

**THE SYDNEY
OPERA HOUSE
TRUST**

**ANNUAL
REPORT
1988**



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

Sir,

In accordance with the provisions of the Annual Reports (Statutory Bodies) Act, 1984, and the Public Finance and Audit Act, 1985, we submit, for your presentation to Parliament, a report on the work and activities of the Sydney Opera House Trust for the financial year ended June 30, 1988.

On behalf of the Sydney Opera House Trust,

D. G. Block

D. G. Block
Chairman

Lloyd Martin

Lloyd Martin
General Manager

September 1988



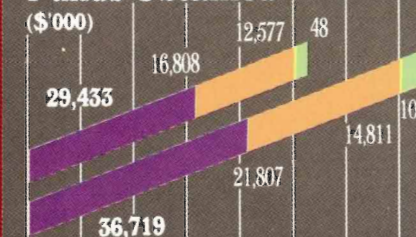
First Fleet Re-enactment ships in Sydney Harbour on Australia Day 1988

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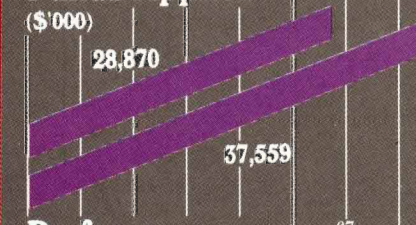
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HIGHLIGHTS

Funds Obtained



Funds Applied



Performances



Attendances



Earned income rose by 30 per cent to \$21,807,000, compared with \$16,808,000 for 1987

Catering revenue increased to \$11,908,000, an improvement of 32 per cent over the previous year's \$9,002,000

Rental income rose by 28.6 per cent to \$3,849,000 from \$2,993,000

Attendances of more than 1.5 million for indoor events were well above the previous year and only just short of the record set in the first full year of operation

*Total figures in bold

Earned Income
NSW Government Subsidy
Grants

Total Funds Applied

Inside the Sydney Opera House
Outside the Sydney Opera House

At events inside the Sydney Opera House
At events outside the Sydney Opera House

CHARTER & OBJECTIVES

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, 1961-1973.

The Sydney Opera House works in association with the Minister for the Arts.

The Trust is charged with:

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

The Sydney Opera House theatres, halls, reception rooms, foyers and surrounding areas are hired out to performing companies and other organisations for a wide range of purposes, including performances, pageants, exhibitions, conventions, seminars, lectures and receptions.

In addition, the Trust undertakes a number of entrepreneurial activities to complement the conventional range of attractions presented by resident companies and other entrepreneurs.

The Sydney Opera House management aims to maintain and promote the uniqueness of the Sydney Opera House as a centre for vibrant performing arts and cultural activities for the broader population of NSW and visitors from around the world. It also aims to project a strong, consistent image in order to attract the maximum use and enjoyment of its facilities at minimum cost to the State of NSW.

Sydney Harbour during the Bicentennial celebrations on Australia Day, January 26, 1988



he Sydney Opera House Trust has eight members appointed by the Governor on the nomination of the

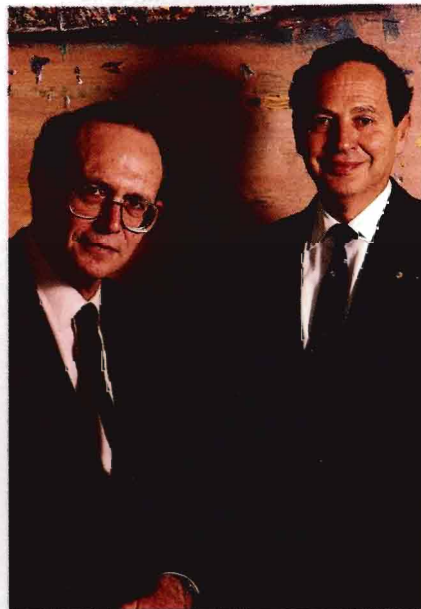
Minister. Their four-year terms are timed to start on alternate years, concluding on April 30. The trustees, if otherwise qualified, are eligible for reappointment.

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

David Block, AC (Chairman). Widely recognised by business and government for his managerial and directorial skills, he is Chairman, Administrative Reform Unit to advise the Prime Minister and Cabinet; Chairman, Trinity Properties Ltd and George Ward Group Pty Ltd; Director, CSR Ltd and Kalamazoo Holdings Ltd; strategic adviser to Coopers and Lybrand; consultant to Coudert Brothers, international lawyers; adviser to S. G. Warburg Plc and director, Potter Warburg Asset Management Ltd.

Elizabeth Butcher, AM. With long experience in arts administration, she is Administrator of the National Institute of Dramatic Art and a director of the Seymour Theatre Centre.

Carl Harbaum, MBE. A public accountant with a special interest in multicultural affairs, he is Chairman, Ethnic Communities' Council of NSW and St Christophorus Homes for the Aged Association; Executive Officer, Arthur Phillip German-Australian Foundation.



Chairman David Block (right) with trustee Kim Santow

Jill Hickson. Literary agent and leading figure in the arts community of NSW, she is a member of the Board of Governors, NSW State Conservatorium of Music, and of the Board of the Sydney Symphony Orchestra; patron of United Music Teachers of NSW, 2MBS-FM Music Foundation and Fellowship of Australian Writers (NSW). Formerly a senior executive with Qantas Airways Limited, she is now a director of Ansett New Zealand.

Kim Santow. Partner in Freehill, Hollingdale and Page, solicitors, his legal knowledge has been sought by many and varied bodies, making him a trustee of Sydney Grammar School and of the Malcolm Sargent Fund for Children with Cancer in Australia; a director of Amalgamated Holdings Ltd and Greater Union Ltd; a member of the NSW Government's Expert Committee on Corporate Crime and of the Commonwealth Attorney-General's Consultative Committee on Companies Securities Law.

Alec Shand, QC. One of Australia's leading barristers.

John Tolley. An expert in industrial relations, he is Organiser, Labor Council of NSW; Deputy Chairman and Director, Industrial Supplies Office of NSW; a member of the Army Reserve Advisory Council, NSW Council of Technical and Further Education and of the NSW Apprenticeship Council; a governor of the Australian Taxation Research Foundation.

On April 28, 1988, **John Singleton** resigned, and **John Pascoe**, chief executive of Weston Foods Ltd, has been appointed to replace him from July 1, 1988.

The Trust met 12 times during the year. Attendance figures were Elizabeth Butcher, 12; David Block, Carl Harbaum and John Tolley, 11; Alec Shand, 10; Jill Hickson and Kim Santow, 9; John Singleton, 5.

Finance and Administration Committee, 12 meetings: Chairman, David Block (11), Carl Harbaum (11), John Tolley (11), Kim Santow (9).

Program and Marketing Committee, 11 meetings: Chairperson, Elizabeth Butcher (9), Carl Harbaum (8), Jill Hickson (8), Kim Santow (5), Alec Shand (5), John Singleton (1).

Appeal Fund, 3 meetings: Chairman, David Block (3), Elizabeth Butcher (3), Carl Harbaum (3), Jill Hickson (3), Alec Shand (3), John Tolley (3), Kim Santow (2), John Singleton (1).

Library Subcommittee, 3 meetings: Chairman, Russell Doust, Elizabeth Butcher, Louise Douglas, Gordon Meckiff, Joan Sample, Rishpal Singh, Dennis Wolanski.

Education Advisory Subcommittee, 4 meetings: Chairman, John Tolley, Sister Johanna Conway, Rowena Danziger, Marie Grislis, John Hopkins, Anne McNeill, Ian Vacchini, Howard West.



Trustees, from left, John Tolley, Jill Hickson (seated), Elizabeth Butcher, Alec Shand and Carl Harbaum

CHAIRMAN'S REPORT



David Block

he pre-eminence of the Sydney Opera House as a symbol of 20th century Australia has been reinforced by events commemorating this Bicentennial year.

On Australia Day, the Sydney Opera House was the hub of unprecedented activity on and around the harbour. The Prince and Princess of Wales took part in a formal ceremony on the newly revitalised forecourt, which was also the venue for musical entertainment. The arrival of the First Fleet Re-enactment and the parade of the Tall Ships attracted the largest crowd ever gathered in this area, on shore and on water.

These events, and the magnificent firework display which concluded the celebrations, were seen on television across Australia and around the world. It was a proud occasion for all of us associated with the Sydney Opera House, and I congratulate the people whose preparation and hard work on the day ensured its success. This was indicative of the year-round dedication of all who work at the Opera House, whom I thank again for their splendid efforts over the past year.

The Trust's contribution to the Bicentennial arts program has been based upon entrepreneurial projects designed to cater for all tastes. The Trust played a significant role in the success of the Chicago Symphony Orchestra and Ensemble InterContemporain concerts in March, but its special concern has been presentation of Australian artists. Our National Treasure Series was launched by Dame Joan Sutherland, followed by Slim Dusty and Don Burrows. The Debut Series is proving to be an important introduction to outstanding young singers and instrumentalists as solo performers.

These initiatives, and the essential computerisation of the box office, have been made possible by corporate support from sponsors new to participation in Sydney Opera House activities. Remarkable generosity from Digital Equipment Corporation (Australia) Pty Ltd resulted in a contribution of nearly \$500,000 worth of hardware system, operating software and licencing. Application software and the costs of installation were met by the NSW Government. The complete system is valued at more than \$1.25 million.

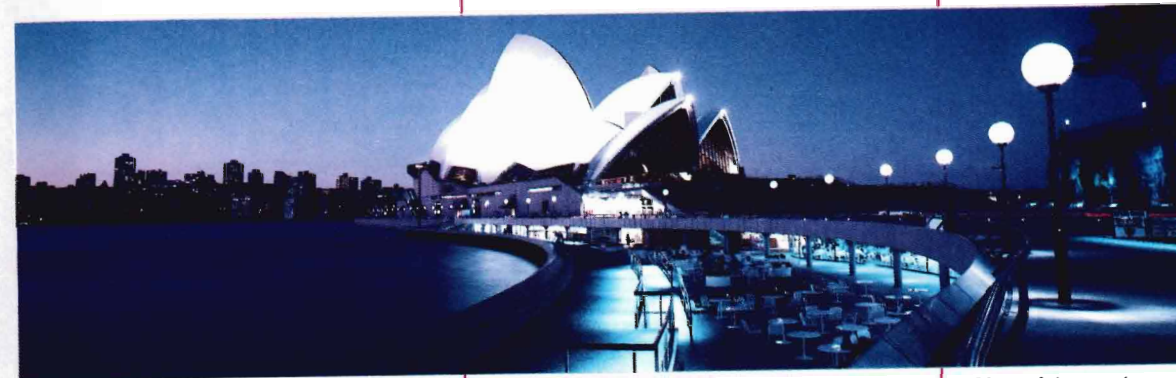
Support for special entrepreneurial events came from IBM Australia Ltd for the Debut Series, Hoover Australia for the Sydney Opera House concerts by the Chicago Symphony Orchestra on tour in 1988 for the Australian Bicentennial Authority, the Capita Financial Group for the commissioning of a commemorative poster from Charles Blackman, and Streets Icecream Pty Ltd for Madrigirls, the Trust's foray into cabaret. Cadbury-Schweppes Pty Ltd sponsored an Aboriginal painting more than ten metres long to replace the photographic mural in the northern foyer of the Opera Theatre. Fuji Hanimex was the principal sponsor of the Trust's Bicentennial exhibition, the Building of the Century,

which was also supported by Girvan Corporation Ltd and Visionhire Australia Pty Ltd.

We welcome the support of these companies to add to the long-running sponsorship provided by CSR Limited for the Trust's Bannelong Program and the Shell Company of Australia for the

contribution to the building and the forecourt.

This year has seen a change of Government in NSW. We congratulate the new Premier, The Hon. Nick Greiner, MP, and look forward to working closely with him and his Minister for the Arts, Peter Collins, MP.



View of the new lower concourse arcade

annual Folkloric Festival. In addition to thanking all our sponsors, we thank two distinguished Australians who participated in the formal launching ceremonies of the box office computer system and the Aboriginal mural, Joan Carden and Margaret Whitlam.

The Government of NSW topped its sustaining grant with a Bicentennial funding contribution of \$3.3 million over three years towards the refit of the building, in addition to financing the reconstruction of the forecourt. When the wraps came off the redesigned forecourt on schedule in January, completing the Government's sweeping redevelopment from Circular Quay, any inconvenience caused by the construction period was seen to have been worthwhile.

It now offers an inviting approach to the main entrance as well as a new restaurant, shopping precinct and far more convenient facilities for ticket-buying patrons and visitors wishing to take guided tours. We thank the Hon. Neville Wran, AC, QC, and the Hon. Barrie Unsworth, previous Premiers of NSW, who have made such a lasting

They and their colleagues acknowledged the importance of the Sydney Opera House to the people of NSW during their first few weeks in office by approving \$6 million towards a program of planned maintenance over the next 12 months, ensuring that the State's leading arts centre and tourist attraction can continue to flourish in its dual role. We greatly appreciate the speed with which they approved the total proposal, which involves the expenditure of about \$58 million over six to seven years.

