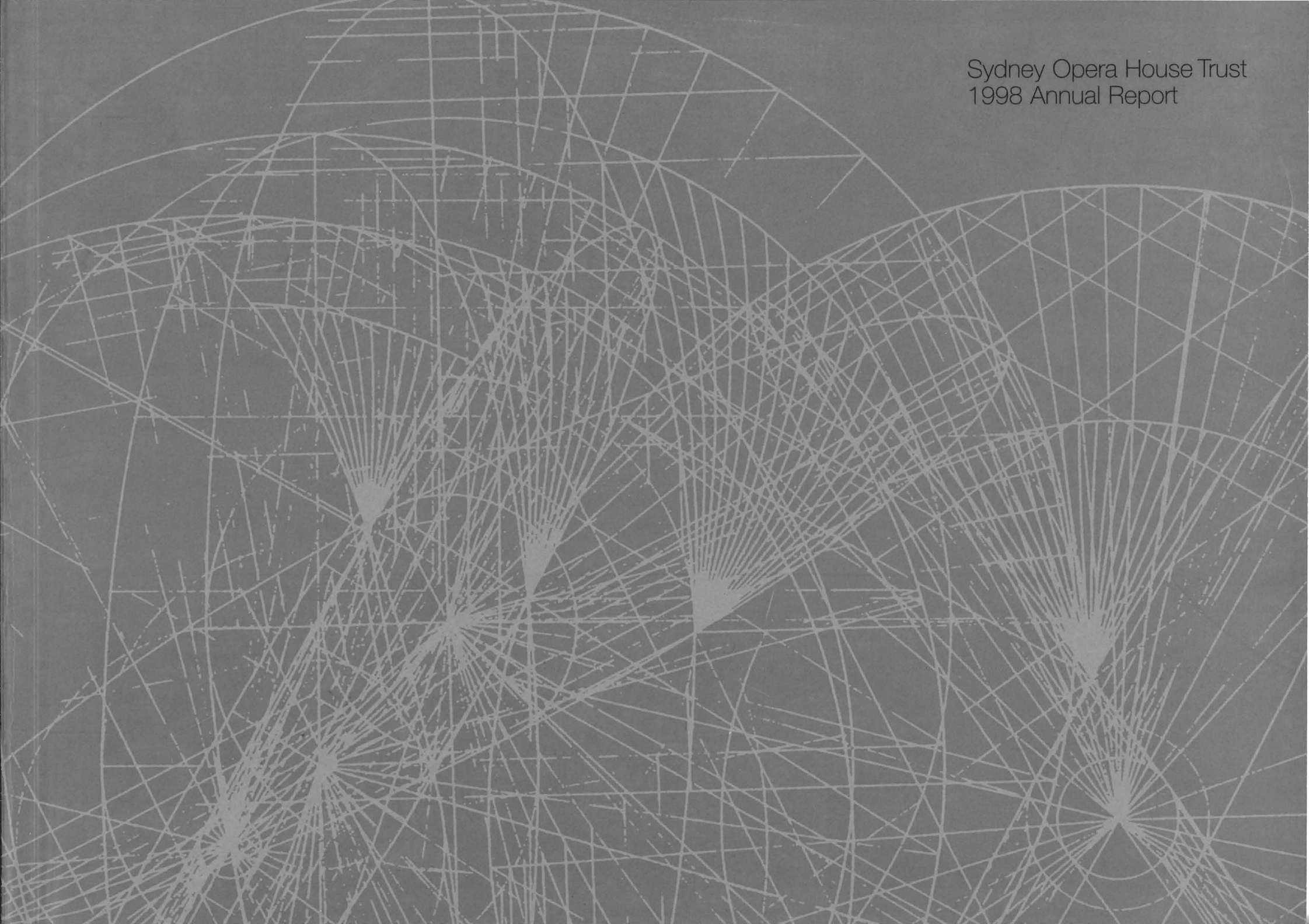


Sydney Opera House Trust
1998 Annual Report



SYDNEY OPERA HOUSE
TRUST
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To the Hon. Bob Carr, MP
Premier, Minister for the Arts,
and Minister for Ethnic Affairs
in New South Wales.

Sir, In accordance with the provisions of the Annual Reports
(Statutory Bodies) Act 1984 and the Public Finance and Audit
Act 1983, we submit, for your presentation to Parliament,
a report on the work and activities of the Sydney Opera House
for the financial year ended 30 June 1998.

Joseph Skrzynski AM, Chair

Michael Lynch, Chief Executive

12 October 1998

PREMIER'S MESSAGE

Bold plans and changes have given the Sydney Opera House a fresh sense of renewal in the year leading up to its 25th anniversary as a working arts centre. Initiatives to bring in new audiences through a program of diverse attractions have been matched by major organisational change.

Sundays 'round the House has been launched on its wide-ranging music and spoken word programs. The Sydney Opera House Trust's focus on programming artforms and events to complement those of the major companies and other presenters resulted in a huge success with a puppet version of *The Hobbit*. A strong relationship with the Sydney Festival led to further acclaim for a variety of performances in January.

Within the organisation, a new era of change was instituted by the recently appointed chief executive, Tim Jacobs. Goals were shaped and refined to realise the vision of the Sydney Opera House as one of the great arts centres of the world, a uniquely significant cultural landmark. Following Tim Jacobs' departure in May 1998 to take up the equivalent position at the Victorian Arts Centre, Michael Lynch was appointed to take the initiatives forward, commencing in September 1998.

