

ANNUAL REPORT 1993

SYDNEY OPERA HOUSE TRUST



CELEBRATES 20 YEARS IN 1993



JEREMY ANDREW WON THE \$10,000 SYDNEY OPERA HOUSE NATIONAL POSTER COMPETITION WITH HIS SMILING COMBINATION OF THE SYDNEY OPERA HOUSE AND THE SYDNEY HARBOUR BRIDGE. THE COMPETITION, WHICH ATTRACTED MORE THAN 600 ENTRIES, WAS ONE OF THE ACTIVITIES ORGANISED TO CELEBRATE THE 20TH ANNIVERSARY OF THE OFFICIAL OPENING OF THE SYDNEY OPERA HOUSE ON 20 OCTOBER, 1993. THE AWARD WAS PRESENTED BY THE COMPETITION JUDGE, THE INTERNATIONALLY RENOWNED AUSTRALIAN ARTIST KEN DONE, AT THE LAUNCH OF THE 20TH BIRTHDAY CELEBRATIONS ON 20 OCTOBER, 1992.



Sydney Opera House Trust
Annual Report 1993

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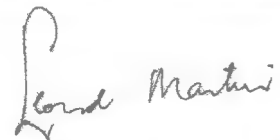
To the Hon. Peter Collins, QC, MP
 Minister for the Arts in New South Wales

Sir,
 In accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Finance and Audit Act 1983, we submit, for your presentation to Parliament, a report on the work and activities of the Sydney Opera House Trust for the financial year ended 30 June, 1993.

On behalf of the Sydney Opera House Trust,



Elizabeth Butcher, Chairman



Lloyd Martin, General Manager
 September 1993



MINISTER'S MESSAGE 1993

The Sydney Opera House has had more than its usual share of the spotlight this year.

Its 20th birthday celebrations have been a focus of attention here and overseas, with a variety of special presentations increasing the number of events and attendances for which the Sydney Opera House Trust is directly responsible.

As tourism grows in importance to the Australian economy, with new emphasis on cultural tourism, the role of the Sydney Opera House has gained even greater significance.

The NSW Tourist Industry Association's 1993 Tourism Award for Excellence has been won by the Sydney Opera House, not only for what has been accomplished in this area, but also for plans to build on these achievements.

The Trust has played host to a number of official visitors to NSW, including the President of Ireland, Her Excellency, Mrs Mary Robinson, and International Olympic Committee delegates measuring Sydney's prospects as the venue for the Olympic Games in the year 2000.

More than ever, the Sydney Opera House is proving its worth to the people of NSW and the nation as a whole. The Government is confident that its contribution to the major upgrade program will maintain the fabric of the building for the benefit of future generations.

Yet there is no denying that these are hard times for any organisation involved in the performing arts, as is reflected in the financial results of the Sydney Opera House Trust for the year.

In tabling this report for 1993, I acknowledge the efforts of the Trust to contain its costs and hope that 1994 will provide a fiscal return commensurate with the value the building brings to the daily lives of millions of Australians.



Peter Collins, QC, MP
 Minister for the Arts



CHARTER, PHILOSOPHY, MISSION AND CORPORATE GOALS

Charter

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

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

The Trust is charged with:

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

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

Philosophy

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

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

A FREE CONCERT
PRESENTED BY THE TRUST
AS PART OF THE 20TH
BIRTHDAY CELEBRATIONS
WAS PERFORMED ON THE
FLOATING STAGE OF THE
PRUDENTIAL AQUASHELL,
WITH THE SYDNEY OPERA
HOUSE AS THE BACKDROP.

Corporate Goals

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

The Trust's corporate goals are to:

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

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.

■ A WIDE-RANGING PROGRAM OF EVENTS

PRESENTED BY THE SYDNEY OPERA HOUSE TRUST TO CELEBRATE THE 20TH ANNIVERSARY OF THE OFFICIAL OPENING OF THE SYDNEY OPERA HOUSE ON 20 OCTOBER, 1973

■ A TOTAL OF 1,019,756 ATTENDANCES

AT TRUST EVENTS, AN INCREASE OF 14 PERCENT OVER THE PREVIOUS YEAR

■ THE SIGNING OF A TWIN-INSTITUTION

AGREEMENT WITH THE SEOUL ARTS CENTER

■ INVOLVEMENT IN SYDNEY'S SUCCESSFUL BID

FOR THE YEAR 2000 OLYMPIC GAMES

■ A NEW MAIN HALL TOUR ESTABLISHED TO

COMPLEMENT EXISTING TOURS AND EXTEND

THE SYDNEY OPERA HOUSE TRUST'S

CONTRIBUTION TO TOURISM IN AUSTRALIA



S Y D N E Y O P E R A H O U S E T R U S T E E S

Members of the Sydney Opera House Trust, as at 30 June, 1993, were:

Elizabeth Butcher AM, Chairman

A member of the Sydney Opera House Trust since 1987 and chairman since 1989, Elizabeth Butcher continues an outstanding career in arts management as administrator of the National Institute of Dramatic Art, a position she has held since 1969. She has served on many eminent committees, including the NSW Government Cultural Grants Advisory Council and the Australia Council, chaired the Australia Council's Theatre Board and been a director of the Seymour Theatre Centre, a member of the Council of the University of NSW, and a committee member of the Winston Churchill Memorial Trust of Australia. She is currently a member of Playing Australia, the Federal performing arts touring program.

Dominique Collins

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

David Hoare

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

John Pascoe

A businessman with a legal background, John Pascoe was a partner of Stephen Jaques and Stephen before joining the board of George Weston Foods Ltd, of which he is now deputy chairman and chief executive. A Sydney Opera House Trustee since 1988, he is also a member of the Business Council of Australia, on the board of the Royal Alexandra Hospital for Children, a member of the NSW Cancer Council, a governor of the Australian Naval Aviation Museum, a board member of the Bradman Trust, a member of the Art Gallery of NSW Foundation and a director of Cambooya Investments Ltd.

Peter Ritchie

Chairman of McDonald's Australia, Peter Ritchie has senior management experience in Australia and overseas. He is also a board member of McDonald's Hong Kong, Malaysia and New Zealand, and was responsible for the establishment of McDonald's Indonesia. He is also on the boards of Network Seven and the Westpac Banking Corporation, and a director of the University of the NSW Foundation. He has been chairman of the Salvation Army Doorknock Appeal since 1984.

Ian Temby QC

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

Ross Tzannes

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

Michael Walsh OBE

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

David Williamson AO

Award-winning playwright and screen writer, David Williamson was a founding member of the Australia Council and served on the Australia Council Theatre Board from 1982 to 1984. He was president of the Australian Writers Guild from 1979 to 1993, and of the Australian National Playwrights Conference in 1980 and 1981. From 1984 to 1990, he was on the board of the Sydney Theatre Company.

Committees

Membership of committees, frequency of meetings and attendance figures for the year under review are as follows.

The Trust and the Business Committee met 12 times. Attendance figures were Elizabeth Butcher, 11;



TRUSTEES MICHAEL WALSH, LEFT, DOMINIQUE COLLINS, ROSS TZANNES AND PETER RITCHIE.

Dominique Collins, 11; David Hoare, 12; John Pascoe, 9; Peter Ritchie, 8; Ian Temby, 9; Ross Tzannes, 10; Michael Walsh, 6; David Williamson, 8.

The Finance and Administration Committee met 11 times under the chairmanship of John Pascoe. Its members were Elizabeth Butcher, David Hoare and Ross Tzannes.

The Development Committee, chaired by Peter Ritchie, met 10 times. Its members were Dominique Collins, Ian Temby, Michael Walsh and David Williamson. Elizabeth Butcher is an ex-officio member.

The Library Subcommittee met three times. Phillip Wolanski was appointed chairman following the death of his father, Dennis Wolanski, in September 1992. The subcommittee members were Louise Douglas, Ann Harris-Thompson and Rishpal Singh.

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



THE CHAIRMAN, ELIZABETH BUTCHER, WITH, FROM LEFT, DAVID HOARE, JOHN PASCOE, IAN TEMBY AND DAVID WILLIAMSON.

CHAIRMAN'S REPORT



ELIZABETH BUTCHER

The 20th birthday celebrations of the Sydney Opera House have given it an even higher profile, nationally and overseas, during the past 12 months.

Special presentations staged by the Sydney Opera House Trust to commemorate the occasion have been successful and popular, attracting increased attendances for Trust events.

Sponsorship of more than \$1 million in cash and kind has been raised to support these commemorative events, and the associated marketing and publicity have provided greater exposure for the Sydney Opera House across the range of print and broadcast media.

Jørn Utzon's distinguished contribution to architecture and Australia has been further recognised. The NSW Chapter of the Royal Australian Institute of Architects made its first Commemorative Sulman Award to Jørn Utzon in August 1992.

In March 1993, Jørn Utzon's daughter Lin Utzon unveiled a bronze plaque to honour her father's achievement. Set at the podium level on the ceremonial stairs, it illustrates Utzon's spherical solution to the shape of the Sydney Opera House roof.

At the same time, the work of Peter Hall, David Littlemore and Lionel Todd in the completion of the Sydney Opera House was commemorated. The names

of these three architects, who undertook the design of the internal areas and the glass walls after Utzon resigned, were inscribed on the granite beside the main entrance leading from the concourse.

The Trust has been pleased and honoured to welcome a number of high profile visitors from overseas. They have included Her Excellency Mrs Mary Robinson, President of Ireland, His Excellency Dr Censu Tabone, President of the Republic of Malta, His Excellency Dr Klaus Kinkel, Minister for Foreign Affairs in the Federal Republic of Germany, Mrs Suluweti Rabuka, wife of the Prime Minister of Fiji, Her Imperial Highness Princess Sayako, daughter of the Emperor of Japan, and Juan Antonio Samaranch, President of the International Olympic Committee.

The Sydney Opera House and its management played an important role in Sydney's bid for the Olympic Games in the year 2000. The cultural presentations for the visiting IOC delegates were made at the Sydney Opera House and the Trust hosted a luncheon for the arts community to acquaint them with details of the bid and the significance of its cultural aspects.

In light of this high level of activity, it is disappointing to end the year with a deficit. While revenue was greater than budget projections in some areas, the rise in expenses overtook these income gains.

This was due in part to the additional costs involved in presenting and promoting the commemorative events for the 20th anniversary, which accounted for much of the increase in non-recoverable salaries and related expenses. There was also a steep rise in water board rates, the greater part of which related to prior years.

Despite these financial concerns, however, there has been good reason to celebrate the wide diversity of performances at the Sydney Opera House this year.

Of special note were the Trust's birthday events, which included the visit of the Moscow State Symphony Orchestra, the Teddy Bear's Concert, the co-production of *The Sleeping Beauty* with the Australian Ballet, the Goossens Lecture Series and a free concert on the harbour, performed in the

Prudential Aquashell which was moored in Farm Cove with the Sydney Opera House as a backdrop.

One of the highlights of the Trust's other entrepreneurial offerings was the unusual recital lineup of opera diva Joan Carden and jazz supremo James Morrison. There was also Roger Woodward's 50th birthday concert, the world premiere of a stage adaptation of fiction by Elizabeth Jolley entitled *The Sugar Mother*, the American Express Jazz Oz Festival, Robyn Archer singing the Sydney premiere of Kurt Weill's *Seven Deadly Sins*, and regular events such as the Mostly Mozart series and the National Folkloric Festival.

The Bennelong Program presented a range of ambitious events, including an opera for children, *The Watching Clock*, a sequel to an earlier attraction in response to demand - *More Myths and Muses* - and *Icon*, a 20th birthday venture which involved more than 600 young performers inside and outside the building, bands, an orchestra, choirs, earthmoving equipment and the world's first diatonic didgeridoo.

Major hirers have maintained a challenging level of new productions and original works as well as offering high quality performances from the standard repertoire.

The Sydney Theatre Company presented the Abbey Theatre of Ireland in its international success, *Dancing at Lughnasa*, as well as its own productions, including Stephen Sondheim's musical *Into the Woods*, *Uncle Vanya* and *Death and the Maiden*. Peter and Ellen Williams contrasted the music of Cole Porter in *A Swell Party* with the drama of *The Winslow Boy*.

The Australian Opera had a particularly successful summer season in which it brought back Baz Luhrmann's youthful new production of *La Bohème*. The Australian Ballet included a short work by the young Australian choreographer Gideon Obarzanek, *Sand Siren*, in one of its triple bills. The Sydney Dance Company joined forces with the percussion group Synergy to present *Synergy with Synergy*, a new work by Graeme Murphy.

With the Sydney Symphony Orchestra's new chief conductor and artistic director, Edo de Waart, making his debut at the Sydney Opera House early in the new financial year, the SSO spent the 12 months to June 1993 playing its customary range of fine music with a selection of guest conductors.

Musica Viva's touring artists ranged from the piano duo *Double Edge* to His Majesty's Sagbutts and Cornetts. The Australian Chamber Orchestra included the Estonian Philharmonic Chamber Choir amongst its guest performers.

The generosity of sponsors has been outstanding this year, and particularly appreciated in this difficult economic climate. We have a long list of companies whom we wish to thank, headed by principal sponsors

American Express, Digital, Lexus, Toshiba, The Sydney Morning Herald and Coca-Cola Amatil.

Major event sponsors associated specifically with 20th birthday presentations include Vittel, MBF (Medical Benefits Fund of Australia Ltd), Prudential Insurance, Reader's Digest, Continental Airlines, NSW Lotteries, Canadian Airlines, S.C. Johnson, National Australia Bank, Japan Airlines and Qantas.

The opening of the Sydney Opera House Car Park in March 1993, was an event to celebrate, immediately establishing its popularity as an easier point of access to the building's venues and restaurants. The new car park, however, brought to an end the Park and Ride system and our long association with, initially, the Council of the City of Sydney and then the Council of the City of South Sydney, in providing this service. We thank them both.

We are also grateful to the City of Sydney for continuing to support the free outdoor entertainment on Sundays from July to December 1992, and to Reader's Digest for taking up sponsorship of these programs from March 1993.

In conclusion, I would particularly like to thank the Minister for the Arts, the Hon. Peter Collins, QC, MP, both on my own behalf and that of my colleagues on the Trust, for his continuing interest and support of the Sydney Opera House and its activities. I would also like to thank my fellow Trustees, the management and staff.

Elizabeth Butcher, Chairman

GENERAL MANAGER'S REVIEW



LLOYD MARTIN

The 20th anniversary year of the opening of the Sydney Opera House on 20 October, 1973, has seen an upsurge of activity in promoting the building and the diversity of events which take place in and around it.

The Sydney Opera House Trust increased its entrepreneurial ventures by 38 events to a total of 494 and raised its share of audience attendances by 14 percent.

It has been a very successful year in terms of public awareness and participation in the celebrations for two decades of performances in Australia's leading cultural centre and top tourist attraction.

But the cost of so much activity has been high, contributing to a deficit of \$1.742 million. The result was particularly disappointing in that revenue was higher and the target for salary recovery — 25 percent of salaries expenditure — was achieved.

Even after accounting for the recoveries, however, salaries and related expenses rose by \$719,000 this year, including an unexpectedly large accrual of \$182,666 for non-contributory superannuation dated back to July 1991.

The cost of publicising Sydney Opera House events went up by 36 percent to \$670,000. A bill for water rates over several years which had not previously been

assessed added \$214,000 to expenditure. Other extraordinary unbudgeted expenditure included consultancy fees of \$111,000 and minor stores expenses of \$136,000.

At the same time, there was a decreased surplus on catering, an area in which profitability is particularly vulnerable to the economic situation. And, despite a four percent increase in the total value of tickets sold at the box office, from \$12,500,000 to \$13,061,000, there was a two percent reduction in the number of tickets sold.

The retirement of a longterm Sydney Opera House employee, Keith Yates, took place this year. He joined the Sydney Opera House in May 1972 as assistant stage operations manager, and was technical manager from 1987 until his retirement in July 1992.

AUDIENCE OUTREACH

Trust Events

A wide-ranging program of special events was presented by the Sydney Opera House Trust in the second half of the year under review as part of the building's 20th birthday celebrations.

They included a spectacular free concert on the floating Prudential Aquashell, moored in Farm Cove for the occasion and fitted out with lighting and sound systems designed and installed by the Sydney Opera House technical department.

Members of the Sydney Opera House Orchestra, conducted by Patrick Thomas, played a variety of music stretching from Handel to Richard Rodgers for an audience seated along the shores of the Royal Botanic Gardens and the Domain.

In the Concert Hall, the Moscow State Symphony Orchestra provided one of the year's artistic highlights with an all-Tchaikovsky program under the direction of Pavel Kogan. The Teddy Bear's Concert, a matinee event for all the family, offered a complete contrast but was equally successful.

The American Express Jazz Oz Festival brought together Australian and American musicians in a combination of formal concerts and late night jam sessions in the northern foyer of the Concert Hall.

It was launched by a free outdoor concert which featured Monica Trapaga, Galapagos Duck and the Sydney Allstars Big Band, amongst other performers.

The Goossens Lecture Series, presented as a tribute to Sir Eugene Goossens whose vision inspired the building of the Sydney Opera House, introduced four leading Australians in the arts: Robyn Archer, Bruce Gyngell, Oodgeroo Noonuccal and Carl Vine.

A three-day conference titled Affording the Arts in Australia and New Zealand examined the problems of arts funding with contributions from national and international experts in the field. The British Council assisted in its presentation.

Other events presented by the Sydney Opera House Trust were birthday editions of regular favourites: the Mostly Mozart Series, the 21st National Folkloric Festival, the return of the Sunday morning Winter Coffee Concerts and the Free Vittel Lunchtime Concerts.

Special attention was paid to co-productions with regular hirers. The Trust partnered the Australian Ballet in its presentation of *The Sleeping Beauty* in the Opera Theatre, and co-presented three concert series with the Sydney Symphony Orchestra as well as maintaining its association with the Brandenburg Orchestra and the Australian Chamber Orchestra.

Overseas cultural contacts also received a boost through the presentation of the Peking Opera Theatre of Tianjin to honour 20 years of diplomatic relations between China and Australia.