At the end of the financial year, the deputy general manager, Wayne Maddern, was invited to become executive director of the Hong Kong Cultural Centres administered by the Urban Council. His resignation on July 29, 1988, is a matter of regret to us, but we wish him well in his new post.

David Block

D. G. Block
Chairman

GENERAL MANAGER'S REVIEW



Lloyd Martin, general manager

ver the past year, the Sydney Opera House has achieved a record income and a consolidation of audience support which reflect its strengthening of management procedures and attention to quality of service.

Earned income increased by 30 per cent from \$16,808,000 to \$21,807,000. Total revenue, including the NSW Government's statutory endowment of \$10,700,000 and a capital works investment of \$4,111,000, grew to \$36,719,000. Catering revenue increased by 32 per cent to \$11,908,000, resulting in a surplus of \$1,044,000. Rental income has risen by 28.6 per cent to \$3,849,000. Box office sold 536,361 tickets to the value of \$13,025,000. This is an increase of 45,823 tickets and \$3,588,000 over last year's total.

On-the-job and formal training for staff in all areas, combined with technical updating of equipment — for example, the computerisation of the box office — has led to heightened efficiency. Time involved in carrying out accounting procedures has been drastically cut, which has benefits for everyone doing business with the Sydney Opera House. Gains have been made in the variety of services offered to hirers.



While the primary responsibility of the Sydney Opera House Trust remains the management of the building as a venue for the use of outside organisations, the Trust's own entrepreneurial program has taken a higher profile this Bicentennial year. Highlights have included our association with the capacity performances by the Chicago Symphony Orchestra, and our own National Treasure and Debut Series.

Additional income for entrepreneurial activities has been generated through sponsorship, and a substantial amount has been set aside for a program of high calibre performance projects which are outside the mainstream of arts events.

The completion of the forecourt reconstruction in time for the Bicentennial celebrations in January

revealed a handsome new approach to the Sydney Opera House, as well as an undercover entry to the building which has long been demanded by patrons and is proving very popular. The A. C. Lewis Fountain at the roadway entrance, donated by the Lewis family and the Concrete Construction Group, enhances the vista for people arriving from Macquarie Street.

The lower concourse arcade, with its restaurant, shops, offices and toilets, has yet to reach its potential, but it is already attracting a steady stream of customers who have welcomed the expansion of shopping facilities and ease of access to the tour guides who have been based there.

The transfer of the Sydney Opera House Shop to the lower concourse has enabled Aboriginal Arts Australia Ltd to

establish the Aboriginal Artists Gallery in a prime position on the concourse. The gallery has been designed to form a stylish and distinctive landmark at the entrance to the main venues, and stocked with high quality art works, handcrafts and souvenirs.

The long-awaited Sydney Opera House car park, delayed by plans to construct a tunnel under the harbour, has been assured by the new Government of NSW. It has announced its intention to proceed with the building of a public car park under the Royal Botanic Gardens, using private funds and providing spaces for 700 to 900 cars. Meanwhile, we are grateful for the generous assistance of the Sydney City Council in supporting the Park and Ride service from the Domain.

The formal Australia Day commemoration on the forecourt

**Sydney Opera House Management
Performance Review
Corporate Objectives 1987/88**

	Achievement
Improve the quality of services by all staff to all customers and potential customers	Complaint level down in most areas, box office phone bookings being an exception
Increase earned income as a percentage of total income by more than one per cent	Increased by two per cent
Increase venue rental income by 15 per cent	Increased by 28.6 per cent



The Minister for the Arts in NSW, Peter Collins, opened the Building of the Century exhibition

NSW Commission of Audit

During the year under review, the Sydney Opera House Trust was one of the organisations chosen by the NSW Government for examination by the New South Wales Commission of Audit. The Commission's report was released by the Premier on August 1, 1988. The consultants to the Commission did not adhere to their agreement to discuss the contents of their report with the senior management or trustees of the Sydney Opera House prior to its referral to the

Commission.

In the Trust's view, the report is wrong in significant and material respects. In addition, it criticised issues which had already been identified and attended to by the Trust and management without acknowledging that they had been dealt with. Furthermore the report failed to take into account the relevant legislation and prevailing government framework within which the Sydney Opera House has operated.

In the circumstances, the resulting press publicity was misleading and unfair to the management and staff of the Sydney Opera House. A detailed response to the issues raised in the report has been forwarded to the Premier, and the Minister for the Arts, with a request that it be tabled in Parliament. The response comprehensively answers the criticisms of the Sydney Opera House contained in the report.

The Trust affirms its willingness and enthusiasm to respond to any initiatives or new strategies which might be instituted by the Government.

Multicultural

The Trust's report on ways in which it addressed multicultural concerns in 1987 has been approved by the Ethnic Affairs Commission of NSW. The Sydney Opera House ethnic affairs policy co-ordination committee is now pursuing the directive that the management's ethnic affairs objectives be considered

an integral part of program evaluation and incorporated into overall corporate goals.

A survey of audiences and users of the services and facilities of the Sydney Opera House has indicated a significant usage by people from non-English speaking backgrounds. This information will be the basis for the development of a more extensive data base on the ethnicity of patrons, and how their interests may best be catered for.

The year has seen a broadening of the dissemination of material to community groups and the ethnic media regarding all Sydney Opera House programs, and a campaign to attract national day celebrations.

PROGRAMMING

The planning and presentation of Bicentennial events were the high profile projects for the programming branch this year.

A late decision by the NSW Government to convene the Australia Day ceremony on the Sydney Opera House forecourt precipitated a mammoth exercise in preparation over 15 weeks, working in conjunction with the various State and Federal authorities involved in the occasion.

Between the breakfast party for invited guests and the spectacular fireworks display at night, the range of events included the formal commemoration with the Prince and Princess of Wales, outdoor concerts with orchestra and chorus, jazz bands, pop groups and, on the harbour, the magnificent parade of the Tall Ships. The site was open to guests of the Trust and members of the general public holding entrance passes. A front-of-house team of 118 were specially briefed to ensure the day's events went without a hitch.

January 25 was also a busy day for the Sydney Opera House in that it was the venue for the handover of the British Government's Bicentennial gift to Australia, the sail training ship Young Endeavour.

The branch's key role in organising these events was, however, only one aspect of a busy schedule which ranged from developing an outdoor entertainment policy to nurturing the careers of young artists.

The Trust's involvement in the presentation of international guests such as the Chicago Symphony Orchestra with conductors Sir Georg Solti and Michael Tilson Thomas, the Ensemble InterContemporain and Olivier



Sir Georg Solti with Sydney musician Max McBride during a masterclass in the Concert Hall

Messiaen was complemented by its focus on Australia's "national treasures" — Dame Joan Sutherland in *The Australian Opera* production of *The Merry Widow*, Slim Dusty, Don Burrows, Sir Charles Mackerras and Roger Woodward — and on a Debut Series for a new generation of singers and instrumentalists.

The policy of catering for the widest possible public appeal in free entertainment and unusual events on the broadwalks and revitalised forecourt resulted in an extraordinary range of activity. In addition to entertainers of established popularity such as military bands and community performing groups from many cultural backgrounds, there was sheep shearing, cow milking, a demonstration of ski-jumping into the harbour, hot air ballooning, skateboarding and a season of classic



Madrigals

Australian films screened outdoors for the Festival of Sydney.

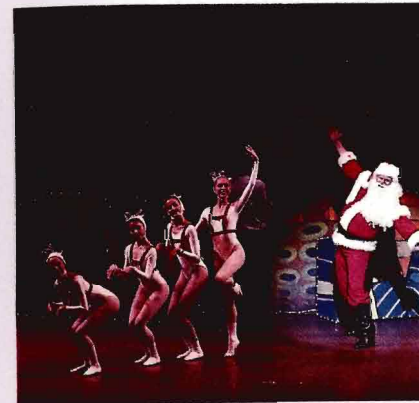
Unusually wet weather since the forecourt reconstruction was completed late in January, has led to smaller increase in outdoor attendances than had been anticipated. A 20 per cent rise in applications to use the forecourt for national day celebrations has resulted in only a marginal increase in actual usage, but there has been a significant increase in commercial events and in applications by performers and performing groups to take part in our outdoor entertainment program.

The Broadwalk Studio has been the object of particular attention as the Trust has worked to increase its use and rental income. An important aspect of the policy relating to this venue is its potential for the presentation of unusual and innovative performances; the Trust has made the most of this versatility.

In order to explore its possibilities as a cabaret venue, and to make use of it in what is traditionally a dark period — the month leading up to Christmas — the programming branch commissioned a Christmas cabaret show performed by the Madrigals. It was mounted in the belief that there was a healthy market for festive theatre parties. Yet, while the show worked well in the environment and the concept was widely acclaimed by public and critics, it was not a financial success.

The Gilbert and Sullivan Society's presentation of *Pirates of Penzance* was, on the other hand, a sold-out success. The Trust's long association with the Australian Broadcasting Corporation continued with 26 *On the Broadwalk* concerts ranging from classical to folk music.

The Trust's own Debut Series has attracted some exciting young performers, while the Australian Society of Keyboard Music's series, International Soloists of Australia, has concentrated on established artists.



Christmas at the Opera House

A Broadwalk studio assistance scheme, comprising three grants of \$10,000, was instituted by the Trust early in 1988. The grants are to be used as seed money for innovative proposals by new and exciting professional performing groups. More than 100 enquiries were received, and subsequently a number of fully developed and costed proposals were considered by a small committee chaired by Trust member Elizabeth Butcher.

The first project to result from this assistance is *Interplay*, scheduled for August 1988. It is a season of plays written for the International Young Playwrights Conference, representing

Australia, the Philippines, Poland, the UK, Vietnam and Yugoslavia.

One of the major presentations, *Mostly Mozart*, was given a boost this year by the appointment of Stuart Challender, chief conductor of the Sydney Symphony Orchestra, as its artistic director. The extraordinary variety of entertainment associated with this event is illustrated by two of the highlights: a much-praised concert performance of the rarely staged Mozart opera *La Clemenza di Tito* in association with The Australian Opera, and a Mozart busking competition won by a champion whistler.

The Trust was also involved in the presentation of concerts by the Australian Chamber Orchestra, the first subscription season by the Sydney Youth Orchestra, the Australian Pops Orchestra, a large-scale Opera Theatre production of *The Gondoliers* to celebrate the 60th anniversary of the Gilbert and Sullivan Society, and organ recitals by Peter Hurford, in addition to its own traditional favourites, the Shell Folkloric Festival, Christmas at the Opera House and the New Year's Eve Gala.

Programming Branch Objectives 1987/88

Achievement

Develop policy for outdoor entertainment incorporating the reconstructed forecourt and walkway

Encouragement of free performances by community groups, national day celebrations, media functions, commercial launchings and special events encapsulated in policy to present and encourage entertainment designed to reach the widest possible public while keeping within budgetary constraints

Implement Broadwalk Studio policy

Trust's reputation as nurturing entrepreneur established through specially chosen presentations and \$50,000 grant for innovative groups, increased use and rental income of the venue



The Dragon's Sneeze from the Bennelong Program's Imagination Celebration

BENNELONG PROGRAM

The Bennelong Program, under the continuing sponsorship of CSR Limited, forged new links with the community through its varied presentations designed to bring high quality educational events to the wider public, with special attention given to young people.

The resource network between the Sydney Opera House, its hirers and other arts organisations has been significantly strengthened and expanded. This has been achieved through co-operative ventures between the Sydney Theatre Company and the Bennelong Program; the inclusion of the international young people's playwriting festival, Interplay, in Bennelong Program arts access weeks; and mutual promotion activities between The Australian Opera, the Sydney Theatre Company, the Sydney Dance Company and the Bennelong Program.

The Arts Alliance program, devised to form a more tightly structured link between school students and the arts by developing an association with their teachers, did not attract as many schools as had been anticipated. The reason for this was not lack of interest but the unusual quantity of events for the Bicentennial year. Of the 13 schools that were involved, it was rewarding to see more teachers than usual, and to have country participation from the north-west of the state.

An exploration of the Emerald City set and costumes by the visually impaired, organised in conjunction with the Sydney Theatre Company, was enthusiastically welcomed, as was a mime program for the aurally impaired. These two initiatives, which will be developed next year, are part of a campaign to encourage physically handicapped people to come to the Sydney Opera House more often.

The Imagination Celebration, which focussed on youth performance, ran from June 29 to July 17, 1987. It was the first part of an exchange project with the John F. Kennedy Center for the Performing Arts, involving 69 arts educators, teaching fellows and artists from the USA. A similar group of Australians made a return visit in January.

The arts open day in August, featuring more than 50 arts organisations, attracted an attendance estimated to be between 10,000 and 12,000. It was one of the highlights of a year that included the first appearance of the Sydney Symphony Orchestra in the Babies Proms, with Richard Gill; the only Sydney performance by Japan's Kanze Noh Theatre, which provided a fascinating workshop demonstration for capacity audiences; the introduction of a visual arts program, commedia dell'arte and mask-making for very young people, and presentations scheduled for school holidays in response to public demand.

