AMORTISATION OF DEFERRED INCOME

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

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 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 acquired plant and equipment holdings by debiting this account and crediting the income item amortisation of deferred income.

9. SALARIES AND RELATED EXPENSES

This item comprises:

	1989/90	1988/89
	\$000	\$000
Salaries, wages and allowances	10,355	10,865
Penalty rates	874	882
Overtime	755	876
Meal money	67	64
	12,051	12,687
Workers compensation insurance	549	228
Payroll tax	656	730
Employers superannuation contributions	622	662
Basic benefit superannuation	288	
	14,166	14,307

NOTES TO AND FORMING PART OF THE FINANCIAL

10. TRUST PROMOTIONS

The Trust, on its own behalf or in conjunction with other promoters, conducted a total of 75 performances during 1989/90 compared with a total of 124 in the previous year. The drop in performances partly reflects suspension of Sunday outdoor entertainment due to funding restrictions. Financial operations were:

	1989/90	1988/89
	\$000	\$000
Proceeds from ticket sales, grants, interest and other income	1,363	1,674
Operating and administrative costs	1,355	1,855
Surplus (deficiency)	8	(181)

Major activities in 1989/90 were:

Israel Philharmonic Orchestra
Korean National Dance Company
Basically Bach
Christmas at the Opera House
New Year's Eve Gala
Mostly Mozart

Grants received towards the cost of specific promotions included:

	\$000
Lauda Air	85
Qantas	50
Merrell Dow	35
American Express	10
Audi	15
Logica Pty Ltd	12
Foster Bequest Trust Fund	8

An amount of \$500 from Friends of the Israel Philharmonic Orchestra was also received. The figures for Merrell Dow and Qantas include \$15,000 and \$10,000 respectively in in-kind grants.

STATEMENTS FOR THE YEAR ENDED JUNE 30, 1990

11. DONATIONS AND SPONSORSHIPS

During 1989/90 a number of in-kind sponsorships for goods and services were made as follows:

COMPANY	BENEFIT	VALUATION
		\$000
McKinsey and Company	Performing arts museum study	100
Hewlett-Packard/Dimension Graphics	Desktop publishing	20
Kimberly-Clark	Paper	22
P A Consulting Group	QMap software training	19
		161

The value of the above has been included as income and has been expensed in the accounts for 1989/90.

12. AUDIT FEE

Fees payable to the Auditor-General's office were \$21,500 for the audit fee and \$8,500 for other audit-related services.

The Auditor-General received no other benefit.

13. MAJOR MAINTENANCE EXPENDITURE

The State Government has indicated it's support for a major maintenance program involving an outlay of \$103 million over 10 years. The 1989/90 allocation was \$10 million of which \$9,980,000 was expended on actual major maintenance and \$20,000 on assets purchased in connection with major maintenance.

14. ABNORMAL ITEMS

These comprise:

- ~ \$294,000 retrospective adjustment of over-provision by the catering company for workers' compensation insurance and payroll tax up to June 30, 1989; and
- ~ \$344,000 write back of the long service leave provision that existed at June 30, 1989. The State Treasury has accepted financial responsibility for the Trust's accrued annual and long service leave liability at that date.

15. TRUSTEES' REMUNERATION

A sum of \$9,652 was paid to Trustees for the calendar year 1989 in the financial year 1989/90.

Amounts payable for the 1990 calendar year are based on the following rates:

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

NOTES TO AND FORMING PART OF THE FINANCIAL

16. CASH

This item comprises:

	\$000
Cash advances - catering, treasurers, petty cash	53
Opera House management account	(46)
	7

17. RECEIVABLES

This item comprises:

	\$000
Trade debtors, less provision doubtful debts of \$21,000	631
Accrued income	583
Prepayments	102
Advances to hirers	150
Other debtors	154
Treasury - employee leave entitlement	1,860
	3,480

Classified in the balance sheet as:

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

18. INVESTMENTS

This item comprises short term interest bearing deposits with:

	\$000
Treasury Corporation	1,519
State Bank (Foster Bequest)	90
	1,609

19. INVENTORIES

Inventories held at JUNE 30, 1990 comprise:

	VALUE \$000	
	1.7.89	30.6.90
Main store stock	510	510
Catering stock	140	132
	650	642

No firm valuation of main store inventory existed upon implementation of accrual accounting and for balance sheet purposes the opening balance is deemed to be the closing balance.