In February 1993, a twin-institution agreement was signed with the Seoul Arts Center to encourage understanding, cooperation and economic development between Australians and Koreans through exchange programs based on the performing arts. One of these will be REM Theatre's *Myths and Muses*, which was created for the Trust's Bennelong Program and has since been presented in Fiji; it will be performed in the Korean language in Seoul in 1994.

Free events have included the Grand Organ Celebration Series of lunchtime concerts in the Concert Hall, the regular Sunday outdoor entertainment, jazz at the Forecourt Restaurant, films about the Sydney Opera House and its history, and a series of four concerts, *Baroque and Beyond*, presented with ABC Fine Music.

Bennelong Program

The Trust's educational and arts outreach activities, presented under the umbrella of the Bennelong Program, have made one of the most ambitious and unusual contributions to 20th birthday events.

This was *Icon*, staged in partnership with REM Theatre. It involved more than 600 young performers in a 90-minute journey through time in music, dance and theatre with choirs, bands, an orchestra, an abseiler

and two front end loaders.

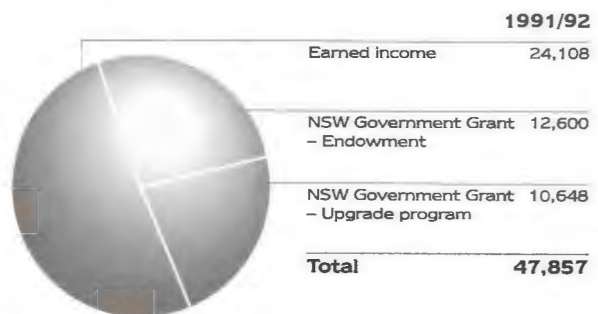
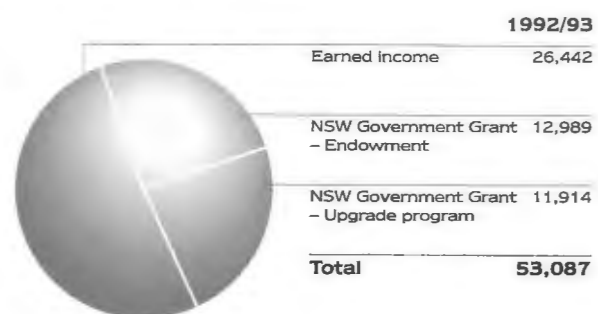
Starting on the forecourt, the performance invited the audience indoors, through foyers lined with a variety of performing groups in action, to the Concert Hall. After a diverse selection of performers continued the unfolding of the "vast mythical dream" — including Murri storyteller Maureen Watson, the SBS Television Youth Orchestra, the Philharmonia Motet Choir and the Koori Pumparoo Dance Group — the audience was led back outdoors for the spectacular conclusion of the presentation.

This was only one of 105 events which attracted attendances of 53,663, a slightly lower figure than the 57,452 who attended the Bennelong Program's 113 events the previous year. But the average attendance per event rose slightly from 508 to 511, and a higher

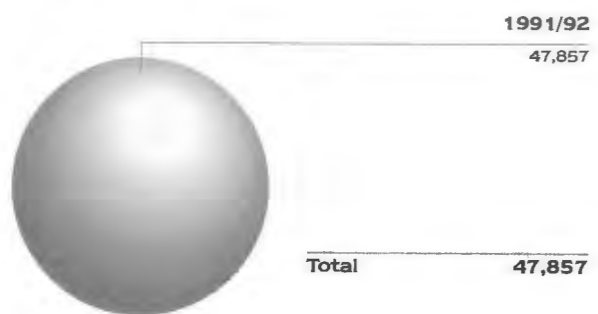
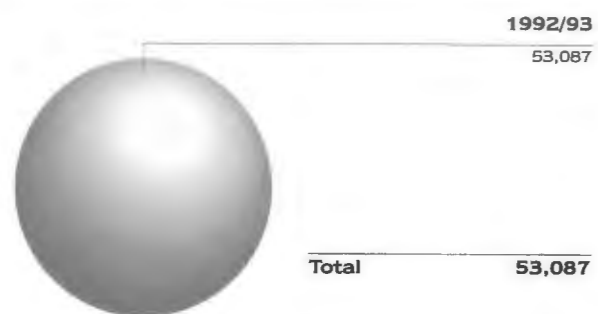
IN THE AUSTRALIAN SINGING COMPETITION, LOTTE LATUKEFU WAS A FINALIST IN THE MARIANNE MATHY AWARDS.



INCOME (\$,000)



EXPENDITURE (\$,000)



concentration of quality was achieved.

Highlights of the 1992 Imagination Celebration included the development of two operas for children, *The Watching Clock* and *Abigail and the Bushranger*; a mime show which combined the talents of 12 mime artists, including performers from the Theatre of the Deaf; *Dance Tales* with Ruth Galene's *Red Opal Dance Theatre* and Chris Jannides' *Darc Swan*; specially devised *Magical Mystery Tours* of the building for children aged six to 12, and foyer activities in the *Pete and Penny* series supported by MBF for the education of children in safety skills.

Outreach programs took two forms. One was the artist-in-residence format which combined performances and workshops at a distant venue — *Bombala* was the first location — with as many stopovers as possible to schools on the way and in the surrounding area.

The other outreach venture was closer to home, in a suburban shopping centre where sponsorship from *Westfield* enabled the *Bennelong Program* to present its ever popular *Babies' Proms* eight times over four days.

Following its success with *Bennelong Program* audiences, *REM Theatre's Myths and Muses* was given a local language performance in *Fiji* and material gathered there was included in *More Myths and Muses*, premiered at the *Sydney Opera House* in November 1992.

Other attractions during the year included the *Third International Symposium on Electronic Art*, a sold-out introductory series of *Young at Arts* and the addition of an advanced series, concerts by virtuoso violinist *Jack Glatzer*, *Dance Week*, and a *SleepOver*, believed to be a world first, in which young people spent the night at the *Sydney Opera House* and participated in a range of performing arts.

The number of work experience placements throughout the organisation was increased, with more opportunities for mature age and disabled people. The special needs program was expanded with sponsorship from *IBM* to offer "signed" *Bennelong Program* events for children aged three to nine years and specially devised arts access activities.

An increased share of the *Sydney Opera House Trust's* entrepreneurial budget made it possible for the



SALVATORE ZOFREA WITH A SECTION OF HIS FRESCO, BASED ON THE SUMMER OF THE SEVENTEENTH DOLL, IN THE PLAYHOUSE FOYER.

Bennelong Program to develop its program over the past 12 months. Additional sponsorship also assisted, with contributors including the *Sydney Renaissance Hotel* and *Toyota* in addition to those already mentioned.

Sponsorship

The number and diversity of 20th birthday events staged by the *Sydney Opera House Trust* is a direct reflection of the generosity of a wide range of sponsors who have participated in the Trust's regular and commemorative entrepreneurial programs.

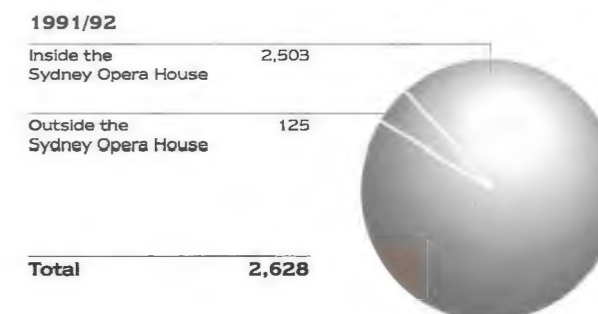
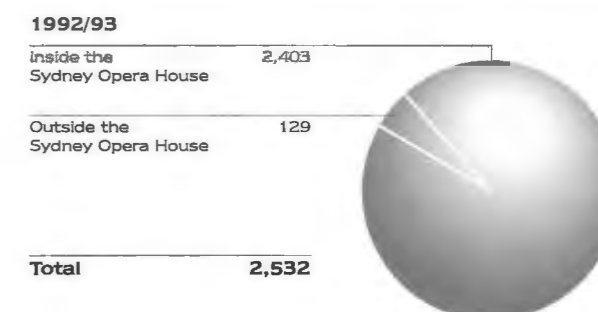
Approximately \$800,000 in cash and more than \$500,000 in gifts and contra arrangements were contributed over the past 12 months in return for branding and hospitality benefits. This year, three categories of sponsors were established; they are principal, major event and corporate sponsors.

The principal sponsors have been *American Express*, sponsor of the jazz festival; *Digital*, which supplied the box office with a new computer; *Lexus*, for continuing support of the Trust's entrepreneurial program; *Toshiba*, for *Salvatore Zofrea's* fresco based on *The Summer of the Seventeenth Doll* in the *Playhouse foyer*; *The Sydney Morning Herald*, for the 20th birthday banner over the *Sydney Opera House* entertainment advertisements each Saturday; and *Coca-Cola Amatil* for supporting *Jazz in the Forecourt* and outdoor concerts.

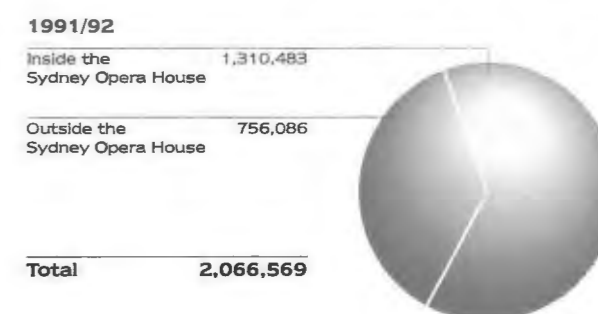
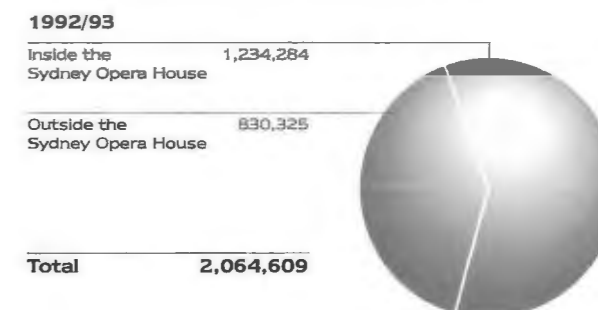
Major event sponsors, associated with specific 20th birthday events up to 30 June, 1993, include *Vittel*, *MBF (Medical Benefits Fund of Australia)*, *Prudential Insurance*, *Reader's Digest*, *Continental Airlines*, *NSW Lotteries*, *Canadian Airlines*, *S.C. Johnson*, *National Australia Bank*, *Japan Airlines* and *Qantas*.

Corporate sponsors include *NEC*, *Logica*, *Coopers & Lybrand*, *Westfield Shoppingtowns*, *Lauda Air*, *Nescafe Gold Blend*, *Sydney Renaissance Hotel*, *British Telecom*, *AMP Society*, *Pioneer Coaches*, *Shell*, the *Roth Foundation*, *Maytag*, *IBM*, *Radio 2UE* and *Wreckair*. The department responsible for liaison with sponsors has grown to meet the increased demands of the many sponsors. It now boasts four experienced members dedicated to providing excellent service and

EVENTS



ATTENDANCES





insider privileges for both sponsors and corporate connection members.

In its turn, the Sydney Opera House Trust supported the entertainment industry by sponsoring the prize for the operatic performance of the year in the 1993 MO Awards. It was won by Suzanne Johnston.

Publicity

The marketing and publicising of Sydney Opera House events in the 20th birthday year have involved a significant financial investment, a 36 percent increase on the previous year's expenditure, but they have played an important role in giving Australia's most famous building an even higher profile this year.

Media coverage in Australia has risen from 3,950 column centimetres and 176 minutes of air time in the 1992 year to 15,000 column centimetres and 705 minutes in the 12 months under review, with an accompanying rise in commercial value from \$140,827 to \$723,880.

Measurement of media coverage in column centimetres and air time is made only on a commercial basis, so the valuable contributions from ABC radio and TV have not been included in the calculations. Nor has any value been given to story placement.

A wider mix of foreign media has shown an interest in the Sydney Opera House, from artistic and from general angles. Material has been supplied to media representatives from Canada, China, Denmark, Fiji, Finland, Germany, Italy, Japan, Korea, the Netherlands,

New Zealand, Singapore, South Africa, the UK and the USA.

Within Australia, specialist language publications circulated amongst the multicultural community have been publishing more information and articles about the Sydney Opera House and its activities.

During the year under review, a major documentary on the Sydney Opera House has been prepared by Channel 7 for screening in October 1993, and assistance has been given to a number of national magazines and other print media for commemorative articles due for publication the same month. Special features on the Sydney Opera House have already appeared in The New York Times and The Bulletin.

Marketing of the 494 Trust events which have been presented over the past 12 months has involved extensive advertising campaigns in addition to the publicity drives for free media coverage.

This has cut down the time available for media and marketing staff to concentrate on their revenue-raising ventures in providing marketing services for outside hirers. Instead, they have been offering a consultancy service in this area, which contributed the major part of the department's earnings of \$319,000.

Throughout the year, promotional posters and a variety of publicity fliers have been produced. The drive to market specific aspects of Sydney Opera House activities has led to the production of three colour brochures introducing the House, promoting it as a tourist venue and as a performing arts centre.

Another publication, the 1992 Sydney Opera House Trust Annual Report won a bronze medal in the 1993 Annual Report Awards, an Australia-wide evaluation of annual reports.

Library

The Dennis Wolanski Library of the Performing Arts, the most accessible link between the public and the arts maintained by the Sydney Opera House Trust, increased its level of usage and changed its public access hours to a more convenient 10 am to 6 pm.

The number of enquiries from internal and external customers totalled 4,737, an increase of 35 percent. The library was involved in more than 15,222 information transactions, including circulation of serials and press clippings, document delivery and loans. Revenue from the copying service and sales of merchandise amounted to \$31,929, an increase of 91 percent.

More than 280 monographs and 2,680 serials were accessioned, more than 52,686 press clippings processed and 147 monographs catalogued. A team of 35 volunteers and nine graduate librarians and students involved in work experience contributed 6,815 hours to the work of the library, which was a significant factor in the maintenance and development of services.

The library joined the Australian Bibliographic Network and ILANET in order to improve the efficiency and effectiveness of materials processing and

information delivery. Software and hardware upgrades to our Data*Library system have made its use more productive and permitted full cataloguing.

Automation of the Sydney Opera House art collection register and a valuation of the collection were brought up to date. Restoration of John Olsen's mural in the northern foyer of the Concert Hall was completed.

Notable acquisitions included a register of performances attended by music critic Fred Blanks between 1944 and 1992, and a small collection of photographs and other memorabilia relating to Sir Eugene Goossens, donated by his daughter, Mrs S. Scott.

Phillip Wolanski was appointed chairman of the Library Subcommittee, following the death of his father, Dennis Wolanski in September 1992. The Trust is delighted with the continued involvement of the Wolanski family in the library, which has benefited by contributions of more than \$182,000 from Dennis Wolanski since 1973.

Special thanks also to Ann Harris-Thompson and members of the Ladies Committee of the Sydney Opera House Appeal Fund, who gave \$5,000 to the Nola Dekyvere Memorial Fund and \$960 for the Conservation of John Antill's manuscript Corroboree score.

Donors to the library over the past 12 months were Ms W. Ames, Mr B. Beecher, Bennelong Club, Mr F. Blanks, Miss H. Branker, Mrs H. Breckveldt, Mr F. Cherniavsky, Mr K. Cork, Ms P. Crombie, Mr R. Dein, Ms G. Diller-Anderson, Mr E. Duek-Cohen, Mr R. Fuller, Mrs A. Glover, Mr P. Hall, Ms L. Higgin, Mrs M. Hunt, Brother J. Jewell, Ms J. Kamencak, Ms L. Lancaster, Mr K. McManus,

CONTRASTS FROM THE BENNELONG PROGRAM: A SPECTACULAR SCENE FROM ICON (ABOVE), WHICH FEATURED MORE THAN 600 YOUNG PERFORMERS AND TWO FRONT END LOADERS, AND THE MIME SHOW ODDBODS! (BELOW), WITH CAST MEMBERS MICHAEL LINDSEY SIMPSON AND LYNDA HOLMES.



Miss K. Martin, Mr T. Measham, Media, Arts and Entertainment Alliance, Mr F. Mitchell, Mr P. O'Donnell, Ms H. Parsons, Mr R. Pauling, Pittwater Library Service, Mrs G. Pomeroy, Mr D. Potts, Mr W. Raszkowski, Mrs B. Revill, Dr J. Rungis, Ms Z. Sachs, Miss F. Scott, Mrs S. Scott, Ms J. Small, Mr D. Stuchberry, Sydney Conservatorium of Music Library, Sydney Institute of Technology Library, Mr J. Turner, Mrs E. Wagner, Mr M. Walsh, Mr N. Williams.

Freedom of Information

In accordance with the Freedom of Information Act 1989, arrangements have been made for access to Trust documents by making an application according to the directions given in the general information section at the end of this report. No such applications were received in the year under review. One application was made in the previous year.

COMMERCIAL OPERATIONS

Tourism

The emphasis being placed on cultural tourism in Australia has given the Sydney Opera House extra kudos and responsibilities. As the nation's leading tourist destination, it already caters for more than one million tourists every year, but the Trust is working to extend its tourism services to meet the special requirements of individuals and groups.

This combination of achievement and planning was recognised by the presentation of the NSW Tourist Industry Associations' 1993 Tourism Award for Excellence to the Sydney Opera House.

A marketing strategy is being prepared to encourage hirers to release tickets to their performances further in advance to allow international travel agents better access to Sydney Opera House performances.

Overseas publications and in-flight media are being targeted more closely with articles and information on the Sydney Opera House for the tourist market. Three handsome brochures introducing the Sydney Opera House and its attractions were produced this year. Further development of the tour, meal and show package is being considered, and incentive tours are being incorporated into cultural tourism activities.

Product ranges of Sydney Opera House merchandise are being considered, following the signing of a contract this year with International Management Group to supply a variety of items, from wine to track suits, with the House logo.