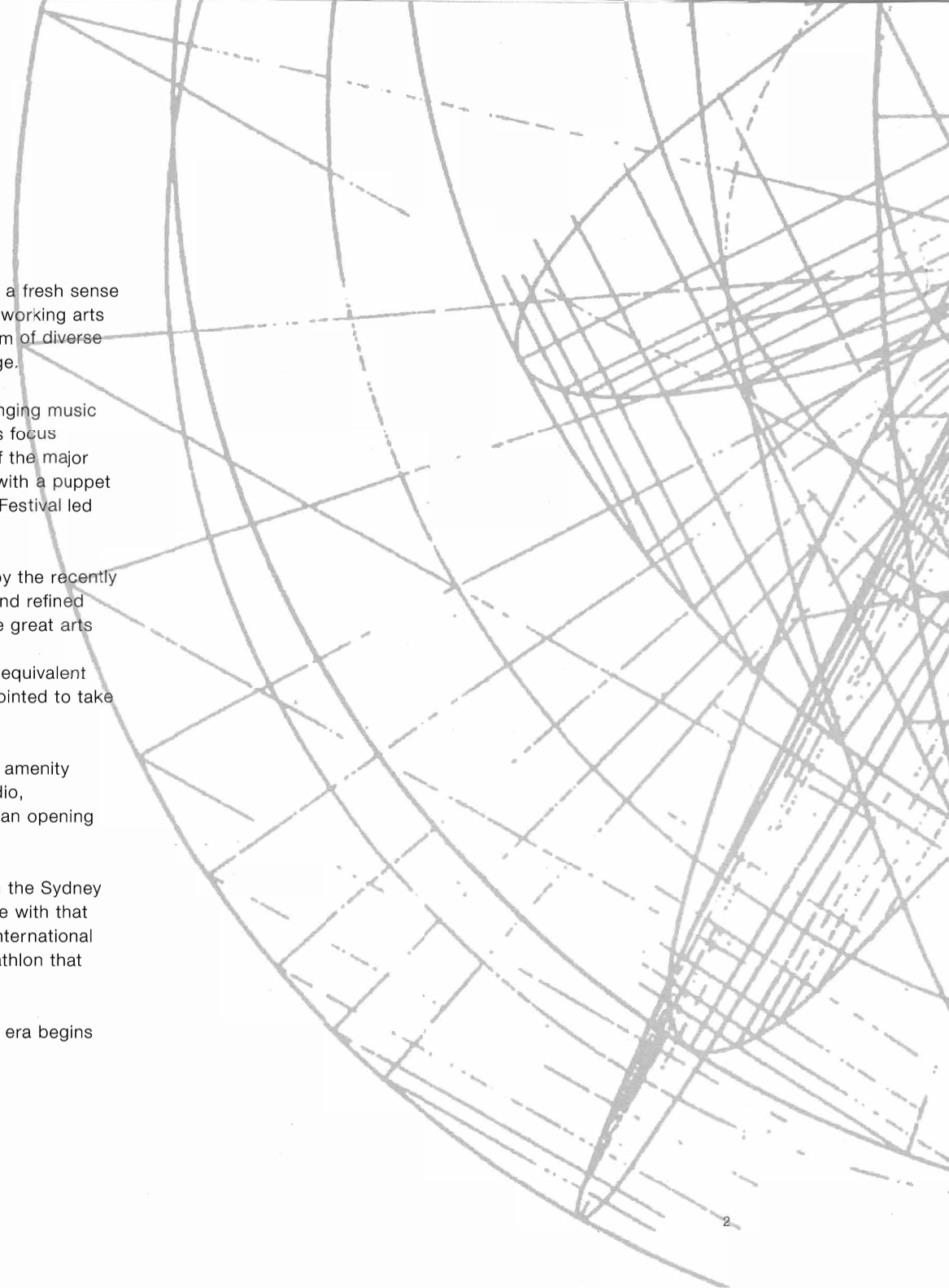
These initiatives include a 10-year masterplan to improve the amenity and access to the site. Work continued this year on *The Studio*, a flexible venue primarily for contemporary music, which has an opening date set for early 1999.

The Sydney Opera House has already established its place in the Sydney 2000 Olympic Games as a sports venue, a role it will combine with that of cultural festival site. In April 1998, the House hosted the International Triathlon Union Triathlon World Cup as a rehearsal for the triathlon that will be the first event of the 2000 Olympic Games.

As its first quarter century comes to a close, an exciting new era begins for the Sydney Opera House.



Bob Carr
Premier, Minister for the Arts, and Minister for Ethnic Affairs





Operation: Orfeo
Photograph Tracey Schramm

HIGHLIGHTS 1998

A broader, fresher, more contemporary programming mix already bringing in new and larger audiences.

Rise of 64 percent in attendances for Sydney Opera House Trust indoor events, from 213,289 to 350,719.

Increase of indoor attendances overall from 1,326,009 to 1,419,550 - more than 93,500 above the previous year.

Masterplan developed as a guide to improving access and amenity of the building.

Adoption of an access strategic plan which is linked to the Sydney Opera House business plan and masterplan.

Further developments in major organisational change undertaken and largely completed.

CHARTER

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

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

Through its Act, the Trust is charged with:

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

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

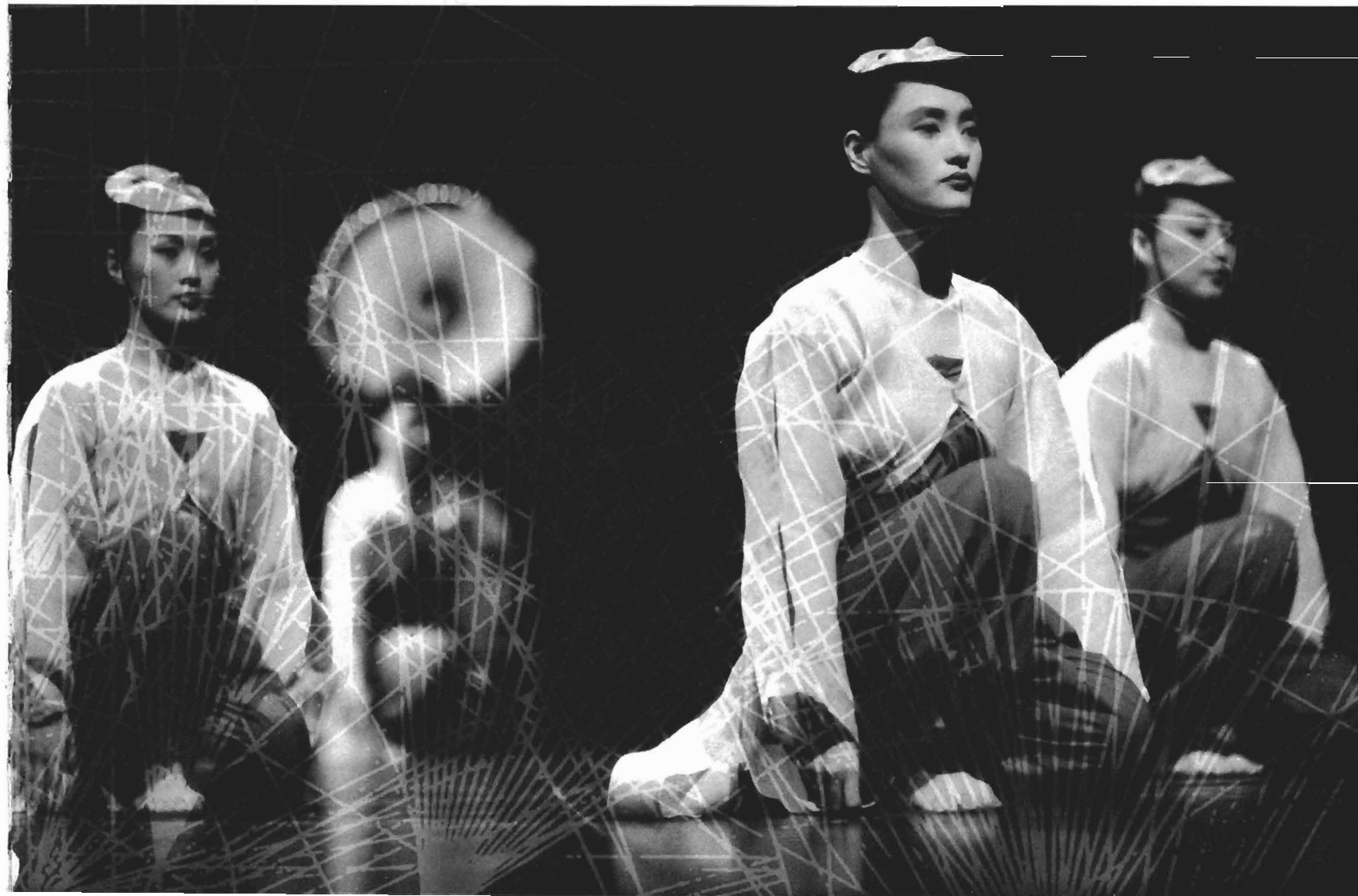
VISION

The Sydney Opera House - one of the great arts centres of the world, a uniquely significant cultural landmark.