STATEMENTS FOR THE YEAR ENDED JUNE 30, 1990

20. LAND, BUILDING, IMPROVEMENTS, PLANT AND EQUIPMENT, COLLECTIONS

Comprises:

	\$000
Land - valuation	25,000
Opera House building - cost	103,000
Forecourt improvements - cost	34,600
Computer hardware - cost and valuation	815
Less depreciation	264
	551
Motor vehicles - cost	116
Less depreciation	14
	102
Fixed plant - cost and valuation	2,730
Less depreciation	273
	2,457
Office machines - cost and valuation	113
Less depreciation	24
	89
Plant and equipment - cost and valuation	3,157
Less depreciation	603
	2,554
Collections - library material and works of art - at cost and valuation	3,146
TOTAL	171,499

Ownership of the land is vested in the Minister for Public Works.

NOTES TO AND FORMING PART OF THE FINANCIAL

21. CREDITORS

This item comprises:

	\$000
Advance ticket sales	688
Catering/hirers deposits	200
Accrued expenses	1,082
Trade creditors	131
Payroll deductions	294
Rowland Catering	330
Income in advance	37
Sundry creditors	114
	2,876

22. PROVISIONS

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

	\$000
Annual leave	676
Long service leave	1,227
	1,903

Classified in the balance sheet as:

Current liabilities	780
Non-current liabilities	1,123

The Treasury has accepted liability for accrued annual and long service leave as at June 30, 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. The increase during 1989/90 of \$43,000 in accrued leave liability (from \$1,860,000 to \$1,903,000) is included in the income and expenditure statement as an operating cost for that year.

STATEMENTS FOR THE YEAR ENDED JUNE 30, 1990

23. ASSETS ACQUIRED FREE OF LIABILITY

This item is represented by assets brought to account:

At July 1, 1989	\$000
Land, buildings, forecourt improvements	162,600
Plant and equipment	6,805
Collection - library and works of art	3,051
Inventories	650
	173,106
During 1989/90	
Donation - War and Peace costumes	51
Major maintenance asset purchases	20
	173,177
Less amortisation of deferred income	1,162
	172,015

24. TRUST FUNDS - FOSTER BEQUEST

The Trust Deed relating to these funds provides that income derived from their investment may be applied to the promotion and encouragement of education in the art of opera.

25. ACCUMULATED FUNDS

	\$000
Opening balance July 1, 1989	(2,175)
1989/90 surplus	2,528
Balance June 30, 1990	353

26. COMMITMENTS FOR GOODS AND SERVICES

Goods and services contracted for at June 30, 1990 and not otherwise accounted for in the balance sheet have been estimated at \$451,000.

27. OUTSTANDING CAPITAL COMMITMENTS

Capital expenditures contracted for at June 30, 1990 and not otherwise accounted for in the balance sheet have been estimated at \$82,000.

28. CONTINGENT LIABILITIES

The Trust is not aware of any contingent liability at June 30, 1990.

29. MATERIAL ASSISTANCE PROVIDED AT NO COST OR NOMINAL COST

All material assistance provided at no cost or nominal cost has been accounted for in the financial statements.