A committee has been set up, chaired by the Trust's head of public affairs, to explore the potential of cultural tourism and ensure the best possible service for visitors to the Sydney Opera House. This committee brings together representatives of Sydney Opera House hirers, the Australian Tourist Commission, the NSW Tourism Commission and the Ministry for the Arts. The Sydney Opera House Trust had a booth at the Australian Tourism Exchange in June, providing contact with more than 100 major international travel agents who had come to Australia for this event, which was organised by the Australian Tourist Commission.

Guided Tours

In the area of guided tours, a special main hall tour was added this year for inbound tour companies to offer



THE TRUST'S PLAQUE TO HONOUR JØRN UTZON PICTURED AT ITS UNVEILING WITH, FROM LEFT, THE GENERAL MANAGER, LLOYD MARTIN, LIN UTZON, HER SON MIKA AND DAUGHTER NAJA, AND THE MINISTER FOR THE ARTS, PETER COLLINS.

Catering

Revenue from the Sydney Opera House restaurants and bars exceeded the previous year by \$396,000 and made a surplus of \$218,000.

Business depended very much on the popularity of the presentations in the venues, waxing or waning in response to full houses or disappointing audience attendance.

In terms of sales, Cafe Mozart and the Harbour exceeded budget, the Forecourt was on budget, the Bennelong and the Harbour Takeout did not meet budget. Takings at the bars were slightly less than anticipated.

visitors who have only 15 minutes to spend rather than the hour involved in the traditional tours. Launched in April 1993, the main hall tour attracted 23,349 people in the period up to 30 June, 1993, with one organisation bringing between 10 and 30 groups a day.

This short tour, which includes a wallet of high quality photographs for every participant, has the potential to double the Trust's income from guided tours, as well as filling an obvious need. It has, however, been expensive to establish and this brought down the return on sales for guided tours from 70 percent (calculated without the main hall tour) to 63.1 percent for an all-inclusive figure.

Revenue was up from \$1.233 million to \$1.437 million, giving a surplus of \$917,000 after expenses of \$520,000 were deducted. The total number of tours taken during the past 12 months was 197,126, an increase of 18,340 over the previous year.

Box Office

A ten percent return on revenue was achieved by the box office for the year, but this represented a drop in surplus from \$193,320 to \$124,457.

While the total value of tickets sold by the Sydney Opera House box office increased by four percent, from \$12.5 million to \$13.061 million, the total number of tickets sold decreased by two percent, from 469,805 to 462,159.

A seven percent increase in staff costs, from \$734,349 to \$785,287, combined with a one percent reduction in revenue from fees — a drop of \$13,900 to \$959,692 — to cut the box office productivity ratio by seven percent.

In addition to the ticket numbers given above, the Australian Opera sold 168,432 tickets for \$10.037 million through the Sydney Opera House box office computer system, and the Seymour Centre came on-line for a trial period, selling 7,959 tickets worth \$202,092 for M. Butterfly. These are not included in the Sydney Opera House figures.

A QUIZZICAL MOMENT FROM STATE OF BEWILDERMENT (BELOW) IN WHICH MICHAEL LEUNIG'S CARTOON CHARACTERS WERE RECREATED ON STAGE BY THE TRESTLE THEATRE COMPANY. JOHN HOPKINS CONDUCTED THE BERLIOZ REQUIEM IN THE CONCERT HALL (OPPOSITE PAGE) TO MARK HIS RETIREMENT AS DIRECTOR OF THE SYDNEY CONSERVATORIUM OF MUSIC.





Daily lunch was curtailed at the Bennelong, to be replaced by private functions and tour groups. A special promotion for the Forecourt — "lunch for a tenner" — brought in a wider range of customers, and may be repeated.

While prices were contained throughout the catering outlets, the popularity of the lower-budget Cafe Mozart has led to extending its area by incorporating 50 percent of the Concert Hall cloakroom. This renovation was completed in February 1993. Catering at the Sydney Opera House is provided by Gardner Merchant Rowland on contract to the Sydney Opera House Trust. Simon Lomas is general manager of catering, heading a workforce of 300 divided evenly between permanent and casual staff.

Venue Hire

Rental income from the hiring of performance, rehearsal and office areas at the Sydney Opera House was slightly lower than the previous year: \$3.486 compared with \$3.548 in 1992.

But the recoveries of technical and other performance-related costs rose by 28 percent to \$5.222 million.

This change in revenue mix is in accordance with the corporate plan which reduced the fixed rental charges and increased the recovery of marginal costs associated with performances. Rental charges have increased only in step with the CPI.

EMPLOYEES

Customer Service

Strategies to improve customer service within the Sydney Opera House — by creating a culture which focuses on the customer — triggered a number of developments involving staff during the past 12 months.

They included restructuring of some areas to bring all staff in contact with patrons into one department, house management. This has resulted in a wholistic review of the House's public presentation, ranging from the ongoing customer service training programs to selecting a trousers and jacket outfit for security officers to emphasise their dual role in protection and public relations.

The practice of allotting a client service executive to specific hirers to care for their needs has proved extremely successful for both sides. While the hirers receive better service, the customer service culture within the House is extended through one of the four client service executive positions being left open as a training opportunity for staff members over an 18-month period.

The response to the program of regular meetings with major hirers at executive management level has been favourable. Even so, it is impossible to avoid complaints, either from hirers or the public. These are handled with a streamlined procedure in which they are noted in a register, answered and acted upon where possible.

In the past year, 196 complaints were received by phone and letter. They included comments about the women's toilets — too few or not clean enough — service in the restaurants, inferior imported mineral water, chemical tasting orange juice and the departure by dignitaries after a performance disrupting the taxi flow.

The most complaints on one subject — 18 of them — concerned an appearance by Pam Ayres in the Concert Hall, for which there were audio problems. The audio system in the Concert Hall has since been reviewed and is being improved.

The Fun Fair erected in the forecourt during the 1993 Festival of Sydney brought 16 complaints for the intrusive size and sound of its attractions. It was only temporary and it won't be there again.

Numerous letters around the time of the opening of the Sydney Opera House Car Park covered a variety of related subjects, including concern about arrangements for disabled parking, the high cost of evening parking and the desire of some patrons for the old Park and Ride system to continue. Since the new car park has been fully operational, no complaints about it have been received.

As required by Government, the Sydney Opera House has a code of conduct and a guarantee of service.

Planning and Performance

In the past 12 months, the Trust has embarked on a business planning process. Each department has developed a business plan, tailor made to its aims and capabilities.

Performance agreements with all department managers have been prepared and are in place for implementation in the 1994 year.



THE DIVERSITY OF TRUST PRESENTATIONS AND PERFORMERS IN THE PAST YEAR HAS INCLUDED JAZZ CONCERTS (OPPOSITE PAGE), ABORIGINAL DANCERS (LEFT) AND THE NOSTALGIC RADIO-THEM'S WERE THE DAYS (BELOW), WHOSE CAST INCLUDED GWEN PLUMB, LEFT, AND JUNE SALTER.

All manager's jobs, except those being restructured, have been evaluated and the Sydney Opera House Trust expects to classify and grade all its own positions in the coming year.

Industrial Relations

The welcome opening of the Sydney Opera House Car Park brought with it an unsettled industrial atmosphere as staff and regular performers at the House were called upon to pay for parking which had for 20 years been provided free on site.

This resulted in the withdrawal of labour on several occasions by members of the Musicians Union of Australia and the Media, Entertainment and Arts Alliance. The Sydney Symphony Orchestra cancelled one performance and transferred another to a different venue. When members of the Australian Opera and Ballet Orchestra went on strike, the Australian Ballet danced two performances to taped music. On another occasion performances of Into the Woods, A Swell Party and the Australian Ballet's Don Quixote had to be cancelled due to industrial action by Sydney Opera House staff.

Settlement of the parking dispute was reached on the grounds of assisting Sydney Opera House employees who had previously enjoyed the privilege of parking on site.

The process of negotiation interrupted the progress of the structural efficiency principle implementation which has since been linked into enterprise bargaining. The first House-wide enterprise agreement is expected within 12 months.

Ethnic Affairs Policy

During the year under review a new corporate strategy was developed which aims to position the Sydney Opera House as the leading cultural centre of Australia, Asia and the Pacific Region.

This has created a new urgency in our programming activities to ensure the cultural appropriateness of our presentations to the ethnically diverse communities not only of Australia, but the geographic region of which Australia is a part.

In another initiative, the reporting and responsibility for ethnic affairs policy issues has been integrated into the accountabilities of each manager through the mechanism of a formal performance agreement.

These responsibilities include the overall requirement to ensure equity of access for all members of the community to the services provided by the Sydney Opera House.

Risk Management

Initiatives taken to promote worker health and safety included training in ergonomic issues and vision testing for staff working with vision display units. A pre-placement health assessment is being introduced.

A work team is developing a strategic plan for managing occupational health. Controls over workers' compensation and rehabilitation were improved this year.

Several departmental risk assessments were completed on business and safety risks. Responsibility for risk management activities is now part of all senior management performance agreements.

A major review of corporate business risks is under way as part of the business planning process. An interim corporate business recovery plan has been adopted, and will be refined over the next 12 months.

Training

Training has been closely targeted this year to the needs of individuals required to meet changes within their working environment — for instance, in business planning and enterprise bargaining.

The benefits derived from training expense during the year were monitored and evaluated, and a training needs analysis was completed ready for implementation.

A dedicated training room was set aside, but the completion of its fitting out with computers, videos and other training aids has been delayed. This, in turn, temporarily halted the progress of some courses.

EEO and SES

A computerised database was completed this year to provide statistics on the number of staff with physical disabilities or a non-English speaking background, in addition to the ratios of women and Aboriginal people to the total number of permanent or seasonal and casual staff. This information is set out in appendix A.

There were three senior executive service positions at the Sydney Opera House in the year ending June 30, 1993. Two of these were at level two, one at level four. None of them was held by a woman.



THE BUSKING COMPETITION IS ALWAYS A HIGHLIGHT OF THE MOSTLY MOZART SERIES, ATTRACTING COMPETITORS OF ALL AGES.

Insurance

Improved control over workers' compensation and rehabilitation resulted in improvements in claims management. Better rehabilitation procedures averted several potential longterm workers' compensation cases.

Public liability claims represent an extremely low ratio of one claim per 300,000 patrons and visitors.

Effective management control over all aspects of insurance has earned the Trust rebates totalling \$83,108 from the Treasury managed fund since its inception in 1989.

Recycling

The recycling program established at the Sydney Opera House three years ago by a voluntary committee, and consolidated last year with the inclusion of recyclable waste collection in the cleaners' contract, continued this year with the same energy and commitment.

Recycling bins are used for aluminium cans, glass bottles and clean waste paper — it is estimated that 95 percent of the organisation's recyclable paper is collected — and a cardboard compactor makes a small income for reinvestment in recycling activities.

MAINTAINING THE BUILDING

Upgrade Program

The advances of the upgrade program, formerly known as the major maintenance program, have been very much in public view over the past 12 months.

The refurbishment of the roof sails, which involves the resealing of some 16.5 kilometres of joints between the roof tile lids, is taking longer than anticipated and is now expected to be finished late in the new financial year.

Work on the ceremonial stairs on the southern side of the building, which has meant the removal and replacement of the giant granite slabs with a crane, has embraced two aspects of maintenance. This commenced in March 1993 and is due to take six months.

The primary reason for the project has been renewing the waterproofing in that part of the structure, which acts as the roof for the vehicle concourse, the box office foyer and the reception hall. At the same time, rubber pads have been inserted to support the steps and halt the tendency for the treads to move out of alignment under the constant passage of feet over 20 years.

Another major project has been the resealing of the glass walls and sub-sill replacement, which began in the year under review with a pilot study on the north-west corner of the Concert Hall, and will continue around the building.

The Cafe Mozart has been extended with a coffee bar replacing half of the Concert Hall cloakroom. The refurbishment of seating throughout the House was

MEMBERS OF THE SYDNEY SYMPHONY ORCHESTRA WITH THE SYDNEY OPERA HOUSE IN THE BACKGROUND AND (BOTTOM) MICHAEL COE AND TINA BURSILL IN THE SUGAR MOTHER.





SIROCCO ENTERTAINS A CROWD IN THE NORTHERN FOYER OF THE CONCERT HALL FOR A FREE VITTEL LUNCHTIME CONCERT AND, BELOW, MECHANICAL CRADLES SCALE THE ROOF AS SEALANT IS REPLACED BETWEEN THE TILE LIDS.

completed this year. An electronic sign, operated from a keyboard inside, was placed on the car concourse to provide information on finishing times of the night's performances. Carpet was woven to match the original floor covering it was replacing.

Documentation for further modification of the Opera Theatre orchestra pit was completed, though the work could not be carried out this year because it was not possible to close this heavily booked venue for the required amount of time. It is now expected to be done in November 1994.



These are among the 652 projects being undertaken over a 10-year upgrade program funded with a special grant from State Government and carried out through Public Works as project manager. Over the past 12 months \$12.757 million has been spent, bringing the total spending so far to \$56.04 million of the promised \$103 million in 1989 dollars.

General Maintenance

The establishment of a total asset management system continued this year, and an asset manager was appointed. The program is on target for completion by December 1993, giving the Sydney Opera House a database in which every maintenance task is documented to provide a complete preventive maintenance program for the building.

Computer Developments

Advances in the computerisation of communications at the Sydney Opera House this year included the letting of a contract worth \$394,000 for a fibre optic local area network, and the adoption of format for a monthly Trust report which collects quantitative and qualitative data regarding all Trust activities.

The new accounting system, a significant upgrading of the old one, went into operation as planned on the first day of the financial year under review. Early in the new financial year, it will be extended to include House purchasing and stores management.

The introduction of the House Activities Monitoring Logistics and Event Tracking system, otherwise known as HAMLET, has reached the construction stage.

EVENTS AT THE SYDNEY OPERA HOUSE

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

SYDNEY OPERA HOUSE TRUST EVENTS

Affording the Arts in Australia and New Zealand, a three-day conference on financing the arts.

American Express Jazz Oz Festival, with free concerts including the Sydney Allstars Big Band, Dig, The Catholics, Galapagos Duck, Monica Trapaga, the Sydney Conservatorium Jazz Ensemble, the Graeme Bell Quartet, the Mark Isaacs Trio and Judy Bailey; and formal indoor programs with Eddie Daniels and Gary Burton, James Morrison and Joan Carden.

The Artist Speaks, a series featuring Donald Hazelwood, Steven Heathcote, Moffatt Oxenbould and Antony Walker, presented in association with ABC Radio National.

The Australian Ballet's production of *The Sleeping Beauty*, as co-presenter.

A SCENE FROM THE AUSTRALIAN BALLET'S PRODUCTION OF THE SLEEPING BEAUTY.



Australian Chamber Orchestra, presented in association with the orchestra.

Australian Singing Competition, as co-presenter.

Baroque and Beyond, a series of four free concerts by Sydney Baroque, Geoffrey Lancaster, Anthony Jennings, Paul Goodchild, Lorelei Dowling and Warwick Dunham, presented in association with the Australian Broadcasting Corporation.

Bennelong Program events, including the Imagination Celebration with its opera *The Watching Clock* and music drama *Abigail* and the *Bushranger*, *Dance Tales* and *Flights of Fancy* performed by A Moveable Theatre Company; *Young at Arts*, *Babies' Proms*, virtuoso violinist Jack Glatzer and *Icon*; *More Myths and Muses*, *About Being Brave* and *In Occupied Territory*, performed by REM Theatre; *Yesterday, Today and Tomorrow*, with the Australian Ballet; visually impaired workshops for the Sydney Theatre Company productions of *Into the Woods* and *Six Degrees of Separation*; *Dance Week*, with a program of dance workshops, an exhibition and talks with the choreographers, who included Paul Mercurio, Chris Jannides, Marilyn Miller, Raymond Blanco, Stanton Welch and Stephen Baynes; and the Sydney Opera House *SleepOver*.

Berlioz Requiem, conducted by John Hopkins to mark his retirement from the Sydney Conservatorium of Music whose orchestra and choirs combined with the Willoughby Symphony Choir to perform the work with soloist David Hamilton.

Brandenburg Orchestra, directed by Paul Dyer with soloist Graham Pushee, in association with the orchestra.

Christmas at the Opera House.

Chopin Recital by Roger Woodward to celebrate his 50th birthday.

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

Free Forecourt Films, a season of Australian classics presented in association with the Festival of Sydney.

Free Lunchtime Film Series, a series of eight monthly screenings of films about the Sydney Opera House and its history.

Free Vittel Lunchtime Concerts, with performers including Ambre Lynn, Chichitote, Voices from the Chorus of the Australian Opera, Benjamin Breen, Sirocco, Darc Swan, City of Sydney Concert Band, the Song Company, the Sydney Conservatorium of Music Chamber Orchestra, Sydney String Quartet, the Bellringers of Danebank, the Tea Rose Duo and Leaping Loonies.

Goossens Lecture Series, named after Sir Eugene Goossens whose vision inspired the building of the Sydney Opera House, introduced four leaders in the arts in Australia — Robyn Archer, Bruce Gyngell, Oodgeroo Noonuccal and Carl Vine — through lectures which were recorded for broadcast by the associate presenter, ABC Radio National.

Grand Organ Celebration Series, free recitals by leading Sydney organists, starting in May and June with concerts by David Drury and Robert Wagner.

Jazz at the Forecourt, free Sunday performances by leading jazz musicians including Don Burrows, the Dale Barlow Band, the Slide McBride Quartet and the Pamela Knowles Quartet.

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

Moscow State Symphony Orchestra, in an all-Tchaikovsky program conducted by Pavel Kogan, presented in association with the Sydney Symphony Orchestra.

Mostly Mozart, annual series featuring the Sydney Opera House Orchestra with conductors Georg Tintner and Louis Fremaux, soloists Janet Webb, Louise Johnson, Geoffrey Tozer, Tamara Cislowski, Michael Dudman and Stuart Wagstaff as narrator; the Australian Chamber Orchestra with soloists Geoffrey Collins and Kirsten Williams; the Australia Ensemble; free lunchtime concerts organised by the United Music Teachers of NSW; a youth concert performed by the Pan Pacific Music Camps Orchestra and Choir with conductors Ron Smart and John Koshak, and soloist Natalie Chee; an organ recital by Warwick Dunham and the traditional busking competition.