Bennelong Program Objectives 1987/88

Achievement

Expand Arts Alliance to involve 30 schools

School contacts and promotions completed with satisfactory response, but plans amended in light of other Bicentennial activities, and only 13 applied

Increase attendance of Sydney Opera House events by physically handicapped people

Special events for visually and aurally impaired well received, and distribution of introductory material resulted in increased enquiries followed by rise in bookings

Improve resource network between Sydney Opera House, its hirers and other arts organisations for the benefit of young people

Higher profile by major hirers in youth activities, with special presentations associated with their regular repertoire and leading performers



Members of the Sydney Symphony Orchestra with the chief conductor Stuart Challender

LIBRARY

The main thrust of the Dennis Wolanski Library and Archives of the Performing Arts for 1988 has been the mounting of the Trust's Bicentennial exhibition, *The Building of the Century*, which opened on June 4 and will run until March 31, 1989.

The exhibition traces the history of Bennelong Point from the arrival of Captain Arthur Phillip, and follows the progress of the building from the design competition won by Jørn Utzon through its controversial construction to 15 years of musical and theatrical activity. We are



Jane Peters, a young artist in the Debut Series

indebted to Fuji Hanimex, Girvan Corporation Ltd and Visionhire Australia Pty Ltd for their help in this ambitious presentation.

Library Objective 1987/88

Improve the comprehensiveness, quality of and access to information, particularly information on the Sydney Opera House

Achievement

Sydney Opera House Bicentennial exhibition mounted, interviews added to oral history project, progress on automation and on the backlog of clippings

In addition to its immediate impact on tourists and visitors, the exhibition has longterm archival, educational and research value. Curatorial and research work, carried out by Librarian Paul Bentley with assistance from Peter Wagner, involved the location of materials not held by the Sydney Opera House, the development of contacts with organisations and individuals holding this material and the discovery of prospective interviewees for the oral history programme. The additional knowledge for the Sydney Opera House archive is both timely and immensely valuable.

In the oral history project, interviews were conducted in London with Sir Ove Arup (not long before he died on February 5, 1988), Jack Zunz and Michael Lewis, all members of Ove Arup and Partners. In Australia, there were interviews with Dr E. H. Farmer, a former NSW Government Architect, Michael Elfick of Arup's, and Beverley Doylend-Ward, former chief guide at the Sydney Opera House.

The concerted effort by volunteer and professional staff to reduce the press clippings backlog resulted in 7,343 historical and 82,601 current clippings extracted, labelled and filed. Volunteer staff worked a total of 6,684 hours on library activities.

PUBLICITY

Special events for the Bicentenary made it a particularly busy year for the publicity branch. The focus on the Sydney Opera House brought a higher than usual number of media enquiries, and the Trust's own entrepreneurial ventures generated a challenging workload of promoting a wide variety of concerts and activities.

This year, in addition to the Bennelong Program, 38 major indoor attractions were presented by the Trust either on its own initiative or in association with other organisations; last year, there were 23. It's interesting to compare these figures with those of the Trust's first year, when there were only 10.

The branch's efforts were rewarded with capacity houses for events such as the Chicago Symphony Orchestra concerts and the evening with Don Burrows in the National Treasure Series. Promotional assistance given to hirers through regular radio and television appearance, amongst other activities, has also contributed to their good attendance figures.

Helping to meet the corporate objective of improving the quality of service offered to the public by the Sydney Opera House, publicity branch has created a list of positive and negative media mentions as a basis for measuring performance in that area. These range from a column item noting high praise of the staff by the Chicago

Symphony Orchestra's executive director, Henry Fogel, to an angry letter from a Sydney Morning Herald reader complaining about the lack of public car parking facilities either on or near the Sydney Opera House premises.

A restructuring of the branch led to the abolition of the position of deputy publicity manager, originally one of three assistant publicity managers. The restructured branch advertised the positions of two assistant publicity managers and an upgraded clerical position late in 1987. These were filled by January, 1988.



Ulrike Lytton and Steven Heathcote in Gallery

Publicity Branch Objectives 1987/88

Distribute Sydney Opera House colour brochures in 10 languages

Prepare quality brochure highlighting details of Bicentennial performances

Achievement

Following translation and production, leaflets distributed to relevant community organisations and community language newspapers

Completed by December 1987 with all known Sydney Opera House events for 1988, distributed nationally and overseas

MARKETING

The marketing of the Sydney Opera House took a higher profile this year following the creation of the position of marketing co-ordinator, enlarging the senior management team to five.

Susan McRae was appointed in September 1987, assuming direct responsibility for publicity, tourism marketing and guided tours. She resigned in May 1988, and the position has not been filled, pending a re-evaluation of the role of marketing co-ordinator.

Marketing adviser Jeremy Wright, who has been a consultant to the



Lisa Bolte as *Little Ragged Blossom* in *Snugglepoot and Cuddlepie*

Marketing Objective 1987/88

Improve Sydney Opera House printed communications with patrons and potential customers



Andrea Toy and Alfred Williams in *Shining*

management since 1986, is pursuing some of the outstanding projects. These include a comprehensive market research analysis of the community's perception of the Sydney Opera House and its activities, internal audience research, a review of the Sydney Opera House advertising format and the search for project-based sponsorship for specific Sydney Opera House attractions. A range of Sydney Opera House merchandise is being developed for wide retail distribution.

The format of the Sydney Opera House bi-monthly diary, issued free on request, was reviewed and revamped to emerge in a new style for the months of June and July. At the same time, a campaign began to increase the mailing list.

As a follow-up to the well-attended Marketing and Media Relations for the Arts seminar the previous year, an international authority on marketing in the theatrical industry, Eduardo Garcia, gave a lecture entitled Marketing and Performing Arts in the 80's.

Major events outside the theatrical arena, such as conventions and conferences, help to promote the name of the Sydney Opera House beyond

Achievement

New style diary designed and issued

performing arts circles, as well as maximising the use of facilities. In the past year, these have included the Bicentennial Engineering Conference (which had as its entertainment centrepiece a concert by the Sydney Symphony Orchestra conducted by Carlo Felice Cillario with Roger Woodward as soloist), the spectacular Bicentennial Wool Collection presented by 15 Australian and overseas designers, and the 31st IAA World Advertising Congress, which included former West German Chancellor Helmut Schmidt among its speakers.

In November 1988, the first presentation of an international award for technology in architecture, Quaternario 88, will be made by the Permasteel/ISA Group of Companies under the patronage of the Sydney Opera House Trust and the Municipality of Venice. The prize, which comprises \$30,000 and a gold medal for the winner, will be awarded every two years in Sydney and Venice alternatively.

The advertising agency Up Here for Thinking, was retained to advise on marketing the image of the building and, in particular, the facilities other than performing venues which are available to the public. The agency's recommendations are under consideration by the program and marketing committee.

TOURISM MARKETING

The tourism marketing branch continues to thrive in the Bicentennial year.

Sales of tourist packages increased by 20 per cent during the year. Among those most in demand were the Evening at the Opera House (up by 4,617 to 35,927), the lunch package (a huge jump from 5,752 to 9,224) and the Champagne Interval, which more than doubled to reach 2,241. The number of people taking guided tours grew by 4,624 to 243, 323; 2,967 took backstage tours.

Tourists from the USA still comprise the majority of people purchasing the popular Evening at the Opera House package of tour, dinner and show. The fall in the number of American tourists coming to Australia in 1988, compared with the boom year of 1987, will, however, almost certainly affect future sales of this package. Marilyn Zweck, tourism marketing consultant to the Sydney Opera House, visited the USA in May to help promote the sale of packages to inbound tourists.



The Gondoliers

The refurbishment of the Harbour restaurant, added to the new Forecourt restaurant, will provide more opportunities for devising new packages. The number of Japanese visitors to Australia continues to grow, and this is reflected in the increase of about 160 per cent in Japanese nationals visiting the Sydney Opera House, where a special seafood lunch menu is proving attractive.

The transfer of the Sydney Opera House Shop from the concourse to the new lower concourse arcade, and its concentration on Sydney Opera House souvenirs, has boosted its image and sales rewardingly. It was also seen as something of an honour that consultant Marilyn Zweck was appointed to the Federal Government's enquiry on tourism and shopping in Australia.

THEATRE MANAGEMENT

The means of making maximum use of the varied venues in the Sydney Opera House requires a two-pronged approach through improved marketing and branch reorganisation. Theatre Management has made progress in both areas.

The basis of making the best of the building's venues is a new computerised booking schedule which will provide accurate and up to the minute information of their availability. A pilot scheme has reinforced the potential of the schedule as a marketing aid, and indicated that further computer programming will be necessary to bring

the venues list report on line. In the meantime, it is produced manually.

A review of the departmental structure proposes to reorganise the branch into two more clearly defined areas of responsibility, covering the booking of the venues and the front-of-house operations.

The introduction of new uniforms for the front-of-house, box office, guided tours and catering staff has given a fresh, consistent image to the organisation's frontline service areas. Compliments on the new uniforms have been received from members of the public and the staff.

Theatre Management Objective 1987/88

Maximise use of available venues through marketing and reorganisation of the branch

Achievement

Pilot scheme for new computerised booking schedule needs further development before adoption as the major marketing tool for venues, and the review of branch structure awaits approval



Margaret Haggart as Fortuna in *L'Incoronazione di Poppea*

TECHNICAL MANAGEMENT

Many major technical improvements are under way or on the drawing board in our drive to provide better facilities for hirers.

Three important changes have been made in the Opera Theatre. The downstage proscenium lighting booms have been modified to provide a wider arc of traverse, as required by The Australian Opera for productions such as *The Coronation of Poppea*. The dress circle lighting bar has been relocated to the rear of the circle, with two advantages. Easier access to it saves time and labour on the process of setting and focussing its 10 lanterns, and the angle of light is now more closely allied to the equivalent lighting position in the Victorian Arts Centre's State Theatre, which makes it simpler for the major

hirers to transfer a lighting design from one venue to the other. The changeover of 190 dimmers has been completed, with the new ones taking up only one-third of the space originally used, so the intention is to increase their number accordingly.

Three additional lighting positions have been commissioned for the Concert Hall to streamline the setting up and focussing of the three distinct types of lighting regularly used in the venue, broadly described as classical, light entertainment and specialised presentations. Under the old system it took four technicians three hours each to set up (that is, 12 hours at, for example, \$20 per hour, \$240). Under the new system, it takes the same number of technicians only 30 minutes each (two hours at \$20 per hour, \$40).

The presentation of the Bicentennial Wool Collection in a fashion event which featured the world's leading designers, was the biggest individual challenge tackled by the technical management branch in many years.

Planning began 20 months ahead for a fast-moving, hi-tech production which was attended by the Prince and Princess of Wales on January 31, and televised live. Rehearsal and performance alone involved 2,872 hours of staff labour, with crews going out to a dummy set-up in the Sydney Showground to rehearse the

technical aspects as the models went through their paces.

The production required a more complex lighting rig than had previously been attempted, and this made enormous engineering demands. Sixteen temporary ceiling suspension points, identified through computer simulations of the ceiling structure, had to be rigged to carry the lighting for the catwalk.

The introduction of computer equipment in the technical management branch before the production enabled meticulous spreadsheet planning which not only ensured the success of the project but cut nearly \$50,000 from the wages bill.



The Princess of Wales at the Bicentennial Wool Collection

Technical Management Objectives 1987/88

Evaluate branch structure to assess and improve its effectiveness

Improve information on and provision of technical facilities and equipment to hirers

Provide detailed budgetary estimates of technical costs for hirers' presentations

Achievement

Fewer complaints, improved staff morale, reduced labour and repair costs show greater effectiveness, but more fine tuning needed

Project started, but staff changes and workload in other areas slowed down all but the production of updated technical facilities drawings of the Concert Hall, which have been completed

Progress made, more to be accomplished

BOX OFFICE

The selling of tickets at the Sydney Opera House took a huge technological step forward with the installation of a computerised booking system in January. Digital Equipment Corporation (Australia) Pty Ltd donated hardware system, operating software and licensing, worth nearly \$500,000.

Following the chairman's representations, stressing the urgent need for computerisation, the Government of NSW agreed to meet the costs of installation and application software. The software system selected was BOCS (Box Office Computer System) supplied by Space-Time Systems Ltd, London.

As a result, there has been an increase in box office staff and a relocation of the majority of booking stations to an attractively renovated office in another part of the building. We now have six video display units (VDUs) in the phone room, and 36 operators rostered to take bookings from Monday to Saturday 9.00 a.m. to 8.30 p.m., and on Sunday from 9.00 a.m. to 4.00 p.m.

The improved efficiency of the operation was immediately apparent. More comprehensive information is instantly available to the operator in contact with

the customer, and the sale is completed on the spot as the required tickets are printed by computer at the touch of a button.