CORPORATE GOALS

To achieve its vision, the Sydney Opera House has set six key corporate goals. The Sydney Opera House aims to:

- be a leading force in cultural development
- provide first class venues and services for the performing arts
- diversify and delight our customers
- be a leading, learning workplace
- be an immaculately presented cultural landmark
- ensure prime positioning and performance



SYDNEY
OPERA HOUSE TRUST
TRUSTEES

During the year ended 30 June 1998, David Williamson completed his appointment on 31 December 1997. Rhoda Roberts was appointed to the Trust from 1 January 1998. Members of the Sydney Opera House Trust at 30 June 1998 were:

JOSEPH SKRZYNSKI AM
Chair

Appointed 1996
Joseph Skrzynski is managing director of the development capital investment funds manager Australian Mezzanine Investments Limited (AMIL), and a director of several portfolio companies in which AMIL has invested. He was founding director of the Australian Development Capital Association Limited and a member of the National Investment Council. He is deputy chairman of the

Organisations Fund and, over the past 27 years, he has chaired the Australian Film, Television and Radio School, the Broadcast Council and the National Capital Planning Authority, and served on the boards of Sydney Dance Company, Belvoir Street Theatre: Company B, the Seymour Centre and Aboriginal Arts and Crafts Pty Ltd. From 1980 to 1984, he was chief executive and commissioner of the Australian Film Commission.

PATRICIA BOGGS

Appointed 1996
A box office consultant since 1989, Patricia Boggs was general manager of Sydney's Theatre Royal between 1975 and 1989. From 1969 to 1975, she worked with Harry M. Miller on productions such as Jesus Christ Superstar, for which she was co-manager, and Hair, as treasurer. She is strongly committed to broadening and extending audiences for the performing arts.

JOHN CALDON

Appointed 1997
John Caldon is chairman of Rail Services Australia, the Macro Engineering Council Ltd and York Mining Pty Ltd. He is president of the Australian Council for Infrastructure Development. He is also a consultant to Macquarie Bank Ltd, where he was deputy managing director until his resignation on 31 March 1998. He remains chairman of the Macquarie Bank's infrastructure funds. He was in the accounting profession for 16 years, five of them as a partner with Price Waterhouse in Sydney. Born in the UK, he has an MA from Cambridge University, where he studied classics.

JOHN DELLA BOSCA

Appointed 1997
John Della Bosca has been general secretary of the NSW branch of the Australian Labor Party since 1990. For five years before that, he was assistant general secretary after holding the position of State organiser.

He is a member of the ALP National Executive, National International Committee and National Finance Committee. He is also managing director of 2HD Broadcasters Pty Ltd. Other interests include theatre, various sports, reading and bushwalking.

DIANE J. GRADY

Appointed 1996
Diane Grady is a director of Lend Lease Corporation Limited, Woolworths Limited and Watty Limited. She is also chairman of Lend Lease Australia Property Group, which includes Civil and Civic and Lend Lease Development. Previously she was a partner of McKinsey & Company, for whom she assisted clients in a variety of industries on strategic and organisational issues. Since leaving McKinsey in 1994, she has worked as an independent consultant in the areas of business strategy, marketing, people management and organisation design. Now an Australian citizen, she was born in Arizona and has an MBA from Harvard

Business School, an MA in Chinese studies and an Honours degree in history.

TIM MCFARLANE

Appointed 1997
Tim McFarlane is managing director of The Really Useful Company, the Australian subsidiary of Andrew Lloyd Webber's Really Useful Group. He is also regional director, responsible for Asia, New Zealand and South Africa. From 1986 to 1994, he was general manager of the biennial Adelaide Festival and of the Adelaide Festival Centre, for which he co-produced musicals such as South Pacific and The King and I, which transferred to Broadway and won four Tony Awards in 1996. He was president of the Entertainment Industry Employers Association from 1991 to 1994 and now sits on the executive council. He is also on the national councils of Musica Viva and the Adelaide Festival.



RHODA ROBERTS

Appointed 1998 Rhoda Roberts was artistic director of the Festival of the Dreaming, the first of Sydney's Olympic arts festivals, and maintains her association with the Sydney Organising Committee for the Olympic Games as indigenous cultural adviser. Currently reporter/presenter for the nationwide radio program Deadly Sounds, she is also completing her first novel and working as a consultant. She was the first Aboriginal journalist to host a national TV prime time current affairs program, Vox Populi on SBS, and she has worked for Network 10 and ABC TV, as well as producing, directing and writing several documentaries. Other board appointments are the Darling Harbour Authority, the Australia Day Council and the National Performance Conference Inc.

Chair Joseph Skrzynski (front) with, clockwise, Diane Grady, John Caldon, Patricia Boggs, Dennis Watkins, Rhoda Roberts and, centre, Tim McFarlane. Absent: John Della Bosca, Robert Whyte.

Photograph Tracey Schramm

DENNIS WATKINS

Appointed 1996 Writer, producer, director, broadcaster and actor, Dennis Watkins has been commissioning editor, ABC TV comedy for the past two years and is now working on a new opera. He wrote the libretto for the opera about the Sydney Opera House, The Eighth Wonder, and musicals including Beach Blanket Tempest, Pearls Before Swine and Dingo Girl. He has produced Family Concerts for the Sydney Symphony Orchestra and was associate director of the Sydney Theatre Company in 1989 and 1990. He was the originating producer and director of Theatresports, and has been festival director of the Sydney Gay and Lesbian Mardi Gras.

ROBERT WHYTE

Appointed 1995 Robert Whyte is executive chairman and majority shareholder in the investment management group Audant Investments Pty Ltd with holdings in a diverse range of Australian companies and industries.

TRUST COMMITTEES, MEMBERSHIPS, ATTENDANCES

Membership of committees, frequency of meetings and attendance figures for the year under review are set out below. The figure directly following the Trustee's name is the number of meetings attended and the figure in brackets after that indicates the number of possible attendances.

The Trust met 11 times. Attendance figures were Joseph Skrzynski 11 (11), Patricia Boggs 11 (11), John Caldon 8 (11), John Della Bosca 9 (11), Diane Grady 9 (11), Tim McFarlane 9 (11), Rhoda Roberts 5 (5), Dennis Watkins 9 (11), Robert Whyte 6 (11), David Williamson 2 (6). There were 10 meetings of the Trust risk management committee with the following membership and attendances: Joseph Skrzynski 10 (10), Patricia Boggs 9 (10) and Tim McFarlane 8 (10).