National Folkloric Festival 1993, with more than 60 groups representing 42 countries.

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

Peking Opera Theatre of Tianjun, on an Australian tour in honour of 20 years of diplomatic relations between China and Australia, as part of the Australia-China Cultural Agreement.

Radio — Them's Were The Days, a tribute to early radio with June Salter, Betty Lucas, Gwen Plumb, Margo Lloyd, Moya O'Sullivan, Jacqueline Kott, Harry Griffith, John Ewart, Howard Craven, Ross Higgins, Max Rowley, David Goddard, Sean Kramer, Alister Duncan, David Nettheim, Cliff Bingham and Gary O'Callaghan, presented in association with Radio 2UE.

St Matthew Passion, presented in association with the Sydney Philharmonia and sung by members of its choirs with the Sydney Opera House Orchestra.

Sculptures and drawings by Larissa Smagarinsky, an exhibition presented in association with Transfield Holdings.

Seven Deadly Sins, the Sydney premiere of Kurt Weill's work by Robyn Archer and the Australian Chamber Orchestra conducted by Richard Mills, in a double bill with songs presented by Archer and the Mini Mambologists.

State of Bewilderment, a production based on Michael Leunig's cartoons by the Trestle Theatre Company.

The Sugar Mother, adapted for the stage by John Senczuk from the writings of novelist Elizabeth Jolley.

Sunday Around the House, free outdoor entertainment.

Sunday Live from the Sydney Opera House, free concerts presented in association with ABC Fine Music.



SUZANNE JOHNSTON AND CHRISTINE DOUGLAS IN THE TITLE ROLES OF THE OPERA HANSEL AND GRETEL.



ORLA CHARLTON AS CHRIS AND PAT KINEVANE AS GERRY IN DANCING AT LUGHNASA, AND (TOP) MIRANDA CONEY AND ROY WILSON IN SAND SIREN.

Sunday Morning Coffee Concerts, with leading artists such as the Chamber Soloists of Sydney, the Renaissance Players and Denmark's Størstroms Kammerensemble.

The Sydney Opera House Goes to Sea, a free floating concert on the Prudential Aquashell, with the Sydney Opera House Orchestra conducted by Patrick Thomas, presented in association with the Royal Botanic Gardens.

Szalai Hungarian Gypsy Orchestra, presented in association with the Festival of Perth.

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

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

Teddy Bear's Concert, a family program compered by Benita Collings with music arranged and conducted by Tommy Tycho, presented in association with the Children's Hospital and Bandaged Bear Week.



A PORTRAIT FROM THE WINSLOW BOY (ABOVE LEFT) SHOWS DENNIS OLSEN, SEATED, WITH STUART WAGSTAFF, LEFT, AND GABRIEL ANDREWS. THE CAST OF INTO THE WOODS (LEFT) INCLUDED TONY SHELDON, GERALDINE TURNER, CENTRE, AND JUDI CONNELLI. MARY-JANE JOHNSON PLAYED THE TITLE ROLE IN THE AUSTRALIAN OPERA'S NEW PRODUCTION OF SALOME (ABOVE).

MAJOR HIRERS

Australian Broadcasting Corporation Sydney Symphony Orchestra

Conductors
Matthias Bamert
Jiri Belohlavek
Brian Buggy
Franz-Paul Decker
Mark Elder
John Fiore
Vernon Handley
Christopher Hogwood
Elgar Howarth
Jansug Kakhidze
Eri Klas
Jorge Mester
Christof Perick
David Shallon
Muhai Tang
Vladimir Verbitsky
Antony Walker
Heinz Wallberg
Bruno Weil
David Zinman

Soloists

Roberta Alexander
Jennifer Bates
Joshua Bell
Kees Boersma
Elizabeth Campbell
Joan Carden
Geoffrey Chard
Tamara Anna Cislowski
Conal Coad
Geoffrey Collins
Kenneth Collins
Gerald English
Nelson Freire
Richard Goode
Kirsti Harms
Catherine Hewgill
Martyn Hill
Robert Johnson
Michael Leighton Jones
Cho-Liang Lin
Oleg Maisenberg
Dame Malvina Major
Alessandra Marc
Gregory Massingham
Robert McDuffie
Lisa Moore
Ivan Moravec
Dene Olding

Ralph Oleg
Jon Kimura Parker
Geoffrey Parsons
David Pereira
Simon Preston
Willard White
Christian Zacharias
Contemporary Singers
Sydney Chamber Choir
Sydney Philharmonia Choir

The Australian Opera

Alcina
La Boheme
Fiddler on the Roof
Fidelio
The Force of Destiny
Hansel and Gretel
L'Incoronazione di Poppea
The Italian Girl in Algiers
Lucia di Lammermoor
Maria Stuarda
The Marriage of Figaro
The Merry Widow
Messa da Requiem
Pericole
Romeo et Juliette
Salome
Simon Boccanegra
Tosca
Tristan und Isolde

The Australian Ballet
Don Quixote
Etudes
In the Night
Night Shadow
Sand Siren
Songs of a Wayfarer
The Sleeping Beauty
Symphony in C

Sydney Theatre Company

The Crucible
Dancing at Lughnasa
Death and the Maiden
Into the Woods
Six Degrees of Separation
Uncle Vanya

Peter and Ellen Williams

Godspell
Shirley Valentine
A Swell Party
The Winslow Boy

Musica Viva

Australia Ensemble
Double Edge
Guarneri String Quartet
His Majestys Sagbutts and Cornetts
Quartetto Beethoven di Roma
Shostakovich Quartet
Vermeer Quartet

Australian Chamber Orchestra

Conductors
Richard Hickox
Marc Minkowski
Richard Tognetti
Soloists
Tommie Andersson
Steven Isserlis
Hartmut Lindemann
Paul Plunkett
Jean-Yves Thibaudet
Richard Tognetti
Geoffrey Tozer
Kirsten Williams
Estonian Philharmonic Chamber Choir

Sydney Philharmonia Choirs

Conductors
John Grundy
Antony Walker
Soloists
Donna Balson
Elizabeth Campbell
Conal Coad
Robert Dawe
Thomas Edmonds
Jane Edwards
Michael Martin
David Miller
Anthony Phipps

Sydney Dance Company

Synergy with Synergy

JACKI WEAVER AND JOHN O'MAY IN SIX DEGREES OF SEPARATION.



Celebration of Dance, presented by the City of Sydney Cultural Council by arrangement with the Australian Ballet.

City of Sydney Ballet Scholarship final, Eisteddfod Piano Scholarship final, McDonald's Operatic Aria final, presented by the City of Sydney Cultural Council.

Concert for Peace and Freedom, with the Sydney Philharmonia Choirs.

The Furtive Nudist, written and performed by Ken Williams, presented by the Festival of Sydney.

A German Requiem, with the Australian Youth Orchestra conducted by Rodney Eichenberger with soloists Nicola Ferner-Waite and Michael Lewis, presented for the 1992 Sydney Choral Festival.

1993 German Operatic Award finals, presented by the Opera Foundation Australia.

Highlights of Opera, presented by the Opera Auditions Committee.

Japan Festival.

Kagawa Youth Choir and Osaka Women's Gakuen High School Mandolin Club, presented by the Japan Australia Youth Music Goodwill Mission.

Ambre Lyn, in recital.

Wendy Matthews.

Doug Moran National Portrait prize.

SPECIAL EVENTS

Alexandra Kollant, written and performed by Barbara Ewing, presented by the Festival of Sydney.

The Art of Sydney, presented by the Combined Art Societies of Sydney.

Attaca, led by guitarist John Williams, presented by the Australian Broadcasting Corporation.

1992 Australian Regional Finals of the Metropolitan Opera Auditions, presented by the Opera Foundation (NSW).

The Australian Opera Benevolent Fund Concert.

Brandenburg Orchestra, directed by Paul Dyer with soloists Geoffrey Burgess, Natsume Wakamatsu and Sayuri Yamagata.



Mother's Day Concert, with Kingsley Looker and Suzanne Clachair.

Music Festival, presented by the Department of School Education, NSW Performing Arts Unit.

Orchestral Ensemble Kamazawa, conducted by Hiroyuki Iwaki with soloists Tom O'Kelly and Chieko Fukungja.

Paco Pena's Misa Flamenco, with Paco Pena, his Flamenco Company and the Sydney Philharmonia Motet Choir conducted by Antony Walker.

Philadelphia Boys' Choir and Chorale, presented by the Australian Youth Choir.

Showcase of the Creative Arts, with Tommy Tycho.

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

Sydney Church of England Grammar School Concert.

Sydney International Piano Competition of Australia, final concertos and award presentation recital.

Sydney North Youth Orchestra of Ku-ring-gal in its 15th anniversary concert.

Sydney Sesquicentenary International Choral Festival, with the Auckland Men's Choir, the Bina Vokalia Bali, A. Ceccarini Choir and the Chur Coelnische Choir, presented by the Rotary Club of Sydney and the City of Sydney Cultural Council.

Sydney Spring International Festival of New Music, with the Alpha Centauri Ensemble and solo performances by Roger Woodward, Stephanie McCallum, Jane Peters, Lisa Moore, Valmai Coggins, Julia Ryder, David Pereira, Peter Jenkin, Jacopo Scaffi and Pierre-Yves Artaud.

Sydney Stamp and Coin Fair.

Sydney Symphony Orchestra Benevolent Fund Gala Benefit Concert, with conductor Isaiah Jackson and dancer David Ashmole.

Sydney Youth Orchestra, conducted by Carlo Felice Cillario with soloist Natalie Chee.

Tamworth on Parade, presented by the Arthritis Foundation of NSW.

A Tribute to Dame Joan Sutherland and Richard Bonyng, presented by the ABC in association with the Australian Opera, featuring members of the company and the Sydney Symphony Orchestra conducted by Carlo Felice Cillario.

PERFORMERS IN THE CONCERT HALL DURING THE YEAR INCLUDED THE GUARNERI QUARTET AND THE AUSTRALIAN CHAMBER ORCHESTRA (BOTTOM). SYNERGY WITH SYNERGY (OPPOSITE) COMBINED THE TALENTS OF THE SYDNEY DANCE COMPANY AND THE PERCUSSION GROUP SYNERGY ON STAGE IN THE OPERA THEATRE.



EVENTS AND ATTENDANCES

Attendances at events presented by the Sydney Opera House Trust over the past 12 months rose significantly, with Trust attendances topping the million mark at 1,019,756. A 29 percent increase in attendances for Trust events indoors and a 10.12 percent increase for Trust events outdoors resulted in an overall attendance increase of 14.1 percent for Trust events. While the statistics charts show that the number of Trust events rose only from 456 to 494, staff training sessions were not

included on the charts this year. These accounted for 64 events and 1,050 attendances the previous year. Overall, events and attendances at the Sydney Opera House were marginally lower than in the year ending 30 June, 1992. Despite a 10 percent increase in attendances at outdoor events, which rose by four to 129 for the year, the 100 fewer indoor events lowered the indoor attendance by six percent and brought the total attendances to 2,064,609, which was 1,959 fewer than the previous year.

The Opera Theatre made the largest gains, with 33 more performances and a rise of 22,248 attendances. The number of functions in the Opera Theatre foyer increased from 174 to 305, and 78 of the 118 wedding ceremonies at the Sydney Opera House over the past year were held there. The Drama Theatre achieved an overall capacity of 92.2 percent on a smaller number of performances than in the previous 12 months. While most of the activities at the Sydney Opera House over the past year have been

included among the events in the statistics charts, attendance figures were not collected for events such as wedding ceremonies, the Bennelong Program's multivenue presentations, some foyer exhibitions and some outdoor events. Nor were attendances included for events in venues such as the Bennelong Restaurant, the rehearsal room, the board room, the foyers of the Playhouse or Drama Theatre. More than 150 events fell into this category.

ALL EVENTS AND ATTENDANCES 1992/93 INCLUDING TRUST

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	%
Opera	(subscription)	5	7638	81.78		142	196012	87.99					
	(subs. matinees)	1	1521	81.42		28	36085	82.85					
	(non-subs. matinees)				2	1900							
	(previews & invited aud.)	1	300	n/a			13	11250	n/a				
Ballet/Dance	(subscription)					67	91454	93.30					
	(subs. matinees)					12	16775	95.38					
	(non-subs.)				1	400	26	20651	54.70				
	(non-subs. matinees)						1	1126	77.71				
Drama/Speech	(previews & invited aud.)					8	7158	n/a					
	(subscription)									236	123100	93.49	
	(subs. matinees)									75	36970	88.56	
	(non-subs.)	1	1100	100.00									
Orchestral Concerts	(non-subs. matinees)	12	14340	100.00	2	157					1	539	99.08
	(previews & invited aud.)									13	6737	n/a	
	(subscription)	64	144275	86.76									
	(subs. matinees)	8	18997	90.28									
Chamber Orchestral	(non-subs.)	17	32075	73.89									
	(matinees)	2	3511	66.50									
	(non-subscriptions)	26	37890	69.18									
	(subscription)	12	20430	63.55									
Chamber Music	(subscription)	7	10301	59.68	4	1635							
	(non-subscription)	9	16448	67.78									
Recitals	(subscription)	4	1633	61.12	12	5269					1	55	27.50
	(non-subs.)	2	656	12.14									
Choral	(subscription)	9	12994	79.52	14	9610	3	3029	65.82				
	(non-subs.)	10	11187	49.22	3	1280							
Choral Orchestral	(subscription)	3	3704	52.08									
	(non-subs.)	7	12672	75.83									
Light Concerts/Jazz/Variety	(evenings)	27	47668	71.36	4	976	1	1199	76.42				
	(matinees)	9	12311	59.18	3	1650							
	(private audience)	7	8079	79.17									
Films	(evenings/matinees)												
	(private screenings)				4	n/a							
Exhibitions													
Conferences/Conventions											1	420	n/a
Seminars				6	1055				3	313	1	240	n/a
Lectures/Demonstrations	15	1823	70.72	98	25602	6	4549	87.31	4	152	7	2072	77.09
Meeting	1	890	n/a	1	15				9	120	1	380	n/a
Receptions/Functions	3	2450	n/a	225	41627	1	700	n/a	305	18646	2	641	n/a
Wedding Ceremonies				40	n/a				78	n/a			
Recording Sessions	4	n/a	n/a										
Speech Days	6	7770											
TV Shows				1	550								
Auditions	4	n/a	n/a			5	n/a	n/a					
TV/Commercials/Filming (days)	3	n/a	n/a	5					2	n/a	1	n/a	n/a
Competitions/Contests	13	10174	61.76			4	2109	34.49					
Outdoor/Sunday Entertainment													
TOTAL	292	442837	74.32	425	91726	317	392097	85.05	401	19231	340	171243	92.22

The number of tickets for sale in each venue varies according to the seating requirements of the hirer.

ITEM	PLAYHOUSE			RECEPTION HALL			EXHIBITION HALL		TOTALS			OUTDOOR ACTIVITIES		
	Perfs	Att'dce	%	Events	Att'dce	%	Events	Att'dce	Perfs	Att'dce	%	Perfs	Att'dce	
Opera									147	203650	87.74			
									29	37606	82.77			
	8	589	36.81	8	1222	75.13			18	3711	53.19			
									14	11550	n/a			
Ballet/Dance									67	91454	93.30			
									12	16775	95.38			
									27	21051	54.70			
				9	1074	88.33			10	2200	82.86			
Drama/Speech									8	7158	n/a			
	141	32732	58.34						377	155841	83.05			
	48	11681	61.16						123	48651	80.08			
	99	24696	62.65						100	25786	63.66			
Orchestral Concerts	42	6491	43.38	31	4008	78.91			88	25535	72.49			
	5	1686	n/a	1	170	n/a			19	8563	n/a			
									64	144275	86.76			
									8	18997	90.28			
Chamber Orchestral									28	33898	85.62			
									2	3511	66.50			
				11	1823	98.61			38	38996	67.78			
				12	1106	61.44			12	20430	63.55			
Chamber Music	4	800	50.25	1	220	88.00			16	12956	59.49			
	2	370	60.00						9	16448	67.78			
Recitals									19	7327	61.95			
									2	656	12.14			
Choral				13	1234	59.87			40	26947	79.99			
	1	160	40.20	1	250	100.00			15	12877	49.19			
Choral Orchestral									3	3704	52.08			
	1	96	48.00						8	12768	73.96			
Light Concerts/Jazz/Variety									33	50043	72.21			
									13	14075	50.18			
Films									7	8079	79.17			
	3	400	33.50	4	278	69.50			4	678	42.53	4	23800	
Exhibitions	4	1055	78.15						4	1055	78.15			
				2	6418	n/a	4	2024	10	8442	n/a			
Conferences/Conventions									3	668	n/a			
	6	1570	n/a	9	1090	n/a	4	300	29	4568	n/a			
Seminars	1	60	100.00	37	2692	56.09	1	35	169	36985	77.81	1	35	
									15	1735	n/a			
Lectures/Demonstrations									618	73139	n/a	20	4252	
									118	n/a	n/a			
Meeting									5	n/a	n/a			
									6	7770	n/a			
Receptions/Functions									1	550	n/a			
									9	n/a	n/a			
Wedding Ceremonies									11	n/a	n/a			
									25	893	35.72			
Recording Sessions									42	13176	53.31			
												58	802538	
Speech Days									364	81976	57.83	254	32701	71.60
									10	2473	2403	1234284	78.43	129
TV Shows														
Auditions														
TV/Commercials/Filming (days)														
Competitions/Contests														
Outdoor/Sunday Entertainment														

n/a = not applicable

EVENTS AND ATTENDANCES CONTINUED

TRUST EVENTS AND ATTENDANCES 1992/93
INCLUDING TRUST CO-PRESENTATIONS

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	%
Australian Ballet						20	28679	98.16					
						1	903	n/a					
Australian Broadcasting Corporation	4	8931	87.04										
	12	25673	82.06										
	4	8644	82.67							2	185	83.75	
Australian Chamber Orchestra	14	23315	62.09										
Bennelong Audience Development Program	1	196	98.00			1	1126	77.71					
	1	1100	100.00	2	157								
	14	1753	74.90	8	230	4	3898	87.31	2	70	2	78	61.33
Berlioz Requiem	1	2181	100.00						1	50			
Christmas at the Opera House	13	25604	75.04										
Conferences/Seminars	1	1400	n/a	1	40								
Exhibitions				1									
Film Screenings													
Grand Organ Celebrations	2	2730	91.00										
Jazz Festival	1	988	56.84	2	193								
Joan Carden & James Morrison	1	1785	66.09										
Mathy Awards						1	664	42.32					
Moscow State Symphony Orchestra	1	2688	99.52										
Mostly Mozart													
	10	10325	84.78	1	333								
				10	8710								
A Musical Banquet													
National Folkloric Festival	3	4697	61.42										
New Year's Eve Gala	1	2693	99.70										
Outdoor Entertainment													
Peter and Ellen Williams													
				18	4434	1	700	n/a	3	520			
Receptions/Functions	1	n/a	n/a										
Recording Sessions	1	2309	85.49										
Roger Woodward 50th Birthday	1	1131	43.85										
St Matthew Passion	1	2087	82.92										
State of Bewilderment													
The Sugar Mother													
Sunday Morning Coffee Concerts				5	1091								
Szalai Hungarian Gypsy Orchestra						1	1199	78.42					
Teddy Bear's Concert	1	2406	92.43										
Them's Were the Days	1	1209	45.13										
Tianjun Beijing Opera	1	1414	52.78										
Vittel/Lunchtime Concerts	4	4323	72.66	25	12393								
TOTAL	95	139599	72.06	74	27581	29	37380	93.00	6	640	4	213	42.60

The number of tickets for sale in each venue varies according to the seating requirements of the hirer.