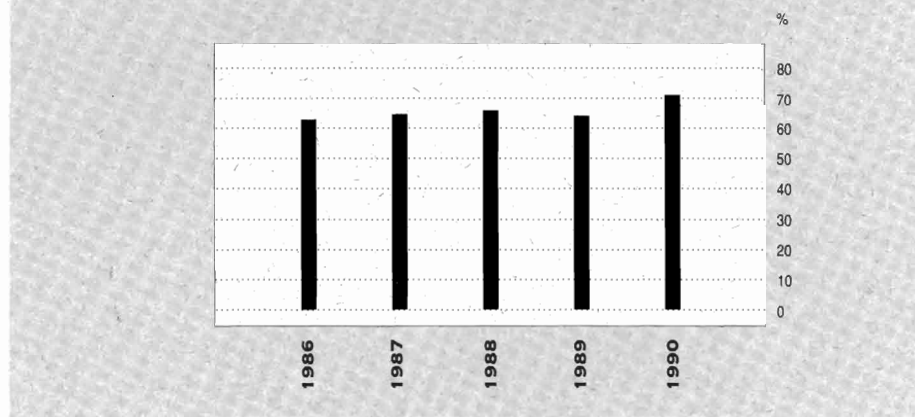
END OF
AUDITED
FINANCIAL
STATEMENTS

**BUDGET FOR THE YEAR ENDED JUNE 30, 1990 AND
OUTLINE BUDGET 1990/91**

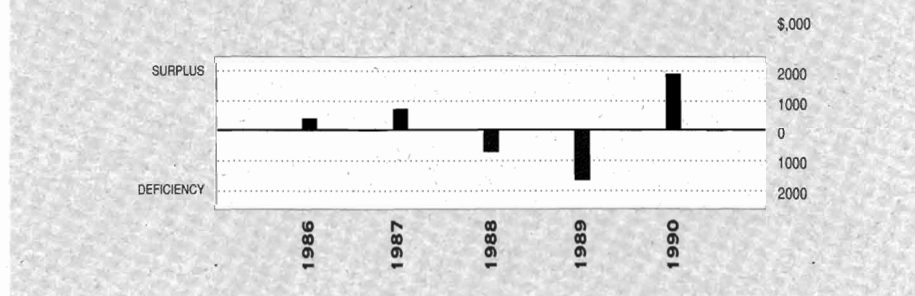
	1989/90 BUDGET \$000	1989/90 ACTUAL \$000	1990/91 BUDGET \$000
REVENUE			
Statutory endowment*	11492	11957*	12480
Major maintenance grant	10000	10000	14421
Revenue from operating activities	23774	24465	25673
	45266	46422	52574
EXPENDITURE			
Salaries and related expenses	14615	14166	14945
Other operating expenses	19106	20386	22148
Major maintenance expenditure	10000	9980	14421
	43721	44532	51514
Surplus (deficiency)	1545	1890	1060
Capital expenditure			1060

* Statutory Endowment was increased from \$11.492 m to \$11.957m during the financial year

% OF EARNED INCOME TO TOTAL EXPENDITURE



SURPLUS / DEFICIENCY : FIVE YEARS



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

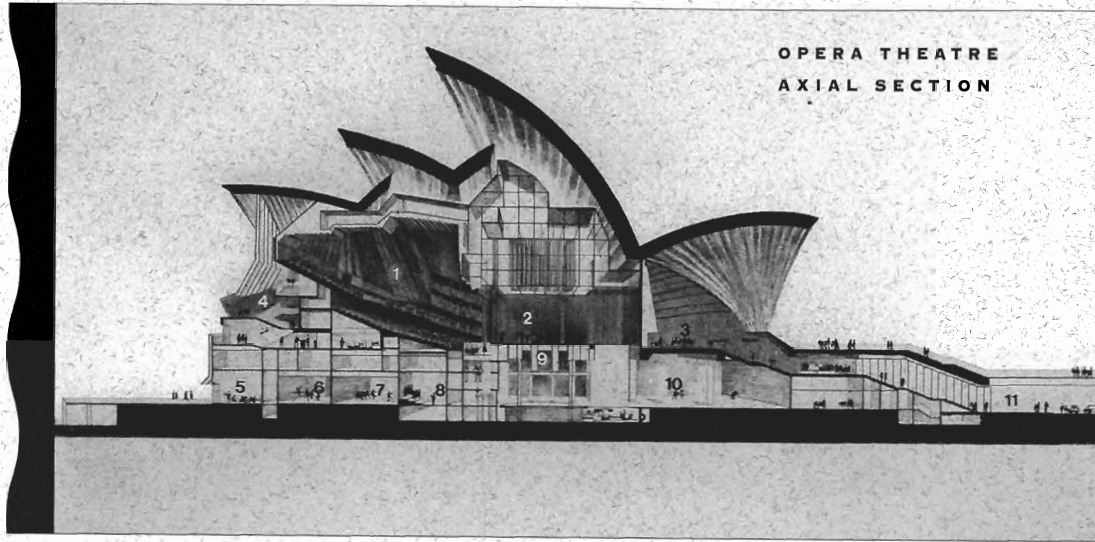
Special services are provided for disabled patrons, including lifts and parking on site when possible (NSW Roads and Traffic Authority disabled persons parking authority holders only). For information about these, phone (02) 250 7178 or (02) 250 7185 between 9.30 am and 4.00 pm on weekdays.