All absences were formally noted and Trustees excused from attending the specific meeting. The Sydney Opera House Appeal Fund, whose membership is the same as the Trust, met once.



Photograph Tracey Schramm

SYDNEY OPERA HOUSE TRUST
REPORT FROM THE CHAIR

In my report last year, I noted the appointment of the new Chief Executive, three new executive Directors, the consequent review of objectives and the setting of a new strategic plan for the House.

In the year since, the focus has been on implementation. The next phase of organisational change has seen new appointments to more than half the top 25 positions at the House, bringing in new skills, energies and enthusiasm. The most senior of these new appointments was that of John McWhinney as Director of Property and Facilities Services. John joins the Trust after a career with the Australian Army and the University of New South Wales.

The scale of senior staff changes challenged the organisation's ability to provide continuity in high level leadership and service, and managing this challenge successfully was further complicated by the unexpected resignation in March of the Chief Executive, Tim Jacobs. Although his tenure was just over one year when he left in May, he had a strong impact on the organisation during the strategic review period.

We are delighted that Michael Lynch, former General Manager of the Australia Council and of the Sydney Theatre Company, has accepted the position of Chief Executive from 1 September 1998. In the meantime, Kathie Massey, Director of Finance and Management Services, has done an outstanding job as Acting Chief Executive. The Trust also welcomed Rhoda Roberts as a new Trustee, replacing David Williamson who had served since 1990.

The signing of the new management enterprise development agreement, with its breakthrough provisions aligning rewards to management with the strategic plan for the organisation, was a significant milestone in the process of cultural change. The next major step is the progression to an enterprise development agreement for all staff, to be finalised in 1999, which will more closely align individual and corporate development goals.

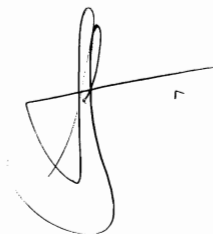
Other major discussions focused on planning for the participation of the House in the 2000 Olympic Games, which will have a major impact on its activities that year, and the East Circular Quay development which will have a significant influence on the usage of the precincts of the House in terms of retail, traffic and parking.

The Trust signalled last year its intention to increase its programming activities to complement and expand the range of performances provided by the major presenters. Productions such as Operation: Orfeo, The Hobbit and the Sundays 'round the House series have been great successes in the implementation of this strategy. Physical construction of The Studio was commenced this year and required close management to minimise disruption to the normal activities of the House consistent with the construction timetable. It is on track to be an exciting new performance venue in early 1999.

Overall, 1997/98 has been another successful year for the House and its major presenters, with many individual outstanding performances and continued high occupancy and patronage.

The financial result for the year is also very good - an operating surplus before abnormal items of \$1.688 million. This was increased considerably by two abnormal items. They are an increase in prepaid superannuation contributions of \$3.565 million, following the 1998 superannuation actuarial assessment, and a change in accounting policy relating to Government grants for capital expenditure which required \$8.169 million carried forward from 1996/97 to be brought to account as income. The operating result after abnormal items, including a book loss of \$786,000 on disposal of assets, was a surplus of \$12.6 million.

In conclusion, I would like to thank my fellow Trustees, the management and the staff of the House for their commitment and hard work during a year of demanding change management.



Joseph Skrzynski AM, Chair



SYDNEY OPERA HOUSE TRUST
EXECUTIVE TEAM REPORT

This has been a year of tremendous change within the Sydney Opera House. A vigorous reconfiguration of the management structure has set the framework for a new era of creativity as the building completes its first 25 years as a working arts centre and recharges for the start of the new millennium.

A fresh approach has opened up opportunities for business improvement and professional development which will benefit staff members individually as well as progressing the aim of the organisation to achieve world's best practice in its field.

It would not have been possible to move as far so quickly without enthusiasm and teamwork at every level. The keen involvement of staff in all aspects of the diverse activities essential to running the building - from maintaining the fabric to creating the entertainment - has been a most valuable resource.

On behalf of the executive team, I thank the people who have worked so hard to make the Sydney Opera House what it is - and what it will be.



Kathie Massey, Acting Chief Executive



The building draws its creative life from the daily encounters between the people, the performances, the events and the activities. Without these encounters we'd just be managing a famous sculpture of concrete, granite and tiles.

Edward Fardell
Director, Theatre Services

I enjoy making things happen. As Director of Programming and Commercial Services, I have the unique opportunity to guide and mentor a talented staff who can build on the House's solid foundations to create new business opportunities, to do more things for more people and to expand the Opera House's horizons into the new century.

Barbara Tiernan
Director, Programming and Commercial Services

I'm excited by the way the Sydney Opera House is now building on recognition of the icon in the drive to achieve truly international stature in a cultural sense. There is a buzz of energy and creativity which is invigorating.

John McWhinney
Director, Property and Facilities Services

I gain great satisfaction from working in an environment which naturally embraces continuous improvement. The Sydney Opera House has the significant advantage of a committed, experienced and talented workforce. It is challenging and rewarding to work with them in developing a dynamic infrastructure to support and enhance this exciting and creative performing arts centre of world renown.

Kathie Massey
Director, Finance and Management Services

Goal:
to be a leading
force in cultural
development

STRATEGIES

- Deliver quality programming.
- Improve the breadth and diversity of Sydney Opera House programming mix.
- Undertake joint ventures with major presenter companies and commercial producers.
- Expand programming options.
- Use the strength of the Sydney Opera House to promote and distribute the work of Australian artists.



Festival of the Dreaming: Awakening Ceremony, above,
and members of the Aboriginal Islander Dance Theatre, right.
Photograph above: J. Pozarik



Doing more things for more people sums up the approach that underpins the renewed innovation, vigour and breadth of Sydney Opera House Trust programming. With the emphasis on accessibility and a different mix of artists and repertoire, the aim is to bring in new and younger audiences, making them feel welcome and comfortable in the Sydney Opera House environment. Results are already visible in a 64 percent increase in attendance figures for the Trust's indoor events.

Programming strategy for the year began with identification of repertoire that is under-represented in the major presenters' seasons in order to complement and extend the range of artforms. This resulted in a number of popular and critical successes presented by the Sydney Opera House Trust, chosen for their diversity, high quality and contemporary outlook.

They included a theatrically magical puppet version of *The Hobbit*; the unique choral sound and visual effects mix of *Operation: Orfeo* on tour from Denmark; Perth group *Skadada* with movement, sound and video in *Boop!*

In addition to single season events, *Sundays 'round the House* initiated a series of performances designed to show off lesser known areas of the building as performing venues and to broaden the audience with attractions that are not regularly seen at the Sydney Opera House. While singer/songwriter Deborah Conway launched the series with an "unplugged" performance in the Concert Hall, followed by Tiddas in the Playhouse and Kev Carmody also in the Concert Hall, woodwind quintet *Chambermaids* played in the northern foyer of the Concert Hall and John Bell starred with the spoken word in the Reception

Hall. *Sundays 'round the House* continues as a weekly event.