ITEM	PLAYHOUSE			RECEPTION HALL			EXHIBITION HALL		TOTALS			OUTDOOR ACTIVITIES		
	Perfs	Att'dce	%	Events	Att'dce	%	Events	Att'dce	Perfs	Att'dce	%	Perfs	Att'dce	
Sleeping Beauty									20	28679	98.16			
Sleeping Beauty dress rehearsal									1	903	n/a			
Family Concerts									4	8931	87.04			
Goossens Lectures				4	312	31.2			4	312	31.20			
Meet the Music									12	25673	82.08			
Sunday Live									4	391	39.18			
Tea & Symphony									4	8644	82.67			
Australian Chamber Orchestra									14	23315	62.09			
Bennelong: Ballet/dance									9	1074	88.33			
Concerts/recitals									17	2310	82.90	1	114	
Drama	8	768	48.00	31	4008	78.91			42	6033	78.42			
Film/video screenings									4	278	69.50			
Lecture/demonstrations/workshops									26	1750	66.24	1	35	
Opera	8	589	36.81	8	1222	75.13			16	1811	53.19			
Recording sessions	1	n/a	n/a						1	n/a	n/a			
Receptions									1	50	n/a			
Berlioz Requiem									1	2181	100.00			
Christmas at the Opera House									13	25604	75.04			
Conferences/Seminars									1	1400	n/a			
Exhibitions									2	208	n/a			
									1	n/a	n/a			
									1	n/a	n/a			
									1	1800	n/a			
Film Screenings	4	470	93.5						4	470	33.50	4	23500	
Grand Organ Celebrations									2	2730	91.00			
Jazz Festival									3	1188	36.84	1	10000	
Joan Carden & James Morrison									1	1785	66.09			
Mathy Awards									1	664	42.32			
Moscow State Symphony Orch.									1	2688	99.52			
Mostly Mozart: Busking competition												1	9850	
Concerts									11	10658	54.76			
Lunchtime									10	8710	n/a			
Lectures									1	87	43.50			
A Musical Banquet	4	800	50.25						4	800	50.25			
National Folkloric Festival									3	4697	61.42			
Parade												1	15000	
New Year's Eve Gala									1	2693	99.70			
Outdoor Entertainment												42	701000	
Aquashell Concert												1	15000	
Peter and Ellen Williams: Godspell	6	1375	57.58						6	1375	57.58			
The Winslow Boy	62	15123	61.29						62	15123	61.29			
Receptions/Functions									4	300	n/a			
Recording Sessions									1	n/a	n/a			
Roger Woodward 50th Birthday									1	2309	85.49			
Robyn Archer/Seven Deadly Sins									1	1131	43.85			
St Matthew Passion									1	2087	82.92			
State of Bewilderment	15	3585	62.31						15	3585	62.31			
The Sugar Mother	12	1714	35.89						12	1714	35.89			
Sunday Morning Coffee Concerts									5	1091	n/a			
Szalai Hungarian Gypsy Orchestra									1	1199	78.42			
Teddy Bear's Concert									1	2406	92.43			
Them's Were the Days									1	1209	45.13			
Tianjun Beijing Opera									1	1414	52.78			
Vittel/Lunchtime Concerts									3	820	96.47			
TOTAL	122	24680	55.10	108	12329	78.96		3	1949	441	244321	72.53	53	775435

n/a = not applicable

M A N A G E M E N T A N D S T A F F

SENIOR MANAGEMENT STRUCTURE
AS AT 30 JUNE, 1993

General Manager Lloyd Martin		Deputy General Manager, Theatre & Commercial Operations Rodney Phillips
Deputy General Manager, Technical & Corporate Services Ian Stephens		
Administration Manager John Hunt	Internal Auditor Kim Turner	Audience Development Manager Anna Grega
Business Systems Manager Mike Jefferys (Acting)	Librarian Paul Bentley	Box Office Manager Keith Doblinson
Computing Coordinator Grahame Wilson	Executive Officer, Policy & Planning Angela Bollard	Development Coordinator Jeremy Wright
Manager, Engineering Services John Zadaricchio		House Manager Paul Creevey
Financial Controller Paul Zanella		Manager, Marketing & Design Deborah Cartwright
Director, Human Resources Maureen Ayers		Manager, Media Relations Felicity Baverstock
Risk Manager Allan Olander (Acting)		Programming Manager Barry Benson
Technical Manager Edward Fardell		Head of Public Affairs David Brown
		Manager, Venues & Client Services Kristina Vingis

STAFF OF THE SYDNEY OPERA HOUSE
AS AT 30 JUNE, 1993

	STAFF LEVELS			
	1993	1992	1991	1990

EXECUTIVE MANAGEMENT 3 3 3 3

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

Rodney Phillips B.COMM. DIP. IMM (SOUTH AFRICA), POST-GRAD. DIP. ARTS ADMINISTRATION (LONDON)
Deputy General Manager, Theatres and Commercial Operations.
With 21 years experience in arts administration in South Africa, the UK and Australia, Rodney Phillips was appointed to his current post in 1990. His previous position was general manager and chief executive of the Lyric Opera of Queensland.

Ian Stephens DIP. LAW (BAB)
Deputy General Manager, Technical and Corporate Services.
Having qualified in law and having been admitted to the Bar, Ian Stephens worked in tertiary education administration at a senior level for six years before joining the Sydney Opera House Trust in 1981 as assistant general manager. He has worked for 30 years in public sector administration.

	STAFF LEVELS			
	1993	1992	1991	1990
ACCOUNTS	13	12	12	12
Marie Brazher Clerk				
Gregory Franklin Clerk				
Warren Hall Accountant				
Terry Hardy Clerk				
Neville Harris Assistant accountant				
Tony Kimber Clerk				
Jacqueline Lelah Machine operator				
Sathya Moorthy Costing/rostering clerk				
Sue Oros Temporary clerk				
Luisa Santarossa Costing clerk				
Beverly Sundin Payments clerk				
John Tindall Clerk				
Daniel Vucetich Clerk				
ADMINISTRATION	11	12	12	12
Carolyn Abraham Executive assistant				
Cliff Clark Purchasing officer				
Jon Cotton Senior stores officer				
Brian Gartrell Stores assistant				
Julie Grice Clerk/word processor operator				
Michelle Newman OIC admin support serv's				
Steve Owen Clerk				
James Ross Driver/attendant				
Shona Simpson Assistant to DGM (operations)				
Joyce Swindell Assistant to DGM (services)				
Allan Wood Stores assistant				
AUDIENCE DEVELOPMENT	1			
Penelope Tribe Theatre management assistant				
BOX OFFICE	14	13	14	13
Jason Bell Booking clerk				
Geoffrey Cichero Supervisor box office op				
Colin Doyle Telephone sales supervisor				
Craig Estreich Booking clerk				
Marietta Hargreaves Booking clerk				
Graeme Hooson Booking clerk				
Stephen Jaques Permanent p/t bkng clerk				
Margaret Johnson Booking Clerk				
Peter Nelson Supervisor box office op				
Warren Noud Booking clerk				
William Pepper Telephone sales supervisor				
Nicholas Prendergast Supervisor box office op				
Andrew Rison Telephone sales supervisor				
Irene Schell Permanent p/t bkng clerk				

	STAFF LEVELS			
	1993	1992	1991	1990
COMPUTING CO-ORDINATION	1	2	1	1
Mark Roberts PC support officer				
ENGINEERING SERVICES	85	90	93	86
Ross Adams General assistant				
Nell Atkinson Maintenance program coordinator				
George Benyovics Artisan ancillary services				
Mike Berridge Electrical fitter/mechanic				
John Brown General assistant				
Remigio Cajés Controls technician				
Romie Cannataci Controls technician				
Mick Cassidy Snr fire prevention officer				
Kevin Coulter Plant controller				
Tony Cox Electrical fitter/mechanic				
Adam Crossley General assistant				
Danny Dane Controls technician				
Bill Davis Snr fire prevention officer				
Bernie Davis Fire prevention officer				
Balbino Dela Rea General assistant				
Phil Derepas Electrical fitter/mechanic				
Con Despinidic Electrical fitter mechanic				
Raymond Dick Carpenter				
Tom Dixon Building supervisor				
Bob Donald Snr fire prevention officer				
Warren Elder Artisan ancillary services				
William Elias Electronics technician				
Peter Fathers Painter				
Randall Findlay General assistant				
John Finlayson Assistant services engineer				
Warwick Fitzgerald Plant controller				
John French Fire prevention officer				
Allan Game Stage machinery techn (elec)				
Andrew Georgopoulos General assistant				
Ivan Grgurica General assistant				
Brian Gruit Electronics technician				
William Hanak Mechanical fitter				
Charles Heginbotham Stage mach technician (mech)				
Robert Henry Electrical fitter/mechanic				
Mark Hodgkinson Apprentice mechanical fitter				
Serge Ivanoff Deputy mgr, engineering services				
Keith Jefferys Fire prevention officer				
Jim Kiss Plant controller (relief)				
Peter Knight Technical draftsman				
George Kwok Senior controls technician				
Brian Lally Elec fitter/mech leading hand				
John Langton Mechanical fitter				
Raymond Latimer Electrical fitter/mechanic				
Bradley Latta Electronics technician				
Craig LePatourel Stage mach technician (elec)				
Mark Linnegar Stage machinery tech (elec)				
Bill Lloyd Shift superintendent				

STAFF LEVELS

1993 1992 1991 1990

Ken Mather Stage mach technician (mech)				
Peter McGrath Fire prevention officer				
Jason McHattan Electronics technician				
Bob McKeever Shift superintendent				
Leslie McLean Maintenance techn (refrig ser)				
Eric McWilliams Deputy services engineer				
Alois Naehrer Supervisory tech (stage mech)				
Ken Palmer Mechanical fitter				
David Parsons Seasonal elec fitter/mechanic				
Mato Pavin General assistant				
Steve Pavin General assistant				
John Pengelly General assistant				
Ilija Petrincevic Carpenter				
Elias Pineda Electronics technician				
Manfred Raddatz Stage machinery tech (elec)				
Slavko Rajic Carpenter				
Warrick Rayward Supervisory technician (light)				
Chris Rigden Project officer				
Tim Sellar Fire prevention officer				
Mark Selmon Electrical fitter/mechanic				
Martin Shipton Fire prevention officer				
Mark Small Electrical fitter/mechanic				
Bob Smith Maintenance supervisor				
Brian Smith Electrical fitter/mechanic				
Peter Stott Fire prevention officer				
Stephen Thomson Electrical fitter/mechanic				
Peter Tucker Snr fire prevention officer				
John Turner Supervisory techn (stage elec)				
Patricio Vilches Electrical fitter/mechanic				
Geoffrey Ward Fire prevention officer				
John West Mechanical fitter				
John White Carpenter/locksmith				
Graham Whyllie Stage machinery techn (mech)				
Brett Williams Supervisory techn (light)				
Gordon Williams Stage machinery techn (mech)				
William Williams Electrical fitter/mechanic				
Michael Willis Mechanical fitter				
Ted Woreta Plant controller				
HOUSE MANAGEMENT	43	49	52	46
Bryan Aigle Uniformed attendant				
Darlene Andre Uniformed attendant				
Terrence Antram Senior uniformed attendant				
William Briscoe Uniformed attendant				
Jeffrey Bugeja Uniformed attendant				
Ivan Buhinjak Uniformed attendant				
Ross Campbell Uniformed attendant				
Bobby Chandra Uniformed attendant				
Trevor Cook Stage door senior				
Walter Cummins Assistant theatre manager				
Martin Curtis Visitor services officer				
James Dickson Uniformed attendant				

STAFF LEVELS

1993 1992 1991 1990

John Dummett Uniformed attendant				
William Frei Uniformed attendant				
Robert Garner Uniformed attendant				
Shelley Gray Senior typist (part-time)				
Denise Gul Uniformed attendant				
Allan Gurnett Senior uniformed attendant				
Ken Harris Visitor services supervisor				
Linda Harrison Visitor services officer				
Patrick Herbert Uniformed attendant				
Johann Humer Uniformed attendant				
Donald Johnston Stage door senior				
Clifford Loydall Uniformed attendant				
Sharon Magee Visitor services officer				
Kevin Martin Stage door senior				
Ian McIntosh Uniformed attendant				
Sandra McIntosh Asst staff supervisor (rost rm)				
Ronald McLean Uniformed attendant				
Kerry Merrick Uniformed attendant				
Anthony Millerick Uniformed attendant				
Nigel Mulvey Operations co-ordinator				
Karl Nightingale Uniformed attendant				
Louis Perrine Uniformed attendant				
Gordon Reading Senior uniformed attendant				
Jim Samuel Uniformed attendant				
Margaret Seymour Clerical assistant				
Barry Thompson Stage door senior				
Barbara Tudman Uniformed attendant				
Jann Tuxford Visitor services officer				
Derek Whittle Uniformed attendant				
Ann Wilkins Assistant theatre manager				
Rick Zaric Senior uniformed attendant				
INTERNAL AUDIT	2	3	3	3
Leonie Hadoulas Clerk				
Namasivayam Ramakrishnan Clerk				
LIBRARY	5	7	6	5
Christopher Colwell Acquisition officer				
Evelyn Klopfer Document officer				
Phillip Lormer Librarian				
Soo Eng Pang Temp clerical assistant				
Amanda Werner Press clippings officer				
MARKETING & DESIGN	3			
Peter Garrett House photographer				
Fiona Morrison Advertising assistant				
Warner Whiteford Admin & info officer				

STAFF LEVELS

1993 1992 1991 1990

MEDIA RELATIONS	2			
Sandra van Kampen Clerk/stenographer				
Elizabeth Wagland Media relations assistant				
PERSONNEL SERVICES	18	18	17	18
Janita Bird Registered general nurse				
Michael Denny Personnel clerk				
Robert Dunn Personnel clerk				
Stephanie Francis Team leader				
Carolyn Hancock Snr consultant OD				
Joe Horacek Snr Consultant OD				
Norma King Team leader				
Sharon Larven Team leader				
Lisa Meagher Personnel clerk				
Rosanna Mowle Personnel clerk				
Jennilyn Noack Snr Consultant OD				
Oline Skavvas Registered general nurse				
Michelle Smith Personnel clerk				
Neil Smith Snr consultant OD				
Glenda Tuttlebee Personnel clerk				
Frances Waters Snr Registered nurse				
Lyle Wilson Consultant OD				
Melanie Wilson-Elms Consultant OD				
POLICY & PLANNING	1	2	1	1
Vicki Zubovic Research assistant				
PROGRAMMING	3	6	2	2
Ralph Bott Asst theatre manager (program)				
Richard Hunter Assistant theatre manager				
Kay Spratt Theatre management assistant				
TECHNICAL MANAGEMENT	48	52	60	53
Nick Angelicas Asst super/snr mach desk oper				
Ken Bartlett Supervisory general assistant				
Reg Binstead Snr projectionist				
Ivan Boros Deputy stage operations super				
Colin Budd Control desk operator (snd)				
John Champion Dep lighting operations super				
Tony Cirillo General assistant				
Clive Criddle General assistant				
Adam Crome Supervisory general assistant				
Kim Davis Leading hand general assistant				
Tim Dexter Control desk operator (mach)				
Phil Dunesky Senior operator (lighting)				
Derek Free General assistant				
Stephen George General assistant				
Martin Hansford Control desk operator				

STAFF LEVELS

1993 1992 1991 1990

Ray Hawkins Lighting operator				
Sherril Hilario Lighting operator				
Andy Hudson Senior operator (lighting)				
Cameron Hume Control desk operator (mach)				
Duncan Hume General assistant				
Marlon Jackson General assistant				
Amanda Jarich Audio/visual operator				
Simon Jenkins Lighting operator				
Nick Karantzis Stage operations supervisor				
Chris Kelly Leading hand general assistant				
Sam Ladikos Leading hand general assistant				
Greg Landeman Stage manager				
Lana Lazareff Control desk operator				
John Lewis Control desk operator (lighting)				
John Lewis General assistant				
Peter Lockwood Lighting operator				
Simon Luckhurst General assistant				
Peter Marshall Lighting operations supervisor				
Neil McGarry Control desk operator (sound)				
Mark McLeod Leading hand general assistant				
Kathryn O'Neill Control desk operator (lighting)				
Catherine O'Shea Lighting operator				
Jon Padbury Lighting operator				
Tony Paterson Control desk operator (mach)				
Peter Perdikouris Leading hand gen asst (stage)				
William Pidgeon General assistant				
Alynn Pratt Control desk operator (lighting)				
Fred Santos Asst super/snr mach desk oper				
Michael Schell Control desk operator (light)				
Gregory Taylor Senior operator (lighting)				
Chris Venn Control desk operator (light)				
Rachel Willis Control desk operator (mach)				
Mario Zaleski General assistant				
VENUES & CLIENT SERVICES	6	2	2	2
Diana Browne Booking schedule officer				
Eva Byron Bookings administrator				
Anne Davey Client service executive				
Paul Haseler Client service executive				
Sue Schleichtrlem Booking schedule assistant				
Charles Wilkins Client service executive				
TOTAL INCLUDING MANAGEMENT	279	277	286	262

CONSULTANTS

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

The following list notes the consultants employed on major projects during the 12 months ending 30 June, 1993, and their payments.