There have been problems, however, with another aspect of the booking system. The popularity of telephone bookings has risen so abruptly that the telephone system simply could not cope with the demand, causing considerable inconvenience to the public. A comparison of figures for two busy periods in successive years gives an indication of the demand for phone booking services. There were 6,246 phone bookings in December 1986, a total that more than doubled in December 1987 to 13,927. Comparisons were almost as extreme between February 1987 (5,878) and February 1988 (9,895).

The delays resulting from this heavy demand were a source of many complaints, which have been answered by a review of the telephone system covering both box office and administration.

In June 1988, box office facilities were extended by the opening of an outlet on the lower concourse, which would not have been possible before computerisation.

Box Office Objectives 1987/88

Computerise the ticketing system
Investigate toll-free number for national booking hookup

Achievement

Computer installed and operating
Report completed but no action taken

CATERING

Catering income reached a record figure of \$11,908,000 derived from the restaurants, bars and special functions held in venues throughout the Sydney Opera House. There were two months when catering activities took more than \$1 million: January and March. Australia Day revenue was a record of nearly \$350,000.

A new restaurant was opened on the lower concourse and immediately attracted enthusiastic patronage. Named the Forecourt, its sales outstripped those of the Harbour restaurant in its second month, before it was even fully

operational. The Cafe Mozart and the Bennelong have maintained their high level of business.

Since May, the Forecourt restaurant has been running with a full complement of staff providing waiter service, and a menu of more than 30 dishes. Refurbishment of the Harbour restaurant is partly completed.

As a pilot scheme to extend the number of versatility of venues available for functions and entertainment, a pavilion was hired and temporarily erected on the northern broadwalk to meet the needs of hirers. It will be made available again as an alternative venue as required.



The new Forecourt restaurant on the lower concourse

Catering Objectives 1987/88

Establish Forecourt restaurant
Refurbish Harbour restaurant

Achievement

Restaurant opened with limited capacity in January, fully operational since May
Hampered by design difficulties and delays in supply, first stage due to open mid-July

STAFF TRAINING

The formal training of staff and the polishing of skills on the job have received particular attention this year. External courses and in-house instruction have combined to cover a broad area of activity, with benefits accruing in terms of better performance and higher morale.

Staff have attended training courses run by the Public Service Board, the Premier's Department and by various independent consultants. This reflected an increased investment of 300 per cent over the previous year.

Computer skills courses have been much in demand as staff equip themselves to operate the computer equipment being placed in most departments within the organisation.

The computerisation of the box office required a large scale training program, including hands-on instruction for the 36 ticket sellers. Box office supervisory staff attended a four-week course in addition to on-the-job training in the day-to-day

running of the system. The staff themselves have requested keyboard skills courses, which will commence in early July.

In another training initiative which encompassed a complete section, the Sydney Opera House guides took part in a service re-orientation program carried out by Price Waterhouse Urwick. The engagement of a management consultant by house services branch to advise on the implementation of changes adopted by its staff has also been of considerable assistance.

A training exchange program has been set up by the technical management branch in which a staff lighting technician spent four weeks with Channel 7 learning the techniques and terminology involved in lighting for television in order to be better equipped to assist TV crews when they come to record events at the Sydney Opera House. In return, a Channel 7 lighting technician has been invited to undertake training on the state-of-the-art Galaxy lighting system which services our major venues.



Apprentice fitter machinist Liza Iversen with leading hand fitter mechanic Richard Vallack

A management workshop for members of senior staff and middle management, initiated the previous year, was extended this year through a follow-up session. One of the results was the re-establishment of the staff magazine, *Upstage* on a more professional, permanent basis. There was also a one-day seminar on internal controls for 30 staff members involved in systems accountability.

This higher level of commitment to in-house training will be developed further over the next year, following the appointment of a staff development officer. It is part of management's forward-looking approach to increasing the skills of its staff rather than looking outside for people already trained in specialised areas.

EEO Initiatives

Equal employment opportunity (EEO) is given high priority in filling staff positions. Two women were appointed to senior and middle management this year and one of them, assistant publicity manager Deborah Cartwright, attended a Women in Management course at the Trust's expense.

The appointment of an EEO officer, whose duties will be combined with those of staff development officer, has been delayed by the NSW Government staff freeze. The position could not be advertised until late in the year under review.

Industrial Relations

In a year when unusually high demands were made on staff to meet the Trust's Bicentennial commitments, industrial equilibrium was maintained.

Management appreciated the co-operation of staff in helping to shoulder the additional responsibilities and pressures placed on the Sydney Opera House.

Discussions on the 38-hour week were reinstated during the year, following a change in the union's position. A dispute settlement procedure, negotiated as part of the 38-hour week package, contributed in large measure to the smooth running of industrial relations during the year under review.

Payments under the second tier principles are now being made to 64 per cent of classifications under the Sydney Opera House (Staff) Award.

Superannuation has also been incorporated in the award, in line with national wage guidelines, and it now applies to casual as well as permanent staff. Under the Sydney Opera House staff structure, this means a great many more employees will benefit from the three per cent increase in the employer's contribution.

Staff Branch Changes

The greater emphasis on staff development, EEO and personnel services is reflected in the restructuring of staff branch during the year.

Two positions were added and new classifications were created after the branch took on staff development functions which had previously been the responsibility of the Premier's Department, and took over the salary section from accounts. The title of industrial and staff officer was changed to personnel and industrial relations manager.

Staff Branch Objectives 1987/88

Achievement

Increase level of staff training by 20 per cent
Investigate integrated computerisation of time-keeping, personnel and payroll functions

Threefold increase
Amended when pre-empted by Public Service Board studying similar system, which will be adapted to branch needs

INTERNAL AUDIT

Internal audit, in conjunction with accounts branch, played a major role in testing the box office computer system for its successful integration with the box office and accounts branch systems. Audit staff have also been applying their expertise to other areas set by management.

LEGISLATION

There were no legislative changes to the Sydney Opera House Trust Act 1961-1973, but responsibility for the group of staff principally involved with the Sydney Opera House was transferred from the Premier's Department to the Ministry for the Arts.

A Code of Fair Practices for the entertainment industry was introduced this year by the NSW Department of Consumer Affairs to clarify the rights of patrons and presenters by listing them in detail on the back of every ticket issued for a performance. This did not affect the Sydney Opera House, as tickets sold from its box office already carried that information.

The Aboriginal mural in the northern foyer of the Opera Theatre



HIRERS

In order to ensure the best possible service for our hirers, we initiated two projects during the year: the Hirers' Information Seminar to acquaint them with the full range of facilities the Sydney Opera House has to offer, and informal lunch gatherings in which they could put to us their suggestions for any improved services.

FIVE-YEAR PLAN

Maintenance has been chosen as the first area for detailed examination in the Trust's rolling five-year plan for program performance evaluation. Reviews have been contained to one program a year because each will demand a large portion of the Trust's limited labour resources.

For a number of years management has expressed concern over the state of maintenance at the Sydney Opera House. The 1987 annual report expressed these concerns in particular detail, and the media drew the attention of the public to them.

The NSW Government has since confirmed the expenditure of about \$58 million on maintenance of the building over the next six to seven years. Management sees the need for a review of the whole area of maintenance to gather information to ensure the continuation of funding, timely maintenance at minimum cost to the State, and that the public is informed and satisfied that correct action is being taken to preserve the Sydney Opera House.

Reviews over the following four years will concentrate on cleaning, catering, energy and marketing.

ACCOUNTS

Changes in the computerised accounting system have greatly improved services

and efficiency for users inside and outside the organisation. The following table illustrates the degree of improvement achieved during the year:

Task	Old system	New system
Computerised Debtors System – Time to reconcile accounts	15 days	1 day
Streamlining of accounting procedures – Time to write up and reconcile cash book	7 days	1 day
Bulk authorisation of vouchers	30 minutes	5 minutes
Time to authorise batch of vouchers	50 minutes	5 minutes

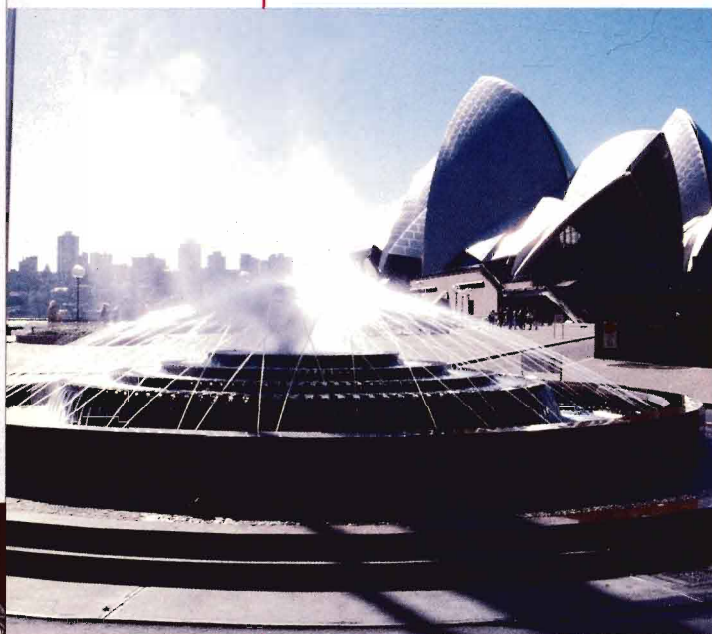


Tour guides wearing the new Sydney Opera House uniforms, from left, Julie Churchill, Eileen Foster, Jeffrey Vandeleur and Susan Elderfield

HOUSE SERVICES

The appointment of a new house services manager, Allan Olander, has coincided with the restructuring of the branch. Renewed emphasis has been placed on responsibilities towards customers, in-house security systems and procedures, safety in the workplace and branch morale.

Members of the branch are in the frontline for customer contact as they carry out security duties around the



The A.C. Lewis Fountain

perimeter of the building. Their public relations image has risen significantly during the year, with letters of gratitude from patrons and hirers now outnumbering letters of complaint. Morale has also been boosted by the introduction of 12 hours on/12 hours off shift working patterns, which provide more continuous leisure time, and by employee participation in project teams to improve personal skills as well as the services and security of the building and its contents.

Security has been improved within the building through tighter identification checks at the stage door, increased internal and external security patrols, and a new alarm system.

Greater emphasis has been put on occupational health and safety in the workplace. A review of safety management systems has indicated ways in which injuries through accident can be reduced. New accident reporting and investigation procedures have been introduced to bring about a reduction in the number of workplace injuries.

The process of change within the branch is essentially in the hands of the staff themselves, but P.A. Consulting Group has been engaged to assist in the implementation of strategies and projects to improve services and enhance the branch's image.

SERVICES ENGINEERS

The chief concerns of services engineers this year have been updating maintenance procedures and cutting operational costs through a variety of measures, such as computerisation of the maintenance program, ensuring maximum reliability of plant and replacing obsolete equipment.

Computerisation is moving ahead. The software has been purchased and data is being accumulated to adapt it to branch needs.

In line with the program of replacing obsolete equipment, the transformer-type starters on the three chillers — kept in service by constant maintenance and adaptation — are being updated by the installation of solid state starters which will bring modern technical efficiency to the operation.

Reflecting the emphasis on energy conservation, an external consultant has been investigating energy efficiency opportunities. As part of the recommended program, pressure-reducing valves are being installed in all taps and shower nozzles to limit the flow rate of water, thereby cutting down on the hot water used and the electrical energy required to heat it.

The natural ageing process of the white birch veneer on the Concert Hall ceiling is causing it to deteriorate, and re-surfacing is required. Similarly, the Opera Theatre needs repainting. The difficulty of carrying out both these maintenance projects is the requirement not to disturb the venues' performing schedules if possible. The solution has been a system of working platforms



Billy Connolly

suspended from the ceiling, from which maintenance can proceed outside performance hours with little or no disruption to the activities down below. The winches and platforms are being designed, and are expected to be in use by January 1989.

The purchase of a computer aided drafting system (CAD) for the drawing office late in the financial year will assist the transfer of information about intended building alterations with government departments and associated organisations. It also simplifies the conversion of imperial scaled drawings to metric.

House Services Objectives 1987/88

Improve public relations image of Sydney Opera House as presented by branch members

Reduce major and petty theft in the building

Review safety procedures to be followed in the case of an emergency evacuation of the building

Achievement

Progress indicated by fewer letters of complaint and an increased number of letters of praise

Significant reduction in vandalism and theft achieved through tighter identification checks at stage door, increased security patrols and new alarm system

Emergency evacuation plan drawn up and distributed, with further studies of it under way in the hope of streamlining it

Services Engineers Objectives 1987/88

Optimise plant availability through computerisation of maintenance program

Provide greater flexibility in air conditioning load control

Achievement

Software programs being assessed

Feasibility study on installation of fourth chiller completed, available options to be tendered

PRESENTATIONS BY THE TRUST AND HIRERS

The Sydney Opera House Trust's primary responsibility is the operation of the complex for its hirers and their patrons. In recent years, it has developed its entrepreneurial role, presenting a greater number of events on its own initiative and in association with other organisations, such as the

Australian Broadcasting Corporation, the Australian Chamber Orchestra, Musica Viva, partners in the Confederation of Australian Arts Centres and, in 1988, the Australian Bicentennial Authority. A statistical chart of events and attendances is included in the financial section of this report. The following list is an indication of the range of events and artists presented during the year.