GUIDED TOURS

Daily, except Christmas Day and Good Friday, there are guided tours of the Sydney Opera House theatres and foyers. The first begins at 9.00 am, the last at 4.00 pm and they take about one hour. Backstage tours are conducted only on Sundays. Bookings can be made for private tours and for parties of 12 or more by phoning (02) 250 7250 or writing to the Supervisor, Visitor Services.

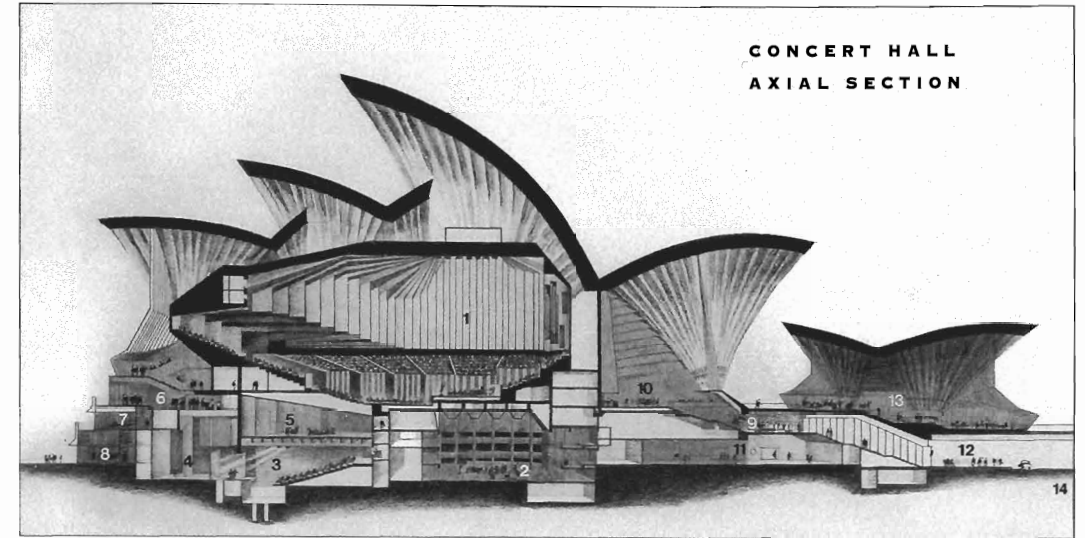
DIARY

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.



OPERA THEATRE
AXIAL SECTION

- 1 Opera Theatre
- 2 Opera Theatre Stage
- 3 Southern Foyer Opera Theatre
- 4 Northern Foyer Opera Theatre
- 5 Harbour Restaurant
- 6 Rehearsal Room
- 7 Telephone Bookings
- 8 Rehearsal Room
- 9 Stage Machinery
- 10 Scenery Dock
- 11 Car Concourse



CONCERT HALL
AXIAL SECTION

- 1 Concert Hall
- 2 Library
- 3 Drama Theatre
- 4 Drama Theatre Stage
- 5 Rehearsal Room
- 6 Northern Foyer Concert Hall
- 7 Administrative Offices
- 8 Administrative Offices
- 9 Box Office Foyer
- 10 Southern Foyer Concert Hall
- 11 Playhouse
- 12 Car Concourse
- 13 Bennelong Restaurant
- 14 Lower Concourse Arcade

CONTACT INFORMATION

Sydney Opera House Trust

Sydney Opera House Bennelong Point Sydney NSW 2000

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

Telegraph and Cable:

SYDOPHOUSE

Facsimile: (02) 221 8072 Telephone: Box Office (02) 250 7777 General Information (02) 250 7111

C R E D I T S

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