T.W. Crow and Associates, \$110,445 for advice on conservation maintenance.

V. Keeler (Australia), \$50,096 for consultations about stage machinery.

Leif Kristensen and Partners, \$37,832 for an accommodation review.

Marakon Associates, \$149,267 for key performance drivers analysis, installation and training.

Morgan and Banks, \$156,517 for information technology consultation.

Organisation Consulting Resources, \$90,234 for job evaluation advice.

In addition, 22 consultants were paid a total of \$178,938. The Sydney Opera House Trust was also responsible for paying Public Works, as project manager, \$12.757 million for the management and execution of the upgrade program in the year ending 30 June, 1993.

CASUAL, SEASONAL AND CONTRACT STAFF

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

Pauline Adamek	John Benjamin
Katherine Albury	Michael Bentley
Robert Alexander	Brendan Berecny
Alison Allan	Matthew Bienstock
Mary Amade	Christopher Birch
Karina Andjelic	Leonie Bishop
Olga Andrich	Alan Blackman
Emmanuel Angelicas	Genevieve Blanchett
David Anthony	Kristine Blundell
David Apelbaum	Jodie Boehme
Anthony Arnold	Wayne Bossie
William Bader	Margaret Bowman
Michael Barnes	Bruce Bowman
Sophie Bastas	Valerie Brook
Susan Baylis	Damon Brooks
Jonathan Benjamin	Jonathan Bryant

Dianna Buchanan
Kate Buchanan
Jill Bull
Shayne Burrell
Shirley Burton
Stephenie Cahalan
John Calvi
Christopher Canute
Lynette Carey
Jennifer Camody
Gavin Carragher
Gloria Carson
Valarie Carter
Megan Casey
Maurice Cavanough
Shirley Charles
Ingrid Cheng
Victoria Christian
Hugh Clapin
Justin Clark
Hugh Coffey
David Coleman
Patricia Copeland
Annette Cowell
Rory Crawford
Elizabeth Croaker
Peter Crompton
Ferdinand Cruz
Andrea Cunningham
Melville Curnow
Martin Curtis
Isabel D'Avila
Robert Daniels
Shawn Darling
Geoffrey Datson
Kate Davies
Heather Davis
Lyndall Dawson
Timothy Dayman
Helen De Mestre
Myra de Vries
Joan Debnam
Christopher Delaney
Vicky Delatouic
Jessica Demeny
Daniele Di Giovanni
Richard Dodds
Kerry Doherty
Katherine Downs
David Drummond
Trudi Du Met
Christine Durbridge
Martin Dzubiel
Caroline Eaton
Sylvia Edgar
Natina Eggleton

Amir Elabassy
Susan Elderfield
Joanne Elliott
John Ellis
Wayne Enright
Carl Erle
David Esmond
Steven Esmond
Andrew Fairley
Brian Fardon
Paul Fenelon
Simon Ferguson
Scott Ferguson
Louise Fisher
Peter Floyd
Susan Fogg
Melissa Forbes
Eileen Foster
Philip Friend
Serafina Froio
Larissa Frolchenko
Rhonda Furner
Ronald Gaist
Francois Galleyrand
Kathryn Gibson
Ivan Ginovic
Alexandra Giorgi
Matthew Glasgow
Andrew Godbold
Todd Goddard
Jennifer Gordon
Panida Graham
John Graham
Gloria Grant
Michelle Gray
Paul Greenhalgh
Tim Greig
Anne Gripper
Marie Grogan
Lana Habe
Elizabeth Hamilton
Denise Hanninen
Blake Hansen
Linda Harle
Barbara Harmer
Philippa Harpur
Catherine Harrison
Ellen Harvison
John Hayman
Jennifer Heighway
Mirielle Heman
Kathryn Hendy
Howard Henler
Joan Herlinger
Catriona Herriott
Kerrie Higgins

Susan Hjelmhof
Mark Hjelmhof
Lynn Hoban
Trevor Hodges
Shane Hodges
Jeremy Hogan
Valerie Horn
Jon Hostetler
Deborah Hunter
Wendy Hunter
Arnold Johnston
Martin Kannedy
Wendy Kappe
Judith Keating
Miett Kenderes
Warren Kennedy
Sonia Kennedy
Nigel King
Michael King
Julie King
Stephen Kiinder
David Kocass
Paul Kohn
Zoran Kovich
Veronika Kristensen
Peter Krygsman
Margaret Landon-Jones
Patricia Lane
Robyn Lang
Yvonne Lang
Friedel Lang
Anthony Langshaw
John Lavery
Anthony Lawrence
Nicole Lazaroff
Christopher Leahy
Kit Lee
Peter Legzdins
Judith Leonard
Jane Leonard
Byron Leonard
Sue Lewington
Peter Lipman
Dominique Lloyd
Edward Lloyd
Patricia Lonard
Nicole Louis
Daniel Luxton
Rebecca Lyons
Joanna MacBride
Roderick Mackenzie
Caroline Mackie
Anne Mair
Maldon Mallory
June Markwell
Elisabeth Marnie

Rosalyn Marshall
Benjamin Massey
Cynthia Maxwell-Smith
Margaret McCall
Todd McCarthy
Kerrie McCure
Patrick McGlinchey
Robin McInnes
Wendy McIntosh
Megan McMahan
Susan McMillan
Penelope McNulty
Kenneth McSwain
Zwinead Medill
Catherine Middleton
Kim Miles
Roger Miller
Kay Millican
Natasha Minus
Inara Molinari
Amanda Morphet
Iain Morrison
Anne Moschner
Ian Moxon
Craig Murphy
Elaine Murray
Christopher Mysinski
Bruce Nancarrow
Toni Naylor
Gary Nestor
Amanda Nicholson
Lois Norman
Karen Norris
Peter North
Philippa O'Dea
Stephen O'Keefe
Josephine O'Reilly
Pauline O'Rielly
Richard Oldfield
Martel Ollerenshaw
Robert Osmond
David Owens
Luciano Padina
Peter Pagac
Olga Pagrati
Afroditi Palavidis
Corrado Paleschi
Kenneth Palmer
Justin Pamentier
Vicki Parish
Joanna Park
Lorraine Parker
Catherine Parle
David Parsons
Gavin Pawsey
Frederick Pearson

Daniel Pearson
Gill Perkins
Margaret Piech
Toni Powell
John Power
Ricky Price
Jan Primrose
James Prior
Elizabeth Proude
Kate Ranson
Kate Reede
Bridget Reilly
Patricia Restuccia
John Reynolds
Ole Ribers
Mark Richards
David Richards
Simon Ridgeon
Anne Ridgway
Yolande Robertson
Damian Robinson
Gillian Roe
Geoffrey Rowe
Shumi Rowson
Marie Rushton
Jan Sayer
Deborah Scanlan
Sarah Scaramuzzi
Chris Scheidler
William Scrimgeour
Richard Scutts
Sandra Seymour
Anita Sheehan
Vivien Showyin
Ingrid Silveus
Jacki Simmons
Michael Simons
Robert Simper
Helena Sindelar
John Skouras
Barry Slee
Paul Sliogeris
Dorn Smith
Ivan Smith
Nyree Smith
Derek Smythe
Catherine Squelch
Ricky Subritzky
Joseph Taffa
Marja Tahka
Lisa Taylor
James Ternem
Paul Terrett
Angela Thompson
Paula Tierney
Paul Tilley

Janet Timberg
Andrew Timmins
Timothy Toohey
Josephine Townsend
Judith Trainer
Michael Trujillo
Gillian Tucker
James Tucker
Danielle Turbit
David Turnbull
Margaret Turner
John Turner
Simon Tye
Stuart Udy
Jane Vallis
Andrew Vass
Naomi Vaughan
Bernadette Vincent
Michelle Walker
Lucy Walker
Deirdree Wallace
Frank Ward
Stephen Warren
Elizabeth Warren
Stephen Webber
Janelle Wells
Anne West
Ian Whalland
Kim Wheeler
Guy White
Jeffrey White
Mary Whitehouse
Janet Williams
Gregory Williamson
Kathy Willoughby
Peter Wilson
Harry Wilson
David Winch
Andrew Windybank
Derek Wood
Wayne Wood
David Worrall
Tony Yang
Tina Yen
Colin Young

ACHIEVEMENT CHART

YEAR ENDING 30 JUNE, 1993

TARGET	ACHIEVEMENT
To recover 25 percent of salaries expenditure.	Recovery of 25.67 percent.
To introduce the final phase of the policy of fully invoiced hiring.	Introduction completed.
To generate income of \$250,000 from a range of advertising and promotional services.	Revenue of \$319,000.
To maintain a 15 percent return on box office sales.	A 10 percent return on revenue.
To secure sponsorship of \$1 million for the Sydney Opera House 20th birthday celebrations in 1993.	Sponsorships totalling more than \$1 million in cash and kind received up to 30 June, 1993, and more pledged for remainder of the year.
To achieve a 70 percent return on sales from guided tours.	Return of 70 percent for the established tours, reduced to 63 percent with the inclusion of the new main hall tour, with its considerable establishment costs.
To achieve an operating surplus of \$950,000 before the non-cash charge for depreciation.	Target revised to include depreciation: \$1.041 million deficit. Actual result: deficit of \$1.742 million.
To complete working drawings and specifications for proposed performing arts museum.	Design brief completed, design and documentation commissioned for Western Broadwalk foyer, report on overseas museums completed, management committee established.

SUMMARY OF KEY MANAGEMENT AND FINANCIAL TARGETS

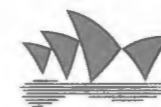
YEAR ENDING 30 JUNE, 1993

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

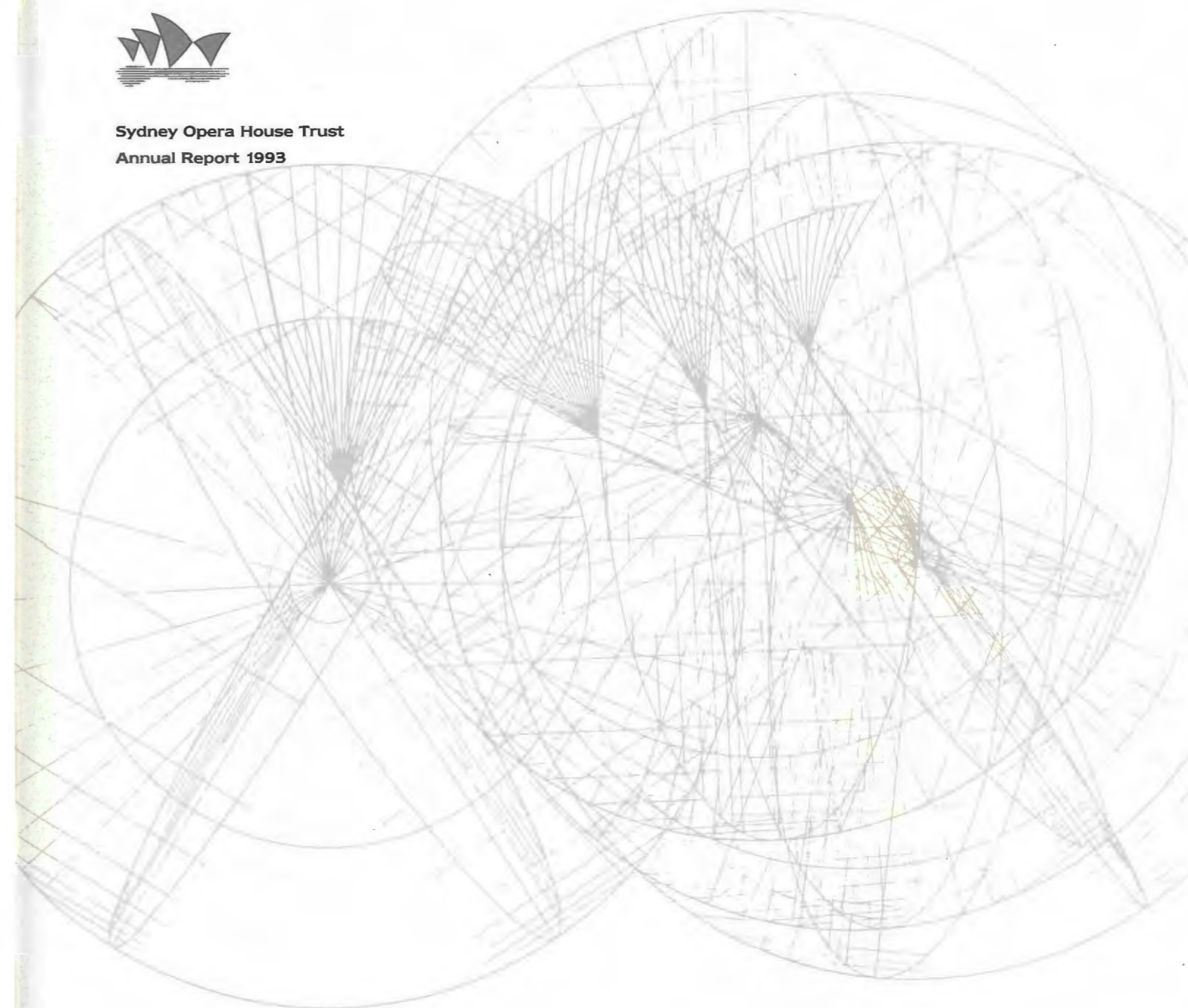
- To achieve a pre-depreciation surplus of \$583,000.
- To recover 26.6 percent of total salaries for the year.
- To review theatre rentals pricing policy and ensure rental return of \$3.5 million by 30 June, 1994.
- To achieve a return of 11.8 percent on box office revenue of \$1.25 million.
- To generate income of \$200,000 from advertising and promotional services.
- To increase profit from guided tours by achieving 72 percent return on sales on revenue of \$1.3 million from

standard tours and 20 percent return on sales on revenue of \$400,000 for main hall tours.

- To achieve a minimum of \$480,000 sponsorship for the remainder of the 20th birthday activities, and to consolidate sponsorship for the mainstream programs and activities with an additional \$500,000 for the year ending 30 June, 1994.
- To continue development and design proposals for the proposed performing arts museum, subject to available funding.
- To develop a total asset management program by 30 June, 1994.
- To develop and implement a conservation maintenance strategy to optimise an allocation of \$1.25 million for conservation in the year ending 30 June, 1994.
- To continue progressive implementation of the human resources strategic plan in line with the strategic requirements of the Sydney Opera House.
- To complete the first House-wide enterprise agreement by 30 June, 1994.



Sydney Opera House Trust
Annual Report 1993



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

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

- In our opinion the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June, 1993 and transactions for the year then ended.
- 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.

JH Pascoe
John Pascoe, Trustee

David Hoare
David Hoare, Trustee

Sydney, 24 August, 1993

AUDITOR - GENERAL'S OPINION

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

Scope

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June, 1993. The preparation and presentation of the financial statements, consisting of the accompanying balance sheet, income and expenditure statement and statement of cash flows, together with the notes thereto as set out on pages 44 to 53 and the information contained therein are the responsibility of the members of the Trust. My responsibility is to express an opinion on these statements to Members of the New South Wales Parliament and Members of the Trust based on my audit as required by Sections 34 and 41C(1) of the Public Finance and Audit Act 1983.

My audit has been conducted in accordance with the provisions of the Act and Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion

as to whether, in all material respects, the financial statements are presented fairly in accordance with the requirements of the Public Finance and Audit Act 1983, and Australian accounting concepts and standards so as to present a view which is consistent with my understanding of the Trust's financial position and the results of its operations and its cash flows.

This audit opinion has been formed on the above basis.

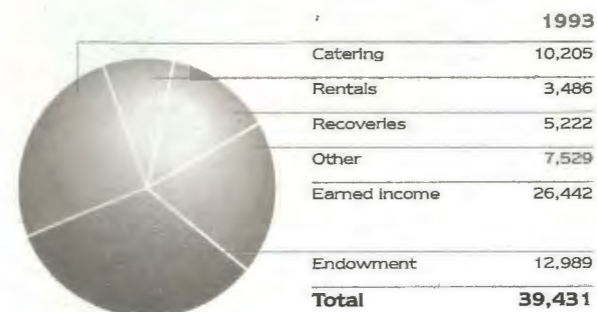
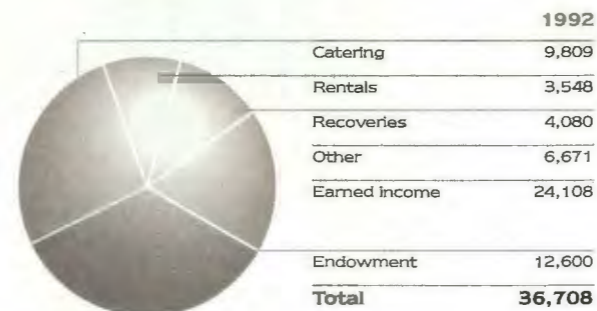
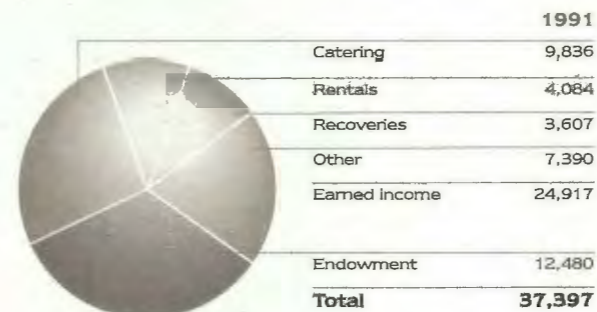
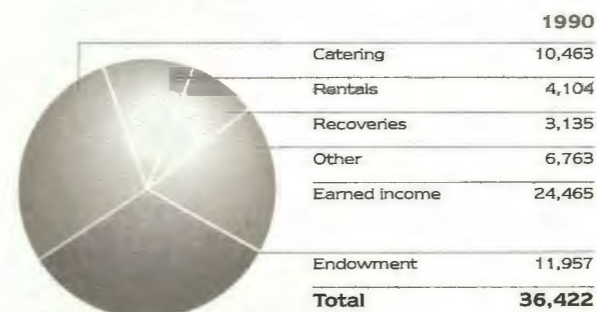
Audit Opinion

In my opinion, the financial statements of the Sydney Opera House Trust comply with Section 41B of the Act and present fairly in accordance with Statements of Accounting Concepts and applicable Accounting Standards the financial position of the Trust as at 30 June, 1993 and the results of its operations and its cash flows for the year then ended.