Slim Dusty

Sydney Opera House Trust

Australian Chamber Orchestra
 Australian Pops Orchestra
 Bennelong Program
 Pierre Boulez and the Ensemble
 InterContemporain
 The Building of the Century and other exhibitions
 Don Burrows and Friends
 The Cambridge Buskers
 Chicago Symphony Orchestra with conductors Sir Georg Solti and Michael Tilson Thomas

Christmas at the Opera House
 Debut Series: Michael Kieran Harvey, Jane Peters, Barry Ryan
 Slim Dusty and Friends
 Free outdoor entertainment
 Glories of the Solo Repertoire — Australia's International Soloists
 The Gondoliers
 Peter Hurford
 Valery Klimov with accompanist Geoffrey Tozer
 Madrigals — cabaret

Mostly Mozart season, including concerts by the Australia Ensemble, Australian Chamber Orchestra, Chamber Soloists of Sydney, Gagliano Quartet, Lindsay Trio, Kathryn Selby, the Sydney Symphony Orchestra and the Sydney Youth Orchestra, pre-concert talks with Leo Schofield, and a concert performance of La Clemenza di Tito
 New Year's Eve Gala Concert
 On the Broadwalk
 The Pirates of Penzance
 Shell National Folkloric Festival
 Sydney Youth Orchestra

Australian Broadcasting Corporation

Sydney Symphony Orchestra

Conductors:
 Werner Andreas Albert
 Matthias Bamert
 Brian Buggy
 Stuart Challender
 Myer Fredman
 Gunther Herbig
 John Hopkins
 Hiroyuki Iwaki
 James Loughran
 Jerzy Maksymiuk
 Eduardo Mata
 Gabor Otvos
 Kenneth Schermerhorn
 Gerard Schwarz
 Geoffrey Simon
 Stanislaw Skrowaczewski
 Jiri Starek

Artists:
 Hermann Baumann
 Elizabeth Campbell
 Canberra Horn Consort
 Shura Cherkassky
 Robert Cohen
 Jutta Czapski
 Robert Davidovici
 Thomas Edmonds
 H. K. Gruber
 Rosamund Illing
 Louise Johnson
 Gary Karr
 Walter Klien
 David Miller
 Dene Olding
 Cecile Ousset
 Georg Pedersen
 Mark Peskanov
 Victor Sanguorgio
 Alan Vivian
 Carolyn Watkinson
 Gillian Weir
 Earl Wild
 Wanda Wilkomirska
 Roger Woodward



La Cenerentola

The Australian Opera

Carmen
 La Cenerentola
 Countess Maritza
 Don Giovanni
 La Forza del Destino
 L'Incoronazione di Poppea
 Lohengrin
 The Magic Flute
 Manon
 Médée
 The Merry Widow
 Salome
 Simon Boccanegra
 Tosca
 La Traviata
 Il Trittico
 Turandot — a concert version, in association with the ABC and the Bicentennial Festival of Sydney
 The Turn of the Screw

Musica Viva

The Academy of Ancient Music, directed by Christopher Hogwood
 Australia Ensemble
 Camerata Bern
 Emerson Quartet
 Labèque Sisters
 Orchestra of the 18th Century Windband, directed by Frans Bruggen
 Prazak Quartet
 Takacs Quartet
 Yuval Trio

Australian Chamber Orchestra

Conductors:
 Stephen Bishop-Kovacevich
 Christopher Hogwood
 John Hopkins
 Carl Pini
 Marc Soustrot

Artists:
 Stephen Bishop-Kovacevich
 Thomas Edmonds
 Yvonne Loriod
 Hector McDonald
 Sohre Rahbari
 Leon Spierer

Sydney Philharmonia Society

Bach to Britten and Beyond, with Ward Swingle conducting the Sydney Philharmonia Motet Choir
 Beethoven Choral Symphony
 Handel's Roman Vespers and Dettingen Te Deum
 Haydn's The Seasons
 Les Noces, by Stravinsky
 Magnificat, by J. S. Bach
 Mass in G, No. 2, by Schubert
 Mendelssohn's Elijah
 Requiem, by Dvorak
 Seven New Psalms, by Donald Hollier



THE SYDNEY
OPERA HOUSE
TRUST

FINANCIAL
REPORT 1988



Scene from *Six Characters in Search of an Author*



Wally Taylor and Ron Haddrick in *I'm Not Rappaport*

Special Events

Lazar Berman
 Black Dyke Mills Band
 Broken Consort
 Butoh dance
 performance, *Sleep and Reincarnation*, by Natsu Nakajima
 Meg Chilcott and Ransford Elsley
 Billy Connolly
 Fascinating Aida
 50th City of Sydney Eisteddfod
 Films, including *Cane Toads*, *Dad and Dave Come to Town*, *Newsfront*, *My Brilliant Career*, *Caddie*, *Picnic at Hanging Rock*, *Phar Lap*, *Jedda* and *Devil's Playground*
 Sarah Grunstein
 David Helfgott
 Indian classical dance recital by Anandavalli Sivanathan
 Mark Isaacs Band
 Japanese drummer Eitetsu Hayashi
 Cleo Laine and John Dankworth
 Wynton Marsalis and his Jazz Quintet
 Jennifer McGregor and Friends
 Musicians for World Peace
 NSW Public Schools Concert Committee presentations
 Ivo Pogorelich
 POSH
 Mstislav Rostropovich
 Seymour Group
 Dimitris Sgouros
 Suzuki Company of Toga in *The Trojan Women*
 Sydney Ensemble
 Synergy

The Australian Ballet

Gaité Parisienne
 Gallery
 Giselle
 Return to the Strange Land
 Romeo and Juliet
 Sonata for Seven
 Snugglepot and Cuddlepie
 Suite en Blanc

Sydney Dance Company

After Venice
 Shining

Sydney Theatre Company

Blood Relations
 The Country Wife
 Dinkum Assorted 1841
 Emerald City
 Six Characters in Search of an Author
 Woman in Mind

Gary Penny Productions

Broadway Bound
 I'm Not Rappaport
 Lillian
 What the Butler Saw
 Wogs out of Work

SUMMARY OF FINANCIAL OPERATIONS

FOR THE YEAR ENDED JUNE 30, 1988

Revenue exceeded the previous year's result by \$3,783,000 (18.5%) and budget by \$945,000 (4.1%).

Expenditure for the year included \$294,000 for the design of specialised inspection maintenance platforms for the Concert Hall and Opera Theatre ceilings and \$53,000 for consultancy fees associated with the maintenance program. This expenditure had not been included in the forecast deficiency of \$386,000.

These expenses contributed substantially to the fact that total expenditure exceeded budget by \$1,301,000 (5.5%) and the 1987 figure by \$5,245,000 (26.6%).

As a result, the financial operations for the year ended June 30, 1988, concluded with a deficiency of \$742,000 in contrast to the previous year's surplus of \$720,000. If adjusted to include the expenses noted above, the actual deficiency would have exceeded budget by only \$9,000 (2.3%). The accumulated deficiency is \$486,000.

Revenue

Income for the year, including accruals (\$595,000) and grants (\$101,000) made to the Trust amounted to \$24,164,000. This income exceeded budget by \$912,000 (4.0%) and the 1987 result by \$3,750,000 (18.0%).

Statutory Endowment

During the year under review a Statutory Endowment of \$10,700,000 (7.0% greater than in 1987) was provided by the NSW Government to the Sydney Opera House Trust under the provisions of Section 20 of the Sydney Opera House Trust Act. Supplementary funding was not required during the year. A further \$4,111,000 was provided by Government to cover capital works and was fully expended.

Rentals

Rental income increased by \$856,000 (28.6%) compared with 1987 and was \$651,000 (20.4%) above budget. The increased revenue can be attributed to heavy bookings during the first half of the Bicentennial year.

Costs Recovered From Hirers

This item includes labour, electricity and other costs recovered from hirers. In comparison with 1987 results, recoveries increased by \$559,000 (17.6%) and were \$254,000 (11.8%) above budget. Total recoveries for the year amounted to \$2,403,000.

Concessions

The Trust now has four different shops which sell a range of Australiana, books, prints, souvenirs, Aboriginal art and jewellery. Rental income of \$200,000 exceeded last year's result by \$58,000 (40.8%) but fell short of budget by \$120,000 (37.5%) due to delays associated with the completion of the forecourt development and the opening of the new shops in the lower forecourt arcade.

Catering

Catering revenue increased by \$2,906,000 (32.3%) to \$11,908,000 during the year whilst expenditure increased by \$2,791,000 (34.6%) to \$10,864,000. As a result, the final surplus available to help meet the Trust's operating expenses rose from \$929,000 to \$1,044,000, an increase of 12.4%. This result represented an increase of \$57,000 (5.8%) over budget. Final catering results for the year were substantially affected by start-up costs associated with the new Forecourt and refurbished Harbour restaurants.

Expenditure

The total expenditure for the year amounted to \$24,939,000 which was \$5,245,000 (26.6%) greater than in 1987 and 5.4% above budget. Included in the actual figure for total expenditure are accrued expenses of \$1,378,000 and an adjustment made against salaries of \$98,000 for appropriation against the provision for long service leave. For the previous year the adjustment against provisions for long service leave was \$157,000.

Salaries, Wages and Allowances

Since July 1984, no additional amounts have been set aside for long service leave and recreation leave, as such items of expenditure are met as they occur out of the consolidated fund. The provision for long service leave of \$455,000 is to be used to meet the current costs until it is exhausted. The provision for long service leave for 1987 amounted to \$553,000.

Expenditure incurred during the year was \$11,671,000 which is a \$574,000 (5.2%) increase on the original budget estimate and \$1,364,000 (13.2%) greater than the 1987 costs. The increased costs in 1988 can be linked to the additional personnel required to stage various events associated with the Bicentennial celebrations.

Superannuation

Superannuation payments declined \$37,000 (6.9%) over 1987 and \$161,000 (24.3%) relative to budget. The decline in superannuation expenditure stems from the decision made by some new staff not to take full contributory superannuation benefits.

Building

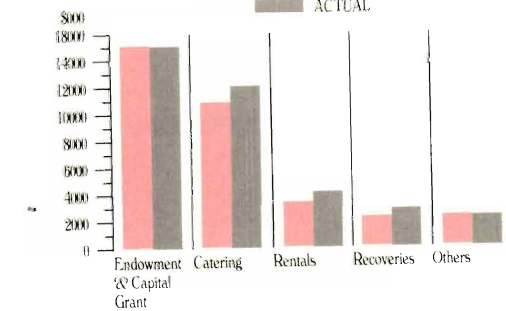
This category of expenditure covers repairs and maintenance, alterations and additions together with capital works associated with essential maintenance projects for the Sydney Opera House.

Expenditure of \$6,674,000 (including \$4,111,000 for capital works) exceeded both the previous year's and the budget by \$2,588,000 (63.3%) and \$749,000 (12.6%). Expenditure in 1988 included preliminary work associated with the six year catchup maintenance program.

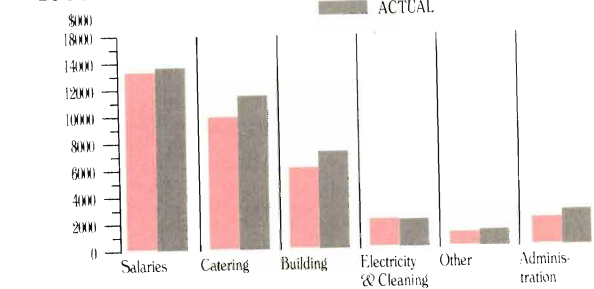
Trust Promotions and Exhibitions

In accordance with the charter of the Trust, which covers the promotion of the artistic taste and achievement, the Trust takes an entrepreneurial role in presenting quality attractions and

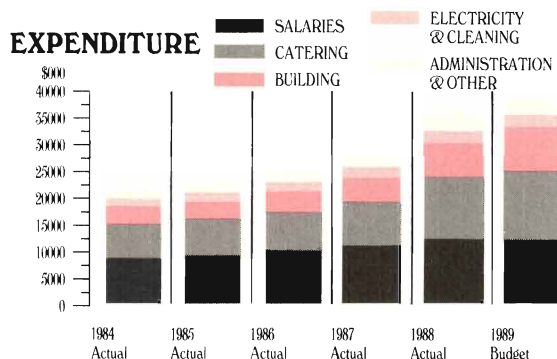
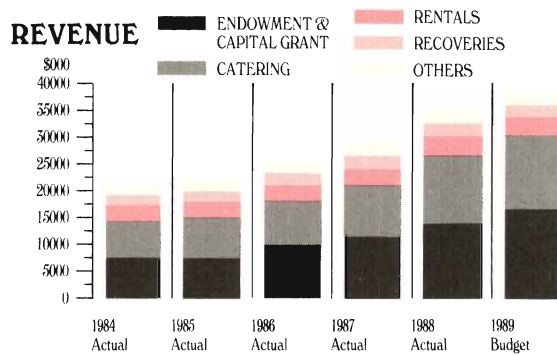
1988 REVENUE



1988 EXPENDITURE



FIVE YEAR COMPARISON



nurturing new talent at the Sydney Opera House. In many cases these attractions would not otherwise have been seen in New South Wales because of their limited commercial appeal. A total of \$1,488,000 was expended during the year on these performances with \$1,156,000 in revenue including sponsorship and grants. The Trust was required to contribute \$332,000 to fund the programs, an increase of \$172,000 (108%) on the previous year.