Collaborations with regular partners such as the Sydney Festival and the Sydney Symphony Orchestra were built up in quantity and quality. Amongst the Sydney Festival highlights were Broadway star Bernadette Peters, West African singer Oumou Sangare, the Russian National Orchestra, a concert version of Handel's *Admeto* and *Titanic! The Beethoven Festival* in June 1998, a co-presentation with the SSO, was a substantial musical event. A new, free attraction, *Opera on the House*, brought Opera Australia and The Sydney Morning Herald into a partnership with the Sydney Opera House, and a large crowd to the steps of the building on a Sunday afternoon to enjoy a program of popular operatic music.

The weather was not so kind to the September Festival of Cultures or the Global Village - Festival of Cultures in March; both had major outdoor presentations that were rained out. World music had its time indoors, however, when Womad came from Adelaide to Sydney for the first time, with two Concert Hall programs.

Regular Sunday outdoor entertainment was curtailed in favour of indoor events for Sundays 'round the House and an occasional big event outdoors, such as Singing up Stones. This was a one-night-only environmental artwork, a Sydney Gay and Lesbian Mardi Gras Festival event, consisting of images projected on the sails of the Sydney Opera House and on the Museum of Contemporary Art, combining with an FM soundscape broadcast. They could be seen and heard on both sides of Circular Quay.

The Bennelong Program, devised for the youngest audiences at the Sydney Opera House, invited families to attend special performances of its shows for schools for the first time. With the emphasis on quality and performing arts created by outstanding Australian companies, Bennelong

Program highlights included Winnie the Pooh, The Boy and the Bamboo Flute based in Vietnamese culture, Wake Baby's special effects and puppets, and the ever popular Babies Proms.

MAJOR PRESENTERS' EVENTS

The Australian Ballet premiered the first full-length work by one of its resident choreographers, Stephen Baynes. Titled 1914, the ballet was inspired by David Malouf's novel Fly Away Peter. Highlight of Sydney Dance Company's programs was Salome, a new work by Graeme Murphy, which had a sold-out season in the Opera Theatre.

Opera Australia's most memorable moments included a bold new production of Tannhauser by Elke Neidhardt, Elena Prokina's performance as Tatiana in Eugene Onegin and a welcome return of Julius Caesar with Graham Pushee and Yvonne Kenny in the leading roles.

Sydney Symphony Orchestra audiences were treated to many and varied musical experiences, amongst them the world premiere of Carl Vine's piano concerto played

by Michael Kieran Harvey, Mendelssohn's Song of Praise conducted by Bruno Weil with soloists Nancy Argenta, Kathryn McCusker and Christoph Pregardien, and The Dream of Gerontius conducted by Edo de Waart.

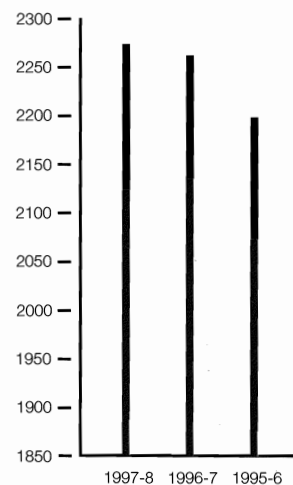
Sydney Theatre Company presented a new play by David Williamson, After the Ball, and had notable success with Master Class, starring Robyn Nevin. The Bell Shakespeare Company's Henry 4, directed by John Bell, had critical and popular acclaim in a season that quickly sold out.

The Australian Chamber Orchestra had highlights in its own right but it will also be remembered this year for playing Stravinsky's Apollo on the Concert Hall stage as members of the Australian Ballet danced Balanchine's choreography, and for its contribution to a concert performance of Samson with the Sydney Philharmonia Motet Choir, conducted by Antony Walker.

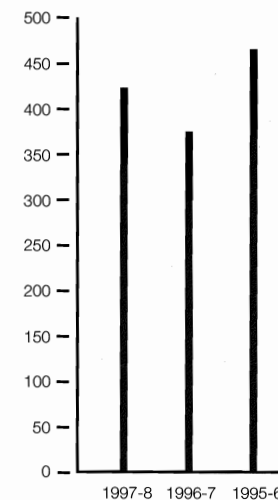
Musica Viva's characteristically diverse range of chamber music ensembles included the Tallis Scholars and the Brodsky Quartet.



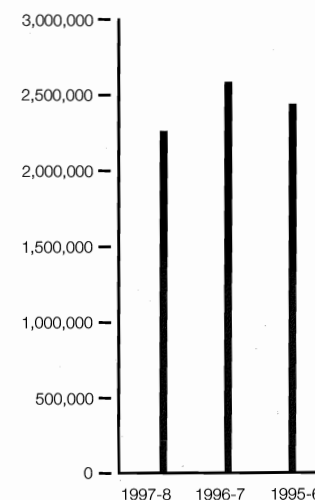
EVENTS



ALL EVENTS



TRUST EVENTS

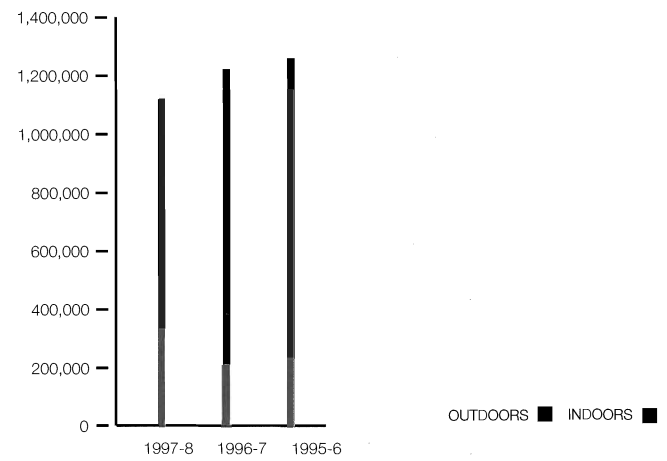


ATTENDANCES - ALL EVENTS



Tannhauser (far left), Boop!
and the Sydney Opera
House dressed for
the 1998 Sydney Festival.

ATTENDANCES



ATTENDANCES -
TRUST EVENTS

Goal:
to provide first
class venues
and service for
the performing
arts

STRATEGIES

- Improve information and management services to current and potential presenters to attract higher volume and greater variety of venue utilisation in line with corporate goals.
- Improve the functionality of theatres to meet contemporary requirements.
- Create new spaces to support the expanding range of programs and performance needs.
- Upgrade technical and performance equipment.
- Provide advice, coordination and access to expert technical crews and front-of-house staff.



Onstage warm-up for Sydney Dance Company Performers
Photograph Robert McFarlane

The Studio is on track to open in early 1999, following building delays. This will be a flexible performing space that can accommodate performances varying from spoken word to contemporary music, opening up an exciting range of opportunities for innovative performances. The project will also create a performers' assembly area directly under the Concert Hall stage, and new soloist and conductors' suites in the backstage area.

A review of Concert Hall acoustics was carried out by acoustics experts with input from the hall's major users, including the Sydney Symphony Orchestra and the Australian Chamber Orchestra. Funding is being considered for the

primary recommendation, which is to build a reflector over the Concert Hall stage. Four secondary recommendations were received.