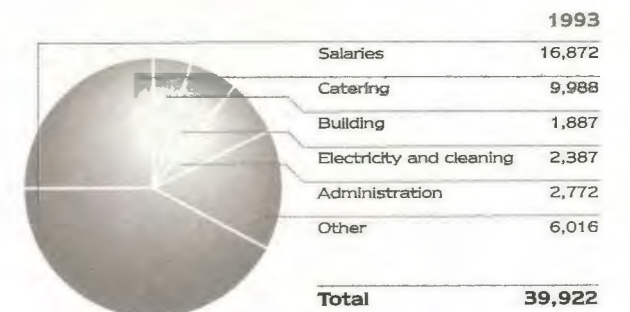
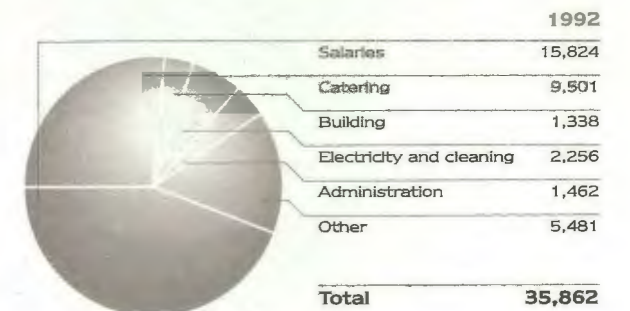
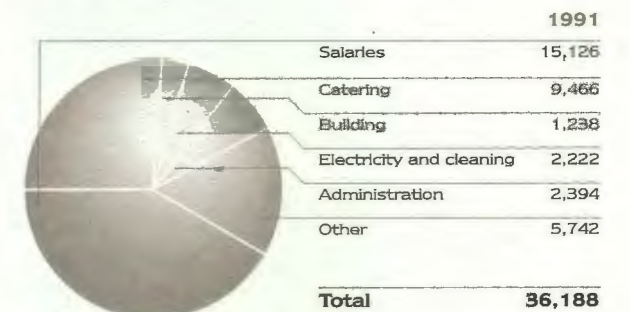
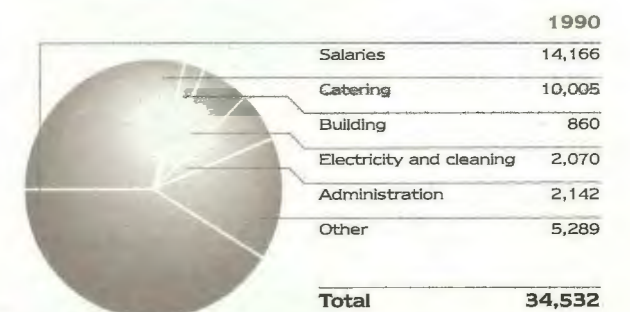
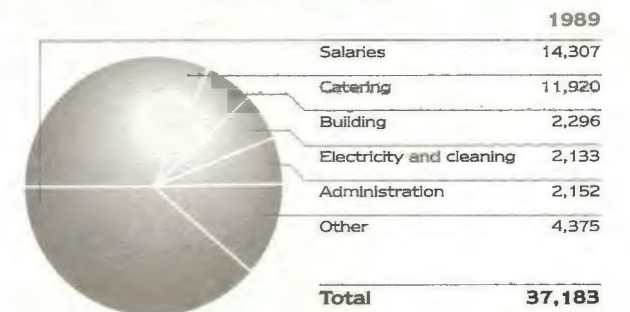
R.C. Henderson
R.C. Henderson
Director of Audit, FCA
(duly authorised by the Auditor-General of New South Wales under Section 41C(1A) of the Act)
Sydney, 1 October, 1993

FIVE YEAR COMPARISON

REVENUE (\$,000)
Excluding upgrade program grants and abnormal items



EXPENDITURE (\$,000)
Excluding upgrade program expenditure



STATEMENT OF INCOME AND EXPENDITURE

Beginning of Audited Financial Statements	FOR THE YEAR ENDED 30 JUNE, 1993		1992/93	1991/92
	Note		\$000	\$000
Operating income	2		51,345	47,322
Operating (deficiency)	2		(1,742)	(500)
Grants and donations applied to capital expenditures	3	20	1,255	2,222
Net adjustments excluding operating loss	1.4.3	24	(1,007)	170,838
Accumulated funds at beginning of the financial year	24		174,122	1,562
Accumulated funds at close of the financial year	24		172,628	174,122

BALANCE SHEET

AS AT 30 JUNE, 1993		1992/93	1991/92
	Note	\$000	\$000
Current Assets			
Cash	16	(197)	114
Receivables	17	1,631	1,308
Investments	18	2,502	3,966
Inventories	19	620	420
TOTAL CURRENT ASSETS		4,556	5,808
Non-Current Assets			
Land, buildings, improvements	20	167,270	166,542
Plant and equipment	20	4,005	4,553
Collections-library and works of art	20	2,355	3,215
TOTAL NON-CURRENT ASSETS		173,630	174,310
TOTAL ASSETS		178,186	180,118
Current Liabilities			
Creditors	21	2,836	3,288
Provisions	22	901	996
TOTAL CURRENT LIABILITIES		3,737	4,284
Non-Current Liabilities			
Provisions	22	1,723	1,612
TOTAL NON-CURRENT LIABILITIES		1,723	1,612
TOTAL LIABILITIES		5,460	5,896
NET ASSETS		172,726	174,222
Capital and Retained Earnings			
Trust funds	23	98	100
Accumulated funds	24	172,628	174,122
		172,726	174,222

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 30 JUNE, 1993		1992/93	1991/92
		Inflows (Outflows)	Inflows (Outflows)
		\$000	\$000
Cash flows from operating activities			
Payments to suppliers and employees		(40,636)	(35,552)
Receipts from operations		25,981	23,399
Interest		195	411
Net cash used in operating activities		(14,460)	(11,742)
Cash flows from investing activities			
Payments for purchase of plant, equipment and works of art		(371)	(873)
Proceeds from sale of plant and equipment		67	48
Net cash used in investing activities		(304)	(825)
Cash flows from Government grant			
Net Increase (decrease) in cash held		(1,775)	33
Cash at beginning of year		4,080	4,047
Cash at end of year		2,305	4,080

Notes to the statement of cash flows

1. Reconciliation of cash

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

2. Adjustment previous years

Upgrade program grants, expenditure therefrom and internal transfers not involving cash flows have been deleted from previous year's figures.

Cash	(197)	114
Short term investments	2,502	3,966
	2,305	4,080

RECONCILIATION OF NET CASH USED IN OPERATING ACTIVITIES TO OPERATING RESULT

	1992/93	1991/92
	\$000	\$000
Operating result	(1,742)	(500)
Depreciation	1,251	1,346
Provision-leave	16	98
Provision-doubtful debts	20	
Reduction in creditors	(452)	(931)
Decrease in trust funds	(2)	
Increase in trust funds		9
Reduction in receivables		2,575
Increase in receivables	(343)	
Government grant	(12,989)	(12,600)
Increase in inventories	(200)	
Reduction in inventories		37
Donations - capital purposes		60
Net profit on sale of plant	(19)	
Net loss on sale of plant		24
Treasury debt written off to accumulated funds		(1,860)
Net cash used in operating activities	(14,460)	(11,742)

NOTES TO AND FORMING PART OF THE
FINANCIAL STATEMENTS

FOR YEAR ENDED 30 JUNE, 1993

1. STATEMENT OF SIGNIFICANT
ACCOUNTING POLICIES AND METHODS

1.1.1 HISTORICAL COST

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

1.1.2 BASIS OF ACCOUNTING

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

The Trust has kept proper accounts and records in relation to all of its operations in accordance with Section 41 (1) of that Act. Unless otherwise specified the accounting policies are consistent with those of the previous year.

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

1.2 DOUBTFUL DEBTS

Following an examination of debtors, adequate provision has been made for doubtful debts.

1.3 EMPLOYEE ENTITLEMENTS

The balance of these provisions at 30 June, 1993, is categorised for balance sheet purposes as either non-current or current liabilities, the latter component representing an estimate of the extent to which payment is likely to be made within the next 12 months.

1.3.1 ANNUAL, SICK AND LONG SERVICE LEAVE

Full provision has been made for the Trust's accrued liability for annual, sick and long service leave for all employees of the Trust and of the catering company employed at the Sydney Opera House at 30 June, 1993. 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.

1.3.2 SUPERANNUATION LIABILITY

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

FUND	GROSS LIABILITY	RESERVE ACCOUNT BALANCE 30/6/93	UNFUNDED LIABILITY
	\$000	\$000	\$000
SSF	15,127	15,033	94
SASS	813	791	22
Basic Benefit	760	886	(126)
	16,700	16,710	(10)

The liabilities shown above were determined by actuarial assessments as at 31 March, 1993 for Basic Benefit and SASS and 30 June, 1993 for SSF, applying the following key economic assumptions:

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

1.4 VALUATION OF ASSETS

1.4.1 INVENTORIES

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

1.4.2 INVESTMENTS

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

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

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

Plant and equipment purchases are valued at cost, donations at market value and items on hand at introduction of accrual accounting at written down replacement cost. Library collection is shown at historical cost. Works of art were valued by a fine art valuer and an in-house expert on 1 July, 1993 and are shown in the balance sheet at market value. As a result of the new valuation a revaluation decrement of \$1,006,994 has been made against accumulated funds, the major component being a reduction of \$900,000 in the valuation of the Curtains of the Sun and of the Moon.

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

1.5 INSURANCE

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

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

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

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

At 30 June, 1993, an amount of \$66,002 (\$79,150 at 30 June, 1992) was held in the Trust's managed fund whilst the estimated outstanding claims liability was \$18,294 (\$23,855 at 30 June 1992). These amounts are not reflected in the financial statements.

1.6 DEPRECIATION

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

Depreciation rates are as follows:

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

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

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

2. OPERATING LOSS

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

INCOME	Note	1992/93	1991/92
		\$000	\$000
State Govt. grant – statutory endowment	3	12,989	12,600
State Govt. grant – upgrade program	3 14	11,914	10,648
Catering	7	10,205	9,809
Rentals – theatres, halls etc.	4	3,486	3,548
Costs recovered from hirers	5	5,222	4,080
Trust presentations	10	1,895	1,064
Bennelong Program	11	231	160
Guided tours		1,438	1,233
Booking fees		960	974
Park and Ride	6	382	607
Rental of shops		359	320
Interest		195	396
Miscellaneous income	8	1,528	1,312
In-kind benefits	12	94	203
Program sales commission		128	133
Publicity income		319	235
		51,345	47,322

EXPENDITURE	Note	1992/93	1991/92
		\$000	\$000
Salaries and related expenses	9	16,872	15,824
Catering	7	9,988	9,501
Trust presentations	10	2,005	968
Bennelong Program	11	363	267
Electricity		1,598	1,485
Depreciation	20	1,251	1,346
Administrative expenses		2,772	2,537
Repairs and maintenance		1,887	1,338
Cleaning		789	771
Publicity and advertising		670	493
Minor stores		1,041	889
Park and Ride	6	464	559
Telephone and postage		338	317
General insurance		247	252
Fees for services rendered		826	538
Provision – employee leave entitlements	22	16	98
Audit fee	13	26	26
Doubtful debts	17	20	
Upgrade program	3 14	11,914	10,648
		53,087	47,857
Operating (deficiency) before abnormal items		(1,742)	(535)
Abnormal items			35
Operating (deficiency) and abnormal items		(1,742)	(500)

3. STATE GOVERNMENT GRANTS

Grants provided to the Sydney Opera House Trust were:

	1992/93	1991/92
	\$000	\$000
Statutory endowment	12,989	12,600
Upgrade program grant	12,757	12,810
	25,746	25,410

These grants were applied to:

	1992/93	1991/92
	\$000	\$000
Recurrent services	24,903	23,248
Capital expenditures	843	2,162
	25,746	25,410

The statutory endowment of \$12,489,000 was increased by \$500,000 to \$12,989,000 during the year to provide funding for conservation maintenance, those additional funds being made available from the original 1992/93 upgrade program grant of \$13,257,000. The upgrade program was formerly known as the major maintenance program.

4. RENTALS

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

The sources of income were:

	1992/93	1991/92
	\$000	\$000
Opera Theatre	1,495	1,447
Concert Hall	1,237	1,187
Drama Theatre	461	554
Playhouse	189	245
Other	104	115
	3,486	3,548

5. COSTS RECOVERED FROM HIRERS

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

Recoveries comprise:

	1992/93	1991/92
	\$000	\$000
Salaries and related costs	4,331	3,352
General recoveries	761	595
Electricity	130	133
	5,222	4,080

6. PARK AND RIDE

In terms of an arrangement with the State Transit Authority and the South Sydney City Council, which ceased in February following the opening of the Enacon car park, the Trust operated a scheme under which patrons parked their vehicles at the Domain Parking Station and were transported by bus to and from the Opera House. Operations of the scheme were:

	1992/93	1991/92
	\$000	\$000
Park and Ride revenue	382	607
Less: Parking station fees	314	203
Bus hire	150	356
	464	559
Surplus (deficiency)	(82)	48

7. CATERING

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

	1992/93			1991/92	
	Food	Beverages	Other	Total	
	\$000	\$000	\$000	\$000	\$000
Sales	6,234	3,200	771	10,205	9,809
Less cost of sales	1,979	843		2,822	2,788
Gross profit	4,255	2,357	771	7,383	7,021
Catering expenses				7,165	6,713
Surplus				218	308

The operating cost of the Green Room for 1992/93 was \$119,595 (\$135,628 in 1991/92). Green Room sales are included under miscellaneous income and operating costs under administrative expenses.

8. MISCELLANEOUS INCOME

	1992/93	1991/92
	\$000	\$000
Ticket printing	126	125
Equipment sales	102	16
Other	162	96
Green Room sales	1,138	1,075
	1,528	1,312

9. SALARIES AND RELATED EXPENSES

This item comprises:	1992/93	1991/92
	\$000	\$000
Salaries, wages and allowances	12,601	11,910
Penalty rates	923	868
Overtime	994	953
Meal money	72	76
	14,590	13,807

Workers compensation insurance	170	185
Payroll tax	889	879
Employers superannuation contributions	928	767
Basic Benefit superannuation	295	186
	16,872	15,824

10. TRUST PRESENTATIONS

Financial operations, excluding the Bennelong Program, were:

	1992/93	1991/92
	\$000	\$000
Proceeds from ticket sales, grants, interest and other income	1,895	1,064
Operating and administrative costs	2,005	968
Surplus (deficiency)	(110)	96

11. BENNELONG PROGRAM

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

	1992/93	1991/92
	\$000	\$000
Expenditure	363	267
Income	231	160
Net cost	132	107

12. IN-KIND BENEFITS

During the 1992/93 financial year sponsorships in goods and services were received.

These related to:

	\$000
Trust presentations	147
Other purposes	94
	241

The sum of \$147,000 has been included in Trust presentation income and expenditure figures whilst the sum of \$94,000 has been expensed under appropriate expenditure classifications.

13. AUDIT FEE

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

14. UPGRADE PROGRAM EXPENDITURE

The State Government has indicated its support for an upgrade program, formerly known as the major maintenance program, involving an outlay of \$103 million, in 1989 dollars, over a period of 10 years. The expenditure for 1992/93 was \$12,757,000 of which \$843,000 was expended on purchase of assets and improvement works.

15. TRUSTEES' REMUNERATION

A sum of \$12,045 was paid to Trustees for the 1992 calendar year in the 1992/93 financial year. Amounts payable for the 1993 calendar year are based on the following rates:

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

These rates were applicable in the previous year.

16. CASH

This item comprises:	1992/93	1991/92
	\$000	\$000
Cash on hand	55	49
Sydney Opera House management account	(252)	65
	(197)	114

The Trust's policy is to maximise interest income through the use of unrepresented cheques. Whilst the Sydney Opera House management account shows an overdrawn balance of \$252,000 the actual bank balance was \$277,000 in funds.

17. RECEIVABLES

This item comprises:	1992/93	1991/92
	\$000	\$000
Trade debtors, less provision doubtful debts of \$27,000	718	528
Accrued income	243	151
Prepayments	402	239
Advances to hirers	130	250
Other debtors	138	140
	1,631	1,308

18. INVESTMENTS

This item comprises short term interest bearing deposits with:

	1992/93	1991/92
	\$000	\$000
Treasury Corporation	2,404	2,379
State Bank (Foster Bequest)	98	100
Advance Bank		212
St. George Bank		1,275
	2,502	3,966

19. INVENTORIES

Inventories held at 30 June, 1992 and 1993, were:

	1992/93	1991/92
	\$000	\$000
Main store stock	273	280
Catering stock	146	140
Main hall tour wallets	201	
	620	420

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

Comprises:	1992/93	1991/92
	\$000	\$000
Land - valuation	25,000	25,000
Sydney Opera House building - cost	103,000	103,000
Building improvements	4,670	3,942
	107,670	106,942
Forecourt improvements - cost	34,600	34,600
Computer hardware - cost and valuation	1,711	1,400
Less depreciation	1,012	952
	699	448
Computer software - cost	87	65
Less depreciation	20	5
	67	60
Motor vehicles - cost	217	208
Less depreciation	58	34
	159	174
Fixed plant - cost and valuation	3,352	3,353
Less depreciation	1,237	902
	2,115	2,451
Office machines - cost and valuation	202	177
Less depreciation	106	71
	96	106
Plant and equipment - cost and valuation	3,148	3,033
Less depreciation	2,279	1,719
	869	1,314
Library collections - cost	1,318	1,249
Works of art - cost and valuation	1,037	1,966
TOTAL	173,630	174,310

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

The figure for computer hardware includes a sum of \$352,000, being a capital donation by Digital Equipment Corporation Australia.