Park and Ride

Income and expenditure on the park and ride service increased by \$125,000 (30.5%) and \$42,000 (9.1%) respectively. The increased revenue was due to the high level of performances at the House during 1988, the impact of new marketing initiatives on the awareness of the service and a price increase at the beginning of 1988.

Accumulated Funds

As at June 30, 1988, there was a deficiency in accumulated funds of \$486,000. This resulted from a \$742,000 deficiency for the year, which adjusted the carried forward surplus for the previous year of \$256,000.

THE SYDNEY OPERA HOUSE TRUST
FINANCIAL OPERATIONS FOR THE YEAR ENDED JUNE 30, 1988

	Note	1988		1987		Variation %(-)
		\$000	\$000	\$000	\$000	
REVENUE						
Statutory Endowment — Sydney Opera House Trust Act, 1961			10,700	10,000		7.0
Capital Works Grant			4,111	2,577		59.5
Activities						
Rentals		3,849		2,993		28.6
Costs recovered from hirers	2	2,403		2,044		17.6
Guided tours		709		660		7.4
Booking fees		574		492		16.7
Concessions		200		142		40.8
Miscellaneous	3	192		183		4.9
Program sales commission		93		88		5.7
Park and ride — net surplus	4	33				*
		8,053		6,602		22.0
Surplus on catering	5	1,044		929		12.4
		9,097		7,531		20.8
Interest on investments		289		306		(5.6)
		24,197		20,414		18.5
EXPENDITURE						
Salaries, wages and allowances	6	11,671		10,307		13.2
Workers compensation insurance and payroll tax		897		892		0.6
Superannuation	7	502		539		(6.9)
		13,070		11,738		11.3
Building:						
capital works	8	4,111		2,577		59.5
repairs and maintenance		1,722		1,196		44.0
alterations and additions		841		313		168.7
Administrative expenses		1,192		714		66.9
Electricity		1,167		1,151		3.2
Cleaning		735		727		1.1
Publicity and advertising		579		298		94.5
Plant, furniture and equipment		412		66		524.2
General insurances		352		306		15.0
Trust promotions and exhibitions — net cost	9	332		160		107.5
Fees for services rendered		203		179		19.4
Telephone and postage		194		223		(13.0)
Audit fee		18		17		5.9
Trustees fees		11		8		37.5
Park and ride — net cost	4			50		*
		11,869		7,956		49.2
		24,939		19,694		26.6
REDUCTION IN ACCUMULATED FUNDS		(742)				*
ADDITION TO ACCUMULATED FUNDS				720		*
		24,197		20,414		18.5

* Percentage not calculable

THE SYDNEY OPERA HOUSE TRUST
FINANCIAL POSITION AS AT JUNE 30, 1988

	Note	1988		1987		Variation %(-)
		\$000	\$000	\$000	\$000	
CURRENT ASSETS						
Cash on hand		39		28		39.5
Investments	10	1,803		1,799		0.2
Debtors	11	983		1,132		(13.2)
Accrued income		595		296		101.0
Prepayments		129		14		821.4
TOTAL CURRENT ASSETS		3,549		3,269		8.6
CURRENT LIABILITIES						
Bank		583		367		58.9
Creditors		1,619		1,366		18.5
Accrued expenses	12	1,378		727		89.5
TOTAL CURRENT LIABILITIES		3,580		2,460		45.5
NON-CURRENT LIABILITIES						
Provision for long service leave	1(d)	455		553		(17.7)
TOTAL NON-CURRENT LIABILITIES		455		553		(17.7)
TOTAL LIABILITIES		4,035		3,013		33.9
NET LIABILITIES/ASSETS		(486)		256		*
ACCUMULATED FUNDS						
Accumulated funds July 1		256		(464)		*
Reduction for year		(742)		720		*
		(486)		256		*

* Percentage not calculable

RECONCILIATION OF THE CHANGES IN FINANCIAL POSITION STATEMENT WITH THE REDUCTION IN ACCUMULATED FUNDS

	1988		1987	
	\$000	\$000	\$000	\$000
Reduction in accumulated funds		(742)		
Addition to accumulated funds				720
Add/Less transfers against provision for long service leave	(98)	(98)	157	157
REDUCTION IN MONETARY ASSETS		(840)		
INCREASE IN MONETARY ASSETS				565

CHANGES IN FINANCIAL POSITION FOR THE YEAR ENDED JUNE 30, 1988

	1988 \$000	1987 \$000
FUNDS WERE OBTAINED FROM:		
Catering	11,908	9,002
Statutory endowment	10,700	10,000
Capital works grant	4,111	2,577
Rentals	3,849	2,995
Costs recovered from hirers	2,403	2,044
Trusts promotions and exhibitions	1,055	488
Guided tours	709	660
Booking fees	574	492
Park and ride service	535	410
Interest	289	306
Concessions	200	142
Miscellaneous	192	183
Grant for promotions and exhibitions	101	48
Program sales commission	93	88
	36,719	29,433
	1988 \$000	1987 \$000
FUNDS WERE APPLIED TO:		
Working expenses	24,705	19,641
Catering	10,864	8,073
Trust promotions and exhibitions:		
General funds	1,387	648
Grant moneys	101	48
Park and ride service	502	460
	37,559	28,870
REDUCTION IN MONETARY ASSETS	(840)	
INCREASE IN MONETARY ASSETS		563
	36,719	29,433

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1) SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) The accompanying financial statements have been prepared in accordance with conventional historical cost principles.

(b) The Treasurer has approved under section 41B(2) of the Public Finance and Audit Act, 1983, of the financial statements of the Sydney Opera House Trust being prepared on a modified accrual basis. Under this basis income earned but not received and expenses incurred but not paid at June 30, 1988, are included in the Statement of Financial Operations and are shown as accrued income and accrued expenses and in the Statement of Financial Position. Also assets are recorded as expenditure when purchased and depreciation is not provided for.

The Treasurer also approved under section 41B(3)(a) of the Public Finance and Audit Act, 1983, of the Trust dispensing with the necessity of preparing a balance sheet or statement of balances, subject to the presentation of a Statement of Financial Position.

(c) The current values of the following assets are not reflected in the financial statements:

- land and buildings;
- plant and equipment, fixtures, fittings and furniture.

For insurance purposes buildings, plant, equipment, fixtures, fittings and furniture are valued at \$451 million.

(d) Since July 1, 1984, no additional amounts have been set aside for long service and annual leave. Expenditure for 1987/88 has been charged against the provision for long service leave and will continue to be met in this way until the provision is exhausted. Funds to meet the payment of long service leave are provided out of the Statutory Endowment as they occur.

	1988 Provision for Long Service Leave \$000	1987 Provision for Long Service Leave \$000
Opening balance	553	710
Expenditure	98	157
Closing balance	455	553

The balance in the Provision for Long Service Leave Account represents liabilities for leave accrued to June 30, 1984 and still untaken at June 30, 1988.

The Trust's liability for long service leave and annual leave as at June 30, 1988 is \$1,081,000 and \$394,000 respectively.

(e) Current Australian accounting standards, in so far as they are relevant to the modified accrual basis of accounting, have been adhered to in the preparation of the financial statements. The provisions of International Accounting Standard 20 relating to assets acquired free of capital liability have not been complied with.

2) COSTS RECOVERED FROM HIRERS

Recoveries and collections comprise:

	1988 \$000	1987 \$000
Salaries and related costs	2,045	1,729
Miscellaneous	203	171
Electricity	126	126
Publicity and advertising	29	18
	2,403	2,044

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS CONTINUED

3) MISCELLANEOUS INCOME

This item comprises:

	1988 \$000	1987 \$000
Tour packages	43	84
Sundries	51	30
Sale of assets	49	30
Credit card commission recoveries	36	26
Automatic telling machine rental	13	13
	192	183

4) PARK AND RIDE

	1988 \$000	1987 \$000
Collections	535	410
Less payments	502	460
Net surplus	33	
Net cost		(50)

5) SURPLUS ON CATERING

	1988			1987		
	Food \$000	Bev. \$000	Total \$000	Food \$000	Bev. \$000	Total \$000
Sales	7,970	3,938	11,908	6,066	2,936	9,002
Cost of sales	2,566	1,110	3,676	1,928	778	2,706
	5,404	2,828	8,232	4,138	2,158	6,296
Catering expenses		7,188			5,367	
Surplus		1,044			929	

6) SALARIES, WAGES AND ALLOWANCES

The total amount of salaries, wages and allowances comprise:

	1988 \$000	1987 \$000
Permanent staff — salaries, wages and allowances	6,939	6,253
- overtime	958	770
- penalties	831	808
Temporary and casual staff - salaries, wages and allowances	2,943	2,476
	11,671	10,307

Overtime and penalties are part of normal operations due to the extended hours that the Sydney Opera House is required to function.

7) SUPERANNUATION

The Trust's liability for deferred employers superannuation charges on account of employees contributing to the various Government superannuation funds has been met through the payment of instalments to the Treasury. Actual charges are met as they occur by the Treasury out of these instalments.

Funds to meet the payment of deferred lump sum superannuation charges for retiring Trust employees who contributed to the Public Authorities Superannuation Fund are provided out of the Consolidated Fund as they occur. No provision has been made for these charges.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS CONTINUED

8) BUILDING – CAPITAL WORKS

Prior to June 30, 1988 this expenditure had been disclosed by note to the Accounts. Funding for the period ended June 30, 1988 was included in the Trust's recurrent budget and now forms part of the financial statements.

9) TRUST PROMOTIONS AND EXHIBITIONS

	1988 \$000	1987 \$000
Receipts and interest	1,055	488
Grants:		
Shell Company of Australia Ltd	50	45
CSR Ltd	40	*
Australia Council	2	5
Unilever Australia Ltd	8	
Department of Finance	1 101	48
	1,156	556
Less payments	1,488	696
Net cost	(332)	(160)

* A grant of \$20,000 was received on July 16, 1987.

10) INVESTMENTS

Investments were held in Interest Bearing Deposits on behalf of:

	1988 Cost & Market Value \$000	1987 Cost & Market Value \$000
General Funds	1,736	1,732
Shell National Folkloric Festival	56	56
Bennelong Program	11	11
	1,803	1,799

11) DEBTORS

During the year an amount of \$14,000 was charged against the Provision for Doubtful Debts for bad debts written off. The debtors balances comprise:

	1988 \$000	1987 \$000
Accounts owed to Trust:		
Current	577	793
30 days	225	204
60 days	50	60
90 days	132	90
	984	1,147
Less provision for doubtful debts	1	15
	983	132

12) ACCRUED EXPENSES AND COMMITMENTS

Accrued expenses as at June 30, 1988, amounted to \$1,578,000. The Trust had an additional liability as at June 30, 1988, estimated at \$2,464,000 for commitments that have been entered into but not otherwise accounted for.

13) MATERIAL ASSETS ACQUIRED FREE OF CHARGE OR AT A NOMINAL CHARGE BY THE SYDNEY OPERA HOUSE TRUST

(a) Ownership of the land and building is vested in the Minister for Public Works. As at June 1, 1988, the Valuer – General's valuation of the land on an existing usage and opportunity cost basis was \$25,000,000 and \$100,000,000 respectively.

(b) Items donated by governments, companies, other organisations and individuals:

	1988 \$000
works of art — estimated value 30.6.88	1,704
library materials — estimated value 30.6.88	660
south pacific instruments — estimated value 30.6.88	150
grand piano — market value 30.6.88	60
computer hardware and software — estimated value 30.6.88	488
	3,062

Market valuation of grand piano provided by Brashs Pty Limited.

END OF AUDITED FINANCIAL STATEMENTS

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

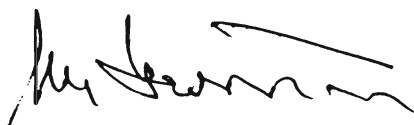
Pursuant to Section 41B(1)(f) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Sydney Opera House Trust, we being members of the Trust, state that:

1. In our opinion the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at June 30, 1988 and transactions for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit (Statutory Bodies) Regulation, 1985, and the Treasurer's directions.

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



David Block
Chairman



Carl Harbaum
Trustee

August 2, 1988

AUDITOR-GENERAL'S CERTIFICATE

The accounts of the Sydney Opera House Trust for the year ended 30 June 1988, have been audited in accordance with Section 34 of the Public Finance and Audit Act 1983.