A stage manager's desk and associated public address system was designed by an in-house team and the prototype was well received when tested by presenters' staff. The desks will be manufactured in Australia and installed in the Playhouse first, with other venues to follow.

New control systems for the over-stage flying and under-stage machinery have been completed in the Drama and Opera Theatres, but their full commissioning has been delayed because of the

operational demands of the major presenters.

The first round of executive level talks took place with major presenters, leading to continuing discussions divided into two forums. One resolves operational interface issues and the other has a strategic and business development focus.

Packaging of front-of-house services produced a more cost-effective operation. Box office sold tickets to the value of \$17,302,597, which was 13 percent higher than the previous year's \$15,296,453. However the number of tickets sold through the House box office - as distinct from presenters' outlets - fell by one percent to 527,813.

Goal: to diversify and delight our customers

STRATEGIES

- Strengthen understanding of market opportunities.
- Widen choices in retailing, tourism services, food and beverages.
- Upgrade information, ticketing and publicity.
- Provide a hospitable and welcoming environment.
- Ensure venues and activities can be enjoyed by anyone.
- Strengthen alignment with key business partners.
- Ensure delivery of an outstanding range of food and beverage services.



Singing Up Stones
Photograph Lisa Anderson

Two studies were carried out during the year to gain a better knowledge of market opportunities. One was the continuous tracking project evaluating customer satisfaction on site, covering every aspect from bars to toilet facilities. First timers said they found it difficult to navigate around the building, resulting in an upgrade of signage. Guided tours and front-of-house scored high ratings for service; food and beverage outlets did not.

The other study examined Sydney Opera House communications with the meetings, incentive travel, convention and exhibition sectors and how to develop more effective relationships with them. The process of 30 in-depth interviews, on and off

shore, revealed some confusion over the lines of communication with tourism activities.

This triggered the engagement of a consultant to conduct a feasibility study of Gardner Merchant Australia's tourism services with a view to the Sydney Opera House undertaking that business within its proposed tourism services unit.

Guided tours have been relatively unaffected by the Asian currency crisis in that visitors from Asia usually take the main hall tour, which provides approximately one-third of the department's revenue, and most of these visitors come from Taiwan, where the currency has been more stable. At 103,902,

figures for the main hall tour were down just over 4,500 on the previous year, but general tours went up by more than 1,000 to 185,728.

A new backstage tour has been developed for launching in the new financial year as the start of a more diversified product base. Independent travellers from North America and Europe are being targeted directly through fliers to more than 400 Sydney hotels and information kiosks, as well as a free information line at the Sydney Visitors Centre. Visitors to the Sydney Opera House are being encouraged to use it as an arts centre as well as viewing it as an architectural wonder.

Improved access to the site for everybody, including people with mobility impairments, is a major aspect of the masterplan. This year, the building and its services - employee and presenter services as well as those in public areas - were audited to provide detailed research for the access strategic plan. The plan, which is linked to the Sydney Opera House business plan and masterplan, was endorsed by the Trust in April 1998.

Catering is undergoing considerable change, following the establishment of a new management team for caterers Gardner Merchant Australia in February 1998. The Bennelong restaurant was closed in May to prepare for a major repositioning to make it more accessible and

welcoming, less elite, still offering top quality food but less expensively, catering for tour groups and functions, serving lunches and weekend brunches.

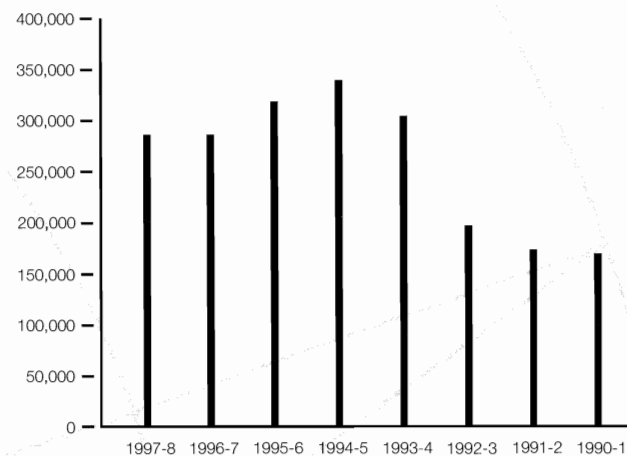
Other restaurants and catering outlets on site are being reassessed as to the way they meet customers' requirements and shortcomings identified in the market research are being addressed. Aspects of the 12-year catering contract with GMA are being reviewed to ensure that it is properly aligned with current goals and objects of the Sydney Opera House.

A research project on retail performance was completed. Sydney Opera House management is marshalling

resources that will help on-site retailers maximise their business. This will be done through promotion, an increase in events around the House attracting more people and the formation of a tourism services unit that markets more aggressively to the inbound tour sector.

A more diversified approach was adopted for the marketing of Sydney Opera House attractions in terms of media choices for advertising and editorial, backed by larger budgets and assisted by broader programming initiatives to attract new audiences. Information about new and existing audiences amongst ticket buyers is gathered at the box office.

NUMBERS



GUIDED TOURS NUMBERS

Goal: to be a leading, learning workplace

STRATEGIES

- Improve communication skills and simplify lines of communication.
- Review all business units to ensure adaptable, flexible configurations.
- Design work systems and methods which are responsive to business needs, encourage innovation and measured risk taking and optimise employee satisfaction.
- Implement performance planning and professional development programs.
- Ensure all staff learn new skills and gain relevant experience.
- Establish an environment that promotes equity and safety.

The organisation has undergone major reconfiguration this year, drawing together its activities in four adaptable and flexible business units designed to achieve corporate goals with improved quality, effectiveness, customer service and cost effectiveness. The restructuring of the finance and management services unit has been finalised, and programming and commercial services is well advanced. The new structure of property and facilities services has been decided, and implementation is under way. The design of the reconfigured theatre services department has been developed and will be implemented early in the new financial year.

A ground-breaking management enterprise development agreement was signed in December 1997, affirming the commitment of the Sydney Opera House Trust and management level employees to create an organisation built on specific values. They are strategic clarity, outcomes orientation, customer focus, leadership, continuous learning, flexibility and adaptability, responsibility for innovation, open

communication and participation, integrity and professionalism, reward and recognition, career development and balanced lifestyle.

The agreement aligns organisation rates of pay with market rates, and links business goals with employee performance through a reward and recognition mechanism that includes a financial incentive scheme for outstanding employee performance in achieving corporate goals. The performance planning and review scheme provides a process for managers and employees to develop performance targets and measures aligned with the organisation's strategic goals, and a means of assessing their personal progress towards achieving them.

Through its learning education development program, the Sydney Opera House offers employees access to high quality leadership, corporate and operational education programs designed to link business and individual learning goals. During the year under review, 5,104 learning hours were delivered

with a focus on enhancing customer service skills: 95 percent of staff participated in the customer service program. Over the next 12 months, all staff will undertake an extensive learning program, on and off the job, to achieve the House aim of world's best practice in customer service. To maximise the potential commercial benefits of its learning education development program, the Sydney Opera House has applied to be a registered training organisation offering nationally accredited learning and development programs to the wider community.