The figure for works of art includes the final instalment of \$60,000 towards the cost of a fresco. Toshiba (Australia) Ltd donated to the Trust a progress payment of \$60,000 in 1991/92 and the balance (a further \$60,000) upon completion in 1992/93.

21. CREDITORS

This item comprises:	1992/93 \$000	1991/92 \$000
Advance ticket sales	614	936
Catering/hirers deposits	152	151
Accrued expenses	864	1,381
Trade creditors	96	51
Payroll deductions	432	310
Catering contractor	293	296
Income in advance	302	89
Sundry creditors	83	74
	2,836	3,288

22. PROVISIONS

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

	1992/93 \$000	1991/92 \$000
Annual leave	849	845
Long service leave	1,773	1,662
Sick leave - employees of contract caterer	2	101
	2,624	2,608

Classified in the balance sheet as:

Current liabilities	901	996
Non-current liabilities	1,723	1,612

Provision has been made for 85% of accrued annual and sick leave liability and full long service leave liability in respect of the employees of the catering management company, reflecting the contractual arrangements between the Trust and the

catering company. An amount of \$16,000 appears in the income and expenditure statement as the 1992/93 charge as detailed hereunder:

	Annual Leave \$000	Sick Leave \$000	Long Service Leave \$000	Total \$000
Trust employees	10		(18)	(8)
Catering company employees	(6)	(99)	129	24
TOTAL	4	(99)	111	16

The sick leave adjustment reflects new legislative provisions relating to the payment of untaken sick leave.

23. TRUST FUNDS - FOSTER BEQUEST

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

24. ACCUMULATED FUNDS

	1992/93 Note \$000	1991/92 \$000
Balance 1 July	174,122	174,318
Assets acquired from grants and donations	3 20 1,255	2,222
Works of art revaluation decrement	1.4.3 (1,007)	
Main store valuation adjustment		(58)
Treasury leave debt written off		(1,860)
Operating loss	2 (1,742)	(500)
Balance 30 June	172,628	174,122

This item represents the value of assets less liabilities for which the Trust was responsible at 30 June, 1993. They comprise the assets and liabilities brought to account upon the implementation of accrual accounting on 1 July, 1989, assets acquired from State Government grants or by way of donation and liabilities incurred since that date, together with net operating results since 1 July, 1989.

25. COMMITMENTS FOR GOODS AND SERVICES

Goods and services contracted for at 30 June, 1993, and not otherwise accounted for in the balance sheet, have been estimated at \$905,745.

26. OUTSTANDING CAPITAL COMMITMENTS

Capital expenditures contracted for at 30 June, 1993, and not otherwise accounted for in the balance sheet, have been estimated at \$30,898.

27. CONTINGENT LIABILITIES

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

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

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

29. PAYMENTS TO CONSULTANTS

In the year ending 30 June, 1993, consultants were paid a total of \$831,504. In addition, Public Works received \$12.757 million for the management and execution of the upgrade program.

END OF AUDITED FINANCIAL STATEMENTS

FIRST DETAILED BUDGET

FOR THE YEAR ENDED 30 JUNE, 1993

INCOME	\$000	Budget		Note
		\$000		
Rentals and recoveries		7,990		1
Booking fees		1,000		2
Guided tours		1,500		3
Concessions		340		
Program sale commission		150		
Miscellaneous receipts		275		
In-kind sponsorship		220		
Interest		234		4
Park and Ride	575			
Less expenses	550	25		5
Catering income	10,383			
Less expenses	9,883	500		6
Endowment		12,489		
Upgrade program grant		13,257		
TOTAL		37,980		
EXPENDITURE				
Salaries and related		16,000		7
Repairs and maintenance		1,855		8
Electricity	1,490			
Less recoveries	150	1,340		
Cleaning		775		
Publicity	550			
Less income	300	250		9
General insurance		270		
Telephone and postage		320		
Fees for services rendered		550		10
Minor stores		890		
Administrative expenses		1,420		11
Trust presentations	1,718			
Less income	1,718	0		
Audit fee		30		
Trustees fees,		13		
Employees provisions		87		
Upgrade program grant		13,257		
TOTAL		37,057		
SURPLUS before depreciation		923		
Depreciation		1,450		
Deficit after Depreciation		527		

Particulars of subsequent material adjustments to first detailed budget for the year ended 30 June 1993:

1. RENTALS AND RECOVERIES

Increased to \$8,190,000 in light of favourable trends.

2. BOOKING FEES

Decreased to \$965,000 based on revised projected ticket sales.

3. GUIDED TOURS

Decreased to \$1,350,000 based on revised projected level of guided tours.

4. INTEREST

Decreased to \$214,000 in light of falling interest rates and availability of funds for investment.

5. PARK AND RIDE

Decreased to a projected loss of \$70,000 based on poor patronage levels.

6. CATERING

Decreased to \$156,000 based on projected revenue trends.

7. SALARIES AND RELATED EXPENSES

Increased to \$16,200,000 due to additional customer-driven payments and a retrospective salary agreement adjustment.

8. REPAIRS AND MAINTENANCE

Decreased to \$1,605,000 due to revised expenditure limits pending a funding decision.

9. PUBLICITY

Increased to \$300,000 in light of revised income expectations.

10. FEES FOR SERVICES RENDERED

Increased to \$700,000 to provide for new essential consultancies.

11. ADMINISTRATIVE EXPENSES

Decreased to \$1,340,000 in light of revised training requirements.

OUTLINE BUDGET

FOR THE YEAR ENDED 30 JUNE 1994

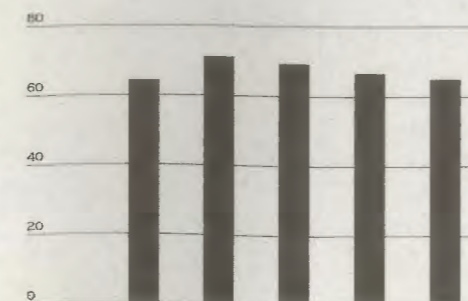
REVENUE	\$000
Statutory endowment	13,867
Revenue from operations	26,712
Upgrade program grant	10,965
TOTAL	51,544
EXPENDITURE	
Salaries and related expenses	17,381
Other operating expenses	22,615
Upgrade program grant	10,965
TOTAL	50,961
Surplus before depreciation	583
Depreciation	1,313
Deficit after depreciation	730

FIVE YEAR COMPARISONS

FIVE YEARS

% Eamed income to total expenditure

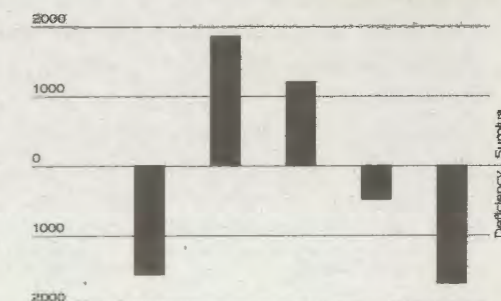
	1989	1990	1991	1992	1993
100%	64.96	70.85	68.85	67.22	66.23



FIVE YEARS

Surplus/Deficiency

	1989	1990	1991	1992	1993
\$,000	-1,691	1,890	1,209	-500	-1,742



APPENDIX A

EEO STATISTICS

Representation of Women and Non-English Speaking Background (NESB) Employees Within Levels, 1992/93

		Total Permanent	Women	NESB
Below C.O. 1 (2)	< \$19,354 pa	0	0	0
C.O. 1 Gd 1 (3)	\$19,354 - 25,421	153	28 (18.3%)	28 (18.3%)
A&C Gds 1-2	\$25,442 - 28,417	42	15 (35.7%)	10 (23.8%)
A&C Gds 3-5	\$28,418 - 35,417	46	9 (19.6%)	12 (26.1%)
A&C Gds 6-9	\$35,963 - 46,505	23	8 (34.8%)	6 (26.1%)
A&C Gds 10-12	\$46,506 - 58,132	2	1 (50.0%)	1 (50.0%)
Above Gd 12	>\$58,133	3	0	0
	Totals	269	61 (22.7%)	57 (21.2%)

		Total Seasonal/Casual	Women	NESB
Below C.O.1 (2)	<\$19,354 pa	0	0	0
C.O. 1 Gd 1 (3)	\$19,354 - 25,421	371	218 (58.8%)	27 (7.3%)
A&C Gds 1-2	\$25,422 - 28,417	11	5 (45.5%)	1 (9.1%)
A&C Gds 3-5	\$28,418 - 35,962	7	7 (100.0%)	0 (0.0%)
A&C Gds 6-9	\$35,963 - 46,505	0	0	0
A&C Gds 10-12	\$46,506 - 58,123	0	0	0
Above Gd 12	>\$58,133	0	0	0
	Totals	389	230 (59.1%)	28 (7.2%)

Representation and Recruitment of Aboriginal Employees, and Employees with a Physical Disability, 1992/93

	Total	Aboriginal	Disability
Total permanent employees	269	0 (0.00%)	13 (4.8%)
Recruited in the year	13	0	0
Total seasonal/casual employees	389	1 (0.3%)	4 (1.00%)
Recruited in the year	35	0 (0.00%)	1 (2.9%)

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

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

Note: These figures are calculated on the EEO reporting year, which is dated from 1 April, 1992, to 31 March, 1993.

APPENDIX B

INVESTMENT PERFORMANCE MEASURE

Investment and benchmark performance for the year ending 30 June 1993 is as follows:

Investment Return	Hour-Glass Cash Facility Benchmark Return
5.9724%	5.8842%

APPENDIX C

OVERSEAS VISITS

Lloyd Martin, General Manager, went to Japan and South Korea between July 9 and 22, 1992. He was an international guest of the Amagasaki Archaic Hall's 10th anniversary celebrations in Osaka, where he also delivered a paper at a seminar organised by the Pacific Basin Arts Communication (PARC). In Seoul, he inspected the new hall for the Seoul Arts Center and discussed plans for its opening. Lloyd Martin also went to the USA from November 11 to 17, 1992, for a conference of the Performing Arts Centres Consortium. From January 29 to February 18, 1993, he joined other representatives of the Sydney Convention and Visitors Bureau to promote the Sydney Opera House and other Sydney tourist attractions in London, Paris, Frankfurt, New York and

Los Angeles. He returned via South Korea for the official opening of the Seoul Arts Center, and signed a twin-institution agreement between it and the Sydney Opera House.

Paul Bentley, Librarian, travelled to England, Spain and France between September 28 and October 12, 1992, to study the design, management and operation of performing arts museums. **Peter Marshall**, Lighting Operations Manager, went to Hong Kong and the UK between September 29 and October 18, 1992. He examined new lighting equipment, gave an Australian perspective to the manufacturers of lighting equipment for theatres and visited 17 theatres to study their methods of operation, staff and provision of services.

APPENDIX D

PAYMENT PERFORMANCE INDICATORS

The schedule of accounts payable for the final quarter of 1993, and the amounts involved, are as follows:

Current (i.e. within due date)	\$4,744,295
Less than 30 days overdue	\$215,908
Between 30 and 60 days overdue	\$149,792
Between 60 and 90 days overdue	\$54,752
More than 90 days overdue	\$516
Percentage of accounts paid on time	91.9%
Total amount of accounts paid on time	\$4,744,295
Total amount of accounts paid	\$5,165,263

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

APPENDIX E

PUBLICATIONS

In the year under review, publications comprised the 1992 Sydney Opera House Annual Report, the free annual and bi-monthly Sydney Opera House diaries, a variety of pamphlets promoting Sydney Opera House presentations and three more elaborate brochures: Home of the Performing Arts, Tourism Sales and Guided

Tours of the Sydney Opera House. The Trust also reprinted the booklet Sydney Opera House Grand Organ - Specification and Background Notes. The 1993 Sydney Opera House Annual Report was written, edited and designed by consultants, coordinated by the Head of Public Affairs; 2,500 copies were printed at an estimated unit cost of \$12.40.

GENERAL INFORMATION

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

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

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

ACCESS

The Sydney Opera House is open daily except for Christmas Day and Good Friday. The box office is open from 9am to 8.30pm, Monday to Saturday, and 2 1/2 hours before the start of a Sunday performance. Office administration hours are 9am to 5pm, and the library is open to the public between 10am and 6pm. The phone is attended 24 hours a day.

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

DISABLED PATRONS

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

GUIDED TOURS

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

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

DIARY

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

FREEDOM OF INFORMATION

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

CONTACT INFORMATION

Sydney Opera House Trust
Sydney Opera House
Bennelong Point, Sydney, NSW 2000

Postal Address

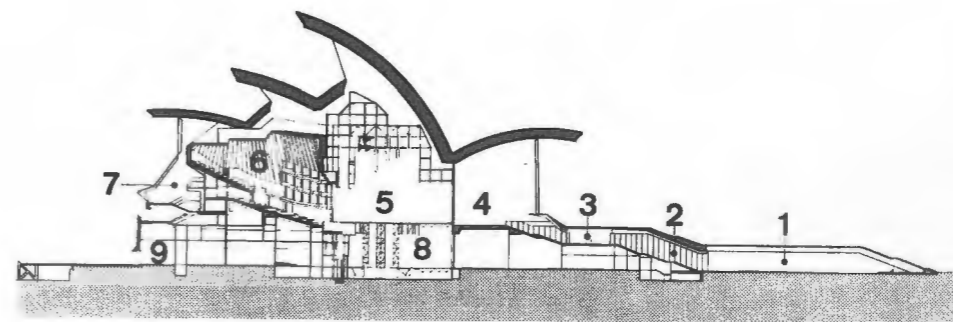
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GPO Box 4274, Sydney, NSW 2001

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Facsimile (02) 221 8072

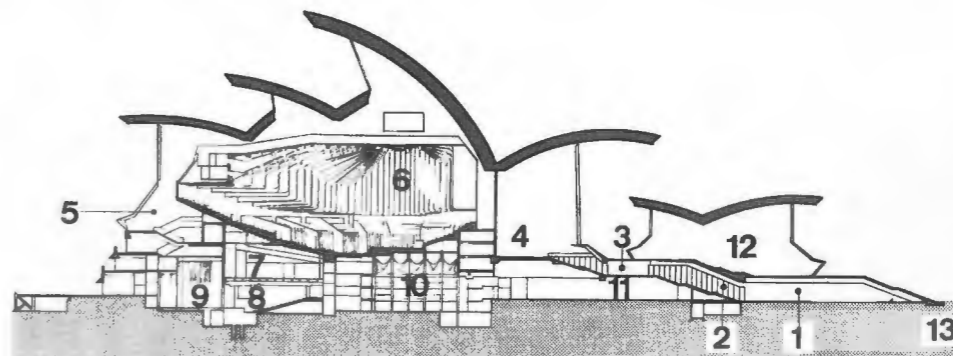
Telephone Box Office (02) 250 7777

General enquiries (02) 250 7111



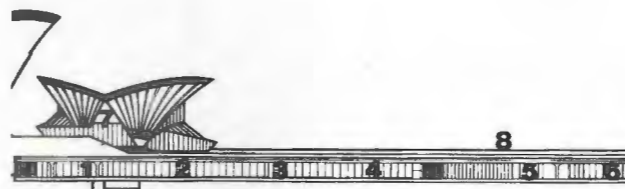
OPERA THEATRE

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



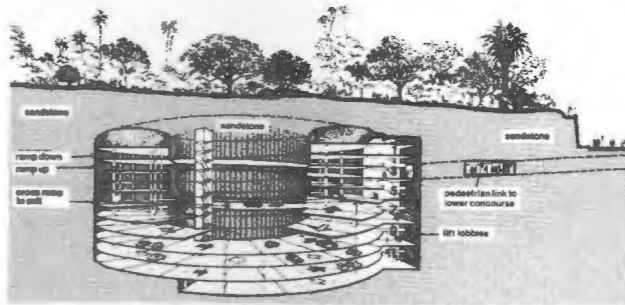
CONCERT HALL

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



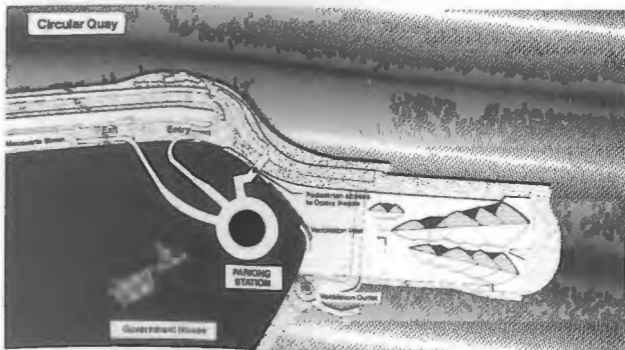
LOWER CONCOURSE ARCADE

- 1 THE SHOP
- 2 PERFORMING ARTS SHOP
- 3 CHRISTMAS SHOP
- 4 OPAL SKYLINE
- 5 GUIDED TOURS
- 6 FORECOURT RESTAURANT
- 7 BENNELONG RESTAURANT
- 8 THE FORECOURT



SYDNEY OPERA HOUSE CAR PARK

A DIAGRAM SHOWING ITS CONSTRUCTION AND UNDERGROUND PEDESTRIAN ENTRANCE FROM THE LOWER CONCOURSE ARCADE BESIDE THE FORECOURT RESTAURANT (LEFT) AND AN OVERVIEW OF ITS LOCATION (BELOW LEFT)



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Note: Audited financial statements appear between pages 44 and 53.
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