In my opinion, the accompanying statements of financial position, changes in financial position, and financial operations, read in conjunction with the notes thereto, comply with Section 41B of the Act and exhibit a true and fair view of the financial position at 30 June 1988, and transactions for the year then ended.



K. J. Robson, FASA CPA
Auditor-General of New South Wales

SYDNEY
30 September 1988

1) RENTALS

Was increased to \$3,431,000 to allow for the increased level of hirings for the Concert Hall, Opera Theatre, Playhouse and Broadwalk Studio due to the impact of the first half of the Bicentennial year.

2) CONCESSIONS

Was reduced to \$200,000 due to delays associated with the completion of the forecourt development.

3) SURPLUS ON CATERING

Was increased to \$1,357,000 in anticipation of increased catering activity as a result of higher demand during the Bicentennial year and following the opening of the Forecourt restaurant.

4) WORKERS COMPENSATION INSURANCE

Was reduced to \$250,000 due to premium savings.

5) BUILDING

Expenses covering the cost of repairs and maintenance together with alterations and additions was increased from \$1,814,000 to \$2,258,000 to cover essential and unavoidable expenditure.

6) PUBLICITY AND ADVERTISING

Was increased to \$916,000 to cover the cost of additional resources associated with new marketing initiatives.

DETAILED BUDGET FOR THE YEAR ENDED JUNE 30, 1988

	Note	\$000	\$000
REVENUE			
Statutory Endowment			
Sydney Opera House Trust Act, 1961			10,700
Capital Works Grant			
Activities:			
Rentals	1	3,198	
Costs recovered from hirers		2,149	
Guided tours		706	
Booking fees		525	
Miscellaneous		162	
Concessions	2	320	
Program sales commission		94	
		7,154	
Surplus on catering	3	987	
Interest on investments			8,141
			300
			23,252
EXPENDITURE			
Salaries, wages and allowances		11,097	
Workers compensation insurance and payroll tax	4	1,065	
Superannuation		663	
			12,825
Building:	5		
capital works		4,111	
repairs & maintenance		1,351	
alterations & additions		463	
Electricity		1,140	
Administrative expenses		912	
Cleaning		841	
Publicity and advertising	6	665	
General insurances		378	
Plant, furniture and equipment		236	
Trust promotions and exhibitions — net cost		265	
Telephone and postage		179	
Fees for services rendered		161	
Park and ride — net cost		85	
Audit fee		17	
Trustees fees		9	
			10,813
			23,638
REDUCTION IN ACCUMULATED FUNDS			
			(386)
			23,252

OUTLINE BUDGET FOR THE YEAR ENDED JUNE 30, 1989

	1989 Estimate \$000	1988 Estimate \$000	1988 Actual \$000
REVENUE			
Statutory Endowment	11,342	10,700	10,700
Revenue from operating activities	9,238	8,441	9,353
Capital works grant	6,000	4,111	4,111
	26,580	23,252	24,164
EXPENDITURE			
Salaries and other employee payments	13,108	12,825	13,070
Other operating expenses	4,972	4,888	5,162
Building:			
capital works	6,000	4,111	4,111
repairs and maintenance	1,700	1,351	1,722
alterations and additions	800	463	841
	26,580	23,638	24,906
Reduction in accumulated funds		(386)	(742)

DONATIONS TO THE SYDNEY OPERA HOUSE LIBRARY 1987/88

ADAMS, Mrs A. R.	EDWARDS, Mrs J. V.	NATIONAL INSTITUTE OF
ANTILL-ROSE, Mrs Jill	ENRIGHT, Mr Nick	DRAMATIC ART LIBRARY
ARUP (OVE) PARTNERSHIP	FARMER, Dr E. H.	NORTHWOOD, Mr Peter
AUSTRALIA COUNCIL	FRANT, Mrs Sophie	O'CONNOR, Miss Dorothy
BALL, Mrs Dot	GAYNOR, Mrs Jan	PENNY, Mrs S.
BALMAIN THEATRE GROUP	GIBSON, Mrs Elizabeth	ST. LEON, Mr Mark
BARNETT, Mr B. Vern	HARRIS, Mrs Lyle	SMITH, Mrs Sylvia
BARTRAM, Mr Reg	HARVEY, Mr Allen	SPENCER, Mrs E. J.
BOTT, Mr Ralph	HILL, Ms Margaret	STARKEY, Mr W. J.
BRETTONER, Mr Barrie	INDER, Mr Stuart	STEJSKAL, Mr Josef
BRISBANE, Miss Katharine	JESSEP, Mrs Ruth	STATE LIBRARY OF NSW
BUILDING WORKERS	JOELSON, Miss Sandi	STEVENSON, Ms Claire, MBE
INDUSTRIAL UNION	KENDALL, John	SYDNEY JAZZ CLUB
BULL, Mr A. W.	KENNEY, Mrs J.	2 MBS-FM
BYRNE, Ms Noeline	KING, Mrs O.	ULMER, Mr Willi
CHANCE, Ms Victoria	LANE, Mrs J.	WAGNER, Mr Peter
COLEMAN, Mr Peter	LANGKER, Mr Robert	WALMSLEY, Mr Robert
CONNAH, Miss Elizabeth	LULY, Ms L.	WERTHEIM, Professor Albert
COYLE, Mrs Audrey	McKEON, Miss Emily	WHITEHOUSE, Mrs Jean
CRAMP, Mrs Kerry	MAGEE, Ms Sharon	
CROMBIE, Mrs Patience	MENZIES, Mr Colin	
DICKSON, Miss Wendy	MINCHEN, Mrs J. A.	
DUDLEY, Mr John	MOSES, Sir Charles	

Objectives	Means	Performance Indicator
Initiate five-year maintenance program	Complete survey, finalise planning and cost estimates, secure funds, book venues	Documentation delivered, detailed estimates to NSW Government
Increase earned revenue by 10 per cent	Develop and increase all marketing opportunities	Achievement of objective
Develop marketing data base for use in strategic planning	Research current audience and non-attenders, develop and implement market research on hirer attitudes	Research completed and reported, all hirers surveyed
Increase use and profitability of outside area	Review exterior hirings and other uses of forecourt, broadwalks, lower concourse, podium, monumental steps	Increase in number, range and attendance of events, in revenue from hirings and ancillary facilities
Increase mailing list of bi-monthly diary to 15,000	Press advertising campaign, house poster	Number of requests received in response
Improve the supervisor/employee relationship	Induct staff development officer, design and implement staff appraisal scheme	Reduction in motivation-based problems, increased commitment to Sydney Opera House objectives
Raise standard of proficiency in stage lighting as first step in improving efficiency of technical management personnel in all areas	Research job tasks and training needs, establish standards, develop and implement appropriate training programs	Increased productivity and retention rates of lighting technicians
Limit the value of debtors in excess of 30 days to a maximum of 40 per cent of total debtors	Implement plan to make debtors aware of Trust's credit policy, develop uniform collection procedure for all debtor categories	Dollar value of debtors of more than 30 days divided by dollar value of total debtors multiplied by 100 to be less than or equal to 40 per cent
Ensure a timely conclusive decision on internal audit recommendations and queries	With assistance from sections, prepare register to record recommendations, queries and details of settlement	Well argued response to audit recommendations or queries within 28 days
Create a records management policy which will involve record storage and disposal, appraisal of records for archival value	Identify problems, detail current procedures, prepare schedule of current files, identify types of records kept, compile procedures manual, prepare functional records disposal schedule, undertake cull of records where appropriate	Reduction in total files, improved access to day-to-day housekeeping records, improved identification of archival records

Objectives	Means	Performance Indicator
Issue all tickets from box office in computerised form	Replace the hard ticket system	Task completed
Establish the Harbour restaurant as a popular seafood restaurant	Complete refurbishment, develop areas for tourists, local visitors and patrons	Increase in target-market segment attendances, resulting in greater revenue
Expand Bennelong Program's Arts Alliance venture to involve 30 schools	Contact schools, prepare and present promotional brochure, draft program	Number of schools which apply to participate in Arts Alliance
Manage energy consumption more efficiently	Improve effectiveness of the Building Monitoring Computerised System (BMCS)	Reduction in energy costs
Reduce the time lost through injuries incurred in the workplace	Implement new accident reporting and investigation procedures	Fewer injuries, less time lost
Production of two souvenir books to replace More Than An Opera House and More Than Meets The Eye	Approach publisher to print and market the book, prepare text and photographs	Publication and sales

COMMENTS ON EVENTS AND ATTENDANCES STATISTICS FOR 1987/88:
(see charts overleaf)

The number of events and attendances rose substantially during the year ended June 30, 1988. Attendances for indoor events topped the 1.5 million mark for only the second time in the history of the Sydney Opera House, reaching 1,523,559. This was 209,084 above the previous year's total and only 39,616 short of the record achieved in the first full year of operation, ending June 30, 1975. The number of indoor performances rose from 2,954 to 2,980. More conferences and functions than usual made a significant contribution to the total of indoor attendances.

Outdoor events, limited by the reconstruction of the forecourt and by unusually wet weather in the early months of 1988, increased from 67 to 86, with an accompanying rise in attendances from 342,750 to 358,030. Special features were the Australia Day activities, for which members of the public were admitted by entrance passes, and a season of Australian films screened outdoors for the Festival of Sydney.

THE SYDNEY OPERA HOUSE TRUST
MANAGEMENT OF THE SYDNEY OPERA HOUSE

AS AT JUNE 30, 1988

General Manager
Lloyd Martin, AM

Deputy General Manager
Wayne Maddern

Publicity Manager
David P. Brown

Theatres Manager
Marshall Menzies

Technical Manager
Keith Yates

Librarian
Paul Bentley

Programming Manager
Barry Benson

Assistant General Manager
Ian Stephens

Financial Controller
Kim Fairleigh

Administrative Officer
John Hunt

Catering Manager
Kristina Vingis

Box Office Manager
Keith Dobinson

Personnel/
 Industrial Relations Manager
Chris Rigden

Internal Auditor
Warren Hall

Manager Engineering Services
John Zadaricchio

Services Engineer
Serge Ivanoff

House Services Manager
Allan Olander

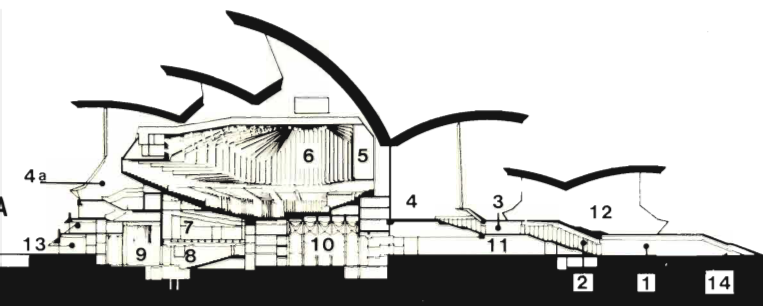
THE SYDNEY OPERA HOUSE TRUST
STAFF OF THE SYDNEY OPERA HOUSE AS AT JUNE 30, 1988