The Sydney Opera House pursues a range of employment strategies aimed at improving workforce equity and diversity. The performance planning and review scheme will progressively incorporate equal employment opportunity goals in managers' performance agreements. During the year, an Aboriginal traineeship program was launched with two trainee placements, a joint venture with Enter Artsmedia. This is in line with a corporate commitment to improve employment opportunities for Aboriginal people across


a range of occupations. Commencing in the areas of arts administration and corporate management, it is envisaged that the program will be extended to operational and technical areas in the future.

The Sydney Opera House sponsored the publishing of the NSW public sector spokeswomen's program policy pamphlet in support of its promotion of career opportunities for women employed in the public sector.

A drop in the accident rate and proactive management have combined to raise the level of health and safety at the Sydney Opera House. There was a 40 percent reduction in accident reports for the first quarter of 1997/98 in comparison to the same period of the previous year. The workers' compensation premium this year was reduced from \$666,383 to \$366,442. The Sydney Opera House continues to service the needs of patrons and presenters' employees as well as its own, initiating health promotion amongst the staff.

Sound operator Hugh Coffey
Photograph Robert McFarlane





Goal:
to be an
immaculately
presented
cultural landmark

STRATEGIES

- Develop a coordinated framework for future House maintenance and site improvements.
- Strengthen interaction with other Bennelong precinct sites.
- Ensure all site development planning is guided by the Sydney Opera House conservation plan
- Complete an upgrade program to return the building and site to top condition.
- Implement a total asset management system to enable the building to be maintained in an effective and cost efficient manner.
- Improve general external and internal standards of presentation.

An initial masterplan was prepared by the Government Architect's Office in October 1997, setting out concepts for the future development of the Sydney Opera House, aimed particularly at improving access and amenity. Projected work up to the year 2000 was costed at \$32.5 million, and funding from State and Federal governments was requested.

Subsequently, architects Denton Corker Marshall have been appointed to review the masterplan and develop a set of architectural principles to guide all future development work. Denton Corker Marshall have also been, and will continue to be, involved in providing general architectural advice on projects outside the masterplan framework, which will give the necessary consistency of design across all Sydney Opera House projects.

Conceptual design for new exterior lighting of the building and site has been completed and presented to the executive; design development will proceed when the concepts have been approved. Work continues on developing lighting concepts to enhance the presentation of the interior spaces.

Major projects undertaken in the upgrade program include replacement of one of the three water chillers serving the main air conditioning system, with the other two scheduled for changeover early in the new financial year. The new machines are more energy efficient and will contribute to reduced energy usage and costs, as will the new house light dimming systems installed in the Concert Hall and Opera Theatre during the year. A new five-

year electricity supply contract includes the voluntary choice of five percent green power.

Replacement of the edge tiles on the roof, initially delayed by access problems above ground level, has been suspended until tile manufacturing difficulties have been resolved.

Total asset management plan projects have included the replacement of precast paving panels on the western and northern broadwalks; the cleaning of all external wall panels; and the installation of a new building management system to control all air conditioning systems and monitor sewage, domestic water and electricity usage.



Resealing tiles
Photograph Robert McFarlane

Goal: to ensure prime positioning and performance

STRATEGIES

- Actively monitor and research emerging issues likely to impact on SOH goals and operations.
- Ensure that sound governance and quality long range planning inform the annual cycle for updating strategic and business plans.
- Review and upgrade operating systems and services.
- Strengthen partnerships with the corporate sector and international and national affiliates.
- Implement an integrated communication strategy to promote and publicise the aims and achievements of the House.
- Optimise the contribution and benefit to the House of involvement in the 2000 Olympic Games and cultural festivals.



Festival of Cultures, above,
and Geoffrey Oryema in Womad at the House.



The Sydney Opera House is at the forefront of addressing the year 2000 problem, popularly known as Y2K or the millennium bug: the effect that the change of date from 1999 to 2000 is likely to have on computer systems and other equipment using programmable logic controls such as lifts, security systems, transport, communication systems, plant and almost any modern electronic device.

Since the inception of its Y2K project team in July 1997, the House has completed six phases of the Y2K project based on the NSW Government methodology and guidelines, and submitted all the required information and reports to the NSW Office of Information Technology for endorsement. These phases range from defining the work plan and assessing the business impact of processing failures to the determination of risk mitigation strategies and development of the Y2K rectification project definition.

As part of its strategy, the House has sought expert assistance in undertaking the critical phases of the Y2K project. One consultancy group was appointed under NSW government contract to complete the risk analysis phase. Another company,

specialising in year 2000 consultancy work, has been appointed to undertake the detailed testing and remedial phase in association with the information technology services department of the Sydney Opera House. Through continued careful management, and staff and suppliers' participation, the House will achieve Y2K compliant status well before December 1999.

Corporate partnerships through sponsorship are being boosted by the restructure and expansion of the sponsorship department with a streamlined set of strategic guidelines. They are to make sponsorship cost effective for the House and for the businesses involved, tailoring packages to suit each sponsor and trying to open up more opportunities for people to come to the Sydney Opera House. In this last aim there were strong results from the Lexus sponsorship which was substantially increased this year. The opportunity for Lexus car drivers participating in the Encore Program to take advantage of priority booking, a free drink and a program voucher as well as special parking facilities appears to be encouraging nearly double the number of attendances. Between 1 January and 30

June 1998 there were 3,949 attendances, almost as many as in the whole of 1997: 4,106 from January to December.

It was an initiative from the sponsorship departments of three organisations that resulted in the programming and production of a co-presentation between The Sydney Morning Herald, Opera Australia and the Sydney Opera House. Opera on the House, a free event on the forecourt, attracted popular and critical acclaim and is likely to be repeated.

Digital - one of the principal Sydney Opera House sponsors with Lexus and The Sydney Morning Herald - renewed its box office sponsorship by supplying computer hardware which will enable the box office to handle the expected increase in demand for its services up to and beyond 2000.

The main research projects this year have been the continuous tracking of qualitative information on current and potential audiences, and the business to business project addressing relationships with current and potential business partners including inbound tour operators, conference organisers and other segments of the tourism industry.

Preparations are under way for the Sydney Opera House to make important contributions to the Sydney 2000 Olympic Games as both a cultural site and a sports venue. In September 1997, the house was a focus for events in The Festival of the Dreaming, first of the Olympic Arts Festivals. In April 1998, the House hosted the International Triathlon Union Triathlon World Cup as an official rehearsal of the opening event of the Sydney 2000 Games.

Planning and feasibility studies for a new electronic infrastructure, the intranet, were completed ready for implementation early in the new financial year. This will allow the House to disseminate information more readily throughout the organisation, improve electronic access and provide a higher level of data integrity.

The information technology strategic plan for the next three years was developed to final draft stage. Desktop computers were replaced and the network upgraded to Windows 95. The Event Management System was updated by the improved Event Business Management System. A new PABX was installed over a weekend and more than 500 handsets replaced.