	Staff Levels		Staff Levels	
	1988	1987	1988	1987
ADMINISTRATION				
Carolyn Abraham — Secretary to General Manager	10	8		
Chris Boyd — Minutes Secretary				
Pat Delforce — Word Processor Operator				
John Drew — Assistant Service Officer				
Julie Grice — Word Processor Operator				
Ann Graham — Typist, Bennelong Program				
Norma King — Secretary to Deputy General Manager & Assistant General Manager				
Gary Partington — Assistant Administrative Officer				
Jim Ross — Driver/Attendant				
Lyn Singer — Tours Assistant				
PURCHASING	1	2		
Lilian Murr — Purchasing Officer				
RECORDS	1	2		
Vicki Kena — Officer in charge, Records				
RECEPTION	2	2		
Shelley Gray — Typist				
Rochelle Peek — Clerical Assistant				
STORES	3	3		
John Dummet — Senior Stores Officer				
Brian Gartrell — Stores Assistant				
John Perry — Stores Assistant				
SWITCHBOARD	1	1		
Peggy Seymour — Switchboard Supervisor				
STAFF BRANCH	8	7		
Ian Coombs — Officer in charge, Salaries				
Rosanna Da Ros — Timekeeper				
Stephanie Francis — Leave Clerk				
Friedel Lang — Typist				
Jenny Lyons — Salaries Clerk				
Neil Smith — Assistant Staff Officer				
Melanie Wilson — Staff Clerk				
Gary Wright — Supervisory Timekeeper				
ACCOUNTS	8	11		
Robyn Babe — Machine Operator				
Adolfo Del Rio — Clerk				
Terry Hardy — Settlements Clerk				
Neville Harris — Assistant Accountant				
Anthony Kimber — Promotions Clerk				
Beverly Sundin — Payments Clerk				
John Tindall — Tours Packages Clerk				
Paul Zanella — Accountant				
CASHIERS — BOX OFFICE	7	7		
Trevor Braybrook — Clerk				
Marie Brazher — Clerk				
Gregory Franklin — Clerk				
Katherine Taylor — Clerk				
Paul Myers — Treasury Supervisor				
James Quiring — Clerk				
Daniel Vucetich — Clerk				
INTERNAL AUDIT	2	2		
Cliff Clark — Internal Audit Clerk				
Nevenka Dmitrovic — Internal Audit Clerk				
THEATRE MANAGEMENT	6	6		
Sandra Bortolin — Stenographer				
Paul Creevey — Deputy Theatres Manager				
Walter Cummins — Assistant Theatre Manager				
David Hensler — Assistant Theatre Manager				
Sandra McIntosh — Assistant Staff Supervisor				
Ann Wilkins — Assistant Theatre Manager				
PROGRAMMING				
Ralph Bott — Assistant Programming Manager			2	2
Karen Francis — Programming Assistant				
CATERING			2	2
Stephen Boggs — Assistant Theatre Manager (Functions)				
Judith Tallon — Theatre Management Assistant				
BOX OFFICE			12	9
Geoffrey Cichero — Deputy Box Office Manager				
Colin Doyle — Box Office Assistant				
Craig Estreich — Box Office Assistant				
Peter Nelson — Box Office Assistant				
Warren Noud — Box Office Assistant				
Terry Orton — Box Office Assistant				
William Pepper — Senior Box Office Assistant				
Nicholas Prendergast — Assistant Box Office Manager				
Andrew Rison — Box Office Assistant				
Sue Stokic — Typist				
Cheryle Thompson — Senior Box Office Assistant				
Margaret Walker — Box Office Assistant				
PUBLICITY			6	6
Deborah Cartwright — Assistant Publicity Manager				
Julia De Meyrick — Administrative Assistant				
Alan Hughes — Assistant Publicity Manager				
Don McMurdo — Photographer				
Robert Pool — Assistant Publicity Manager				
Kerry Smith-White — Clerk/Stenographer				
LIBRARY			3	2
Evelyn Klopfer — Clerical Assistant				
Paul Meredith — Deputy Librarian				
Warner Whiteford — Clerical Assistant				
GUIDES			1	2
Jeffrey Vandeleur — Guide				
SERVICES ENGINEERS			31	30
George Benyovics — Artisan, Ancillary Services				
Ken Beshaw — Maintenance Program Co-ordinator				
Scott Bourne — Apprentice Painter				
James Brown — General Assistant				
Peter Burnicle — Assistant Maintenance Supervisor				
Balbino Dela Rea — General Assistant				
Warren Elder — Artisan, Ancillary Services				
Peter Fathers — Painter				
Allan Flaherty — Electrical Fitter/Mechanic				
Bill Hanak — Mechanical Fitter				
Paul Hendriks — Mechanical Fitter				
Ken Hilder — Building Foreman				
Liza Iverson — Apprentice Mechanical Fitter				
Cliff Keith — Painter				
Peter Knight — Technical Draftsman				
Craig Le Patourel — Apprentice Electrical Fitter/Mechanic				
Eric McWilliams — Deputy Services Engineer				
Tony Manglis — General Assistant				
Paul Murphy — Apprentice Plumber				

Staff Levels 1988 1987		Staff Levels 1988 1987	
John Pengelly — General Assistant Ilija Petricevic — Carpenter Alan Price — Maintenance Technician (Refrigeration Services) Slavko Rajic — Carpenter Leonilo Rivera — General Assistant Mark Selmon — Electrical Fitter/Mechanic Craig Sims — General Assistant Bob Smith — Maintenance Supervisor Bassam Tannous — Carpenter Richard Vallack — Mechanical Fitter John White — Carpenter Steve Zamagias — General Assistant			
SERVICES ENGINEERS —			
SHIFT PERSONNEL		30	30
Stephen Annan — Electrical Fitter/Mechanic Dennis Ball — Mechanical Fitter Remy Cajcs — Electrical Fitter/Mechanic Ron Cannataci — Controls Technician Bill Churcher — General Assistant Kevin Coulter — Plant Controller Anthony Cox — Electrical Fitter/Mechanic Danny Dane — Controls Technician Henk De Ruyter — Mechanical Fitter Warwick Fitzgerald — Plant Controller Andrew Georgopoulos — General Assistant John Grgurica — General Assistant Lee Harrison — Electrical Fitter/Mechanic Ludwig Kaminski — Electrical Fitter/Mechanic Michael Kenny — Electrical Fitter/Mechanic Jim Kiss — Plant Controller Ray Latimer — Electrical Fitter/Mechanic Bill Lloyd — Shift Superintendent Malcolm McCallum — Plant Controller Bob McKeever — Shift Superintendent Esteban Ovelar — General Assistant Mato Pavin — General Assistant Steve Pavin — General Assistant Iain Rahilly — Shift Superintendent Ken Raschke — Shift Superintendent Miche Rinos — General Assistant Mark Small — Electrical Fitter/Mechanic Les Sykes — Control Technician Michael Willis — Mechanical Fitter Ted Woreta — Plant Controller			
TECHNICAL MANAGEMENT		7	7
Ruth Aldridge — Stage Manager Sue Barling — Costing/Rostering Clerk Paul Haseler — Stage Manager Mike Jefferys — Deputy Technical Manager Greig Landeman — Stage Manager David Palmer — Assistant Technical Manager Teena Sharp — Typist			
LIGHTING		20	18
Reg Binstead — Senior Projectionist John Champion — Deputy Lighting Master Anthony Coulson — Lighting Operator Phil Derepas — Electrical Fitter/Mechanic Phillip Dunesky — Senior Operator (Lighting) David Duthie — Lighting Operator Robert Henry — Electrical Fitter/Mechanic Andrew Hudson — Senior Operator (Lighting)			
Simon Jenkins — Lighting Operator John Lewis — Control Desk Operator Peter Lockwood — Lighting Operator Peter Marshall — Lighting Master Kate O'Neill — Control Desk Operator John Padbury — Lighting Operator David Parsons — Electrical Fitter/Mechanic Alynn Pratt — Control Desk Operator Warrick Rayward — Supervisory Technician Michael Schell — Control Desk Operator Gregory Taylor — Senior Operator (Lighting) Brett Williams — Supervisory Technician			
STAGE MACHINERY		10	10
Alan Game — Stage Machinery Technician (Electrical) Charles Heginbotham — Stage Machinery Technician (Mechanical) Ron Hudson — General Assistant Stuart Innes — Stage Machinery Technician (Mechanical) Ken Mather — Stage Machinery Technician (Mechanical) Wayne Milmlow — Stage Machinery Technician (Mechanical) Alois Naehrer — Supervisory Technician (Mechanical) Manfred Raddatz — Stage Machinery Technician (Electrical) Charlie Regetas — Supervisory Technician (Electrical) John Turner — Stage Machinery Technician (Electrical)			
SOUND		6	5
Alan Ball — Control Desk Operator, Grade III Colin Budd — Control Desk Operator, Grade III Bruce Cook — Control Desk Operator, Grade II Chris Curtis — Sound Master Lana Lazareff — Control Desk Operator, Grade III Andrew Timmins — Control Desk Operator, Grade III			
ELECTRONICS		8	9
Jim Burke — Electronics Technician, Grade III Robert Carrick — Electronics Technician, Grade III Brian Gruit — Electronics Technician, Grade I George Kwok — Electronics Technician, Grade II Ron Nelson — Electronics Technician, Grade III John Northeast — Installation Supervisor Jon Pinkerton — Electronics Technician, Grade III Grahame Wilson — Electronics Supervisor			
STAGE SERVICES		19	20
Nicholas Angelicas — Control Desk Operator (Machinery) Ken Bartlett — Assistant Supervisor/Senior Machinery Desk Operator John Boros — Supervisory General Assistant			

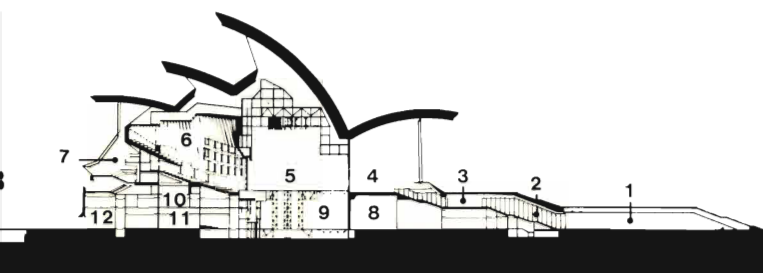
Staff Levels 1988 1987		Staff Levels 1988 1987	
Tony Cirillo — General Assistant/Stage Hand Adam Crome — General Assistant/Stage Hand Kim Davis — Control Desk Operator (Machinery) Ken Fisher — Supervisory General Assistant Sue Hart — Control Desk Operator (Machinery) Matthew Hopper — General Assistant Richard Hoysted — General Assistant/Stage Hand Nick Karantzis — Deputy Stage Master Chris Kelly — General Assistant Sam Ladikos — General Assistant Frank Millane — Stage Master Peter Perdikouris — Leading Hand General Assistant Sam Safadi — Leading Hand General Assistant Fred Santos — Control Desk Operator (Machinery) Robert Schueren — General Assistant John Taprell — General Assistant/Stage Hand			
HOUSE SERVICES		2	3
Jack O'Hara — Chief Security Officer Joyce Swindell — House Services Assistant			
SENIOR FIREMEN		12	10
Bill Davis Bob Donald Derek Poole Peter Tucker			
FIRE PREVENTION OFFICERS			
Michael Cassidy Bernie Davis John French Bob Geddes Keith Jefferys Peter McGrath Peter Stott Geoff Ward			
SENIOR UNIFORMED ATTENDANTS		37	34
Terry Antram Alan Gurnett Gordon Reading Rick Zaric			
UNIFORMED ATTENDANTS			
Bryan Algie Andrew Bodnar Bob Braithwaite Bill Briscoe Robert Brown Shane Bryant Anthony Buckingham Ivan Buhinjak Ross Campbell Bobby Chandra			
Trevor Cook Stephen Dally Drew Drysdale Kerry Heighway Pat Herbert Graham Hill John Humer Edwige Josselin Joe Keep Cliff Loydall Ian McIntosh Ron McLean Kerry Merrick Alan Moore Lynda Moschioni Karl Nightingale Louis Perrine Arthur Samuel Jeremy Watson Derek Whittle John Wilkinson Lyle Wilson Zeynep Uzal			
STAGE DOOR SENIORS		3	2
Don Johnston Kevin Martin Barry Thompson			
FIRST AID		2	3
Olga Andrich — Registered General Nurse Mary Heathwood — Senior Registered General Nurse			
TOTAL (including Management)		279	272
CONSULTANTS			
Christopher Clark — Marketing Coopers and Lybrand — Audit Engineering and Finance Co Pty Ltd — Maintenance Eudaemonia Human Resource Consultants — Training Anna Grega — Bannelong Program Coordinator Hall, Bowe and Webber Pty Ltd — Maintenance Richard Hunter — Programming James Murdoch — Programming Tim O'Sullivan — Programming Ove Arup and Partners — Maintenance P. A. Management Consultants — House Services Re-organisation Priestley and Shearman Pty Ltd — Electronics Lloyd Ravenscroft — Programming Diana Sharpe — Bannelong Program Director Stensen Varming (Aust) Pty Ltd — Air Conditioning Tom Brown and Associates — Lighting V-Keeler Australia — Maintenance Jeremy Maughan Wright — Marketing Marilyn Zweck — Tourism Marketing			

GENERAL INFORMATION



CONCERT HALL AXIAL SECTION

- | | |
|---------------------------------|----------------------------|
| 1. Car Concourse | 8. Drama Theatre |
| 2. Staircase to Foyers | 9. Drama Theatre Stage |
| 3. Box Office Foyer | 10. Broadwalk Studio |
| 4. Southern Foyer Concert Hall | 11. Playhouse/Library |
| 4a. Northern Foyer Concert Hall | Exhibition Hall Foyer |
| 5. Organ Loft | 12. Bennelong Restaurant |
| 6. Concert Hall | 13. Administrative Offices |
| 7. Rehearsal Room | 14. Lower Concourse Arcade |



OPERA THEATRE AXIAL SECTION

- | | |
|---------------------------------|---------------------------------|
| 1. Car Concourse | 7. Northern Foyer Opera Theatre |
| 2. Staircase to Foyers | 8. Scenery Dock |
| 3. Box Office Foyer | 9. Below Stage Machinery |
| 4. Southern Foyer Opera Theatre | 10. Dressing Rooms |
| 5. Opera Theatre Stage | 11. Rehearsal Studios |
| 6. Opera Theatre | 12. Harbour Restaurant |

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

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GPO Box 4274
Sydney, NSW 2001

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Telex: SOHT AA25525
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Fax: 221 8072

Access

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

Disabled Patrons

Special services are provided for disabled patrons, including lifts and parking on site when possible (NSW Department of Motor Transport permit holders only). For information about these, phone (02) 250 7178 or 250 7185, between 9.30 a.m. and 4 p.m. on weekdays.

Guided Tours

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

Diary

If you wish to receive a free bi-monthly diary of Sydney Opera House events, please send your name and address, printed, to the postal address, with the envelope marked Diary.

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