SYDNEY OPERA HOUSE TRUST
KEY TARGETS
FOR YEAR ENDING 30 JUNE 1999

- Programming mix improvements that deliver increased venue utilisation to 95 percent and capacity up 10 percent on 1997/98.
- Improved efficiency and standard of theatre services, including cost recovery target of 85 percent and presenter satisfaction rating satisfactory or better.
- Increased market size, with visitors to the House up 10 percent to three million.
- Visitor satisfaction rating satisfactory or better.
- Improved staff satisfaction measured against 1996 benchmarks, with all measures scoring 5+ on culture and climate survey index.
- Quality delivery of facility improvement projects, with more than 90 percent of nominated projects delivered to time, cost, specification and stakeholder satisfaction.
- Improved standards of site safety, measured by 10 percent reductions in staff injury rates and patron accidents.
- Corporate sponsorship of \$1.5 million.

PRIORITIES
FOR THE YEAR ENDING 30 JUNE 1999

- Ensure that the Sydney Opera House 25th birthday experience attracts a broader range of audiences.
- Complete and open The Studio.
- Develop this new venue for contemporary music and other innovative artforms.
- Review the masterplan.
- Achieve significant progress towards the new enterprise development agreement for the House.
- Commission the new control systems for over-stage flying and under-stage machinery in the Drama and Opera Theatres.
- Install new stage managers' desks.
- Revise the Sydney Opera House conservation plan.





Deborah Conway, left, and Kev Carmody, right,
in *Sundays 'round the House*. Above, Wynton Marsalis
and the Lincoln Center Jazz Orchestra.
Photographs Tracey Schramm

SYDNEY OPERA HOUSE
TRUST

EVENTS

The Sydney Opera House Trust has heightened the entrepreneurial side of its dual role in the goal to be a leading force in cultural development: operating the venues for the presenters and their patrons, and staging events that complement those of the presenters as an individual venture or in association with other organisations.

This list gives an indication of the range of events and artists featured at the Sydney Opera House during the year under review, in which the Trust's contribution included the introduction of an innovative series, Sundays 'round the House, the co-presentation of a Beethoven Festival with the Sydney Symphony Orchestra and a selection of high profile events as co-presenter with the Sydney Festival. A statistical chart of events and attendances follows.

PRINCIPAL SPONSORS



The Sydney Morning Herald

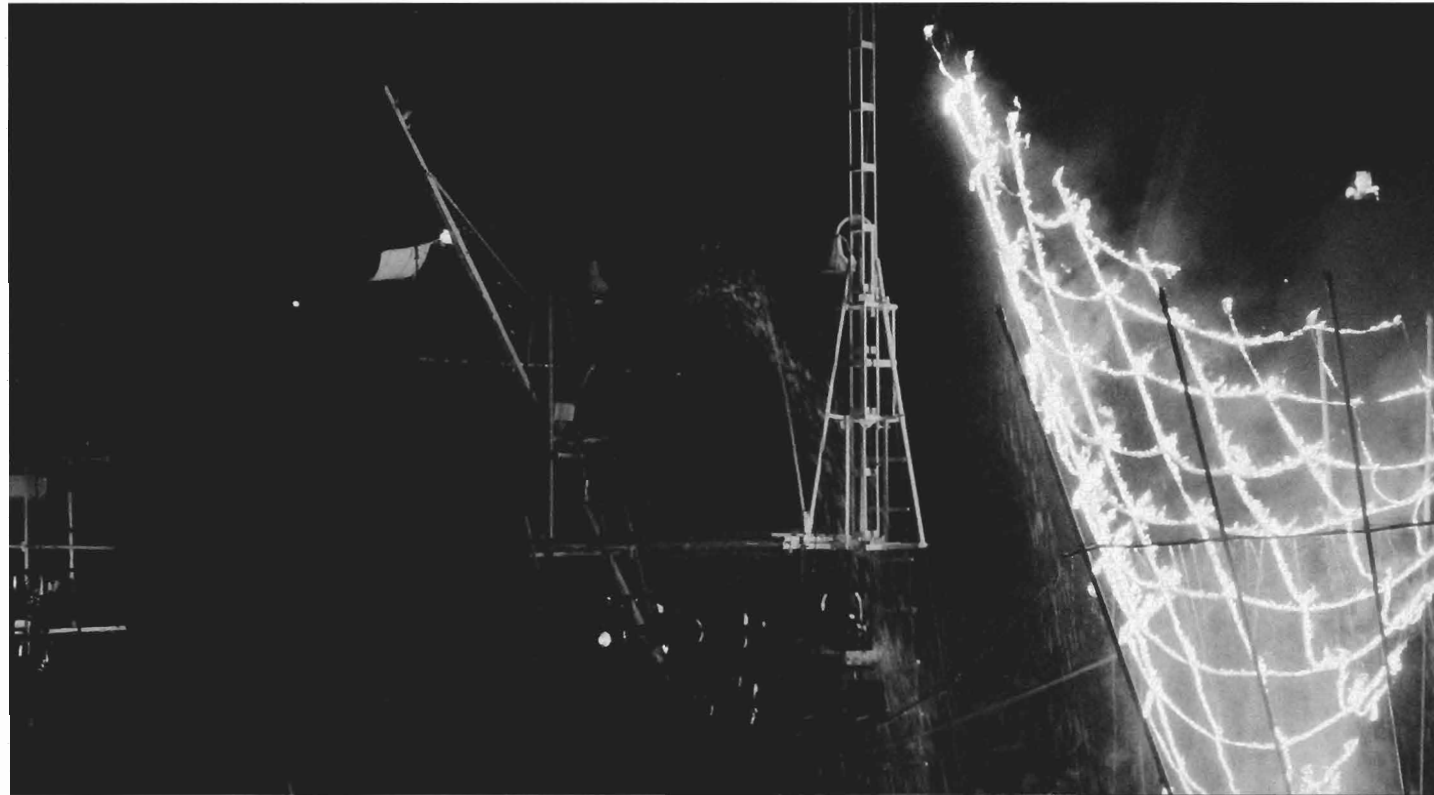
digital

MAJOR EVENT
SPONSORS

NSW Lotteries
Reader's Digest
UKTV
The Westfield Foundation

CORPORATE SPONSORS

Radio 2UE
Mockridge Bulmer Printing
Sydney's Child



Titanic! above, Babies Proms and The Hobbit, right,
John Bell in Sundays 'round the House, far right.
Photographs Tracey Schramm





SYDNEY
OPERA HOUSE TRUST
EVENTS
INCLUDING
CO-PRESENTATIONS

Abroad with Two Men, satirical revue starring Jonathan Biggins, Linda Nagle and Philip Scott.

Absolut Waterfront, cabaret club for the Sydney Festival in the Harbour restaurant.

Australian Chamber Orchestra, a Trust co-presentation.

Beethoven Festival, concerts by co-presenter Sydney Symphony Orchestra conducted by Edo de Waart with soloists Christian Zacharias and Deborah Riedel.

Bennelong Program, all kinds of high quality performing arts events for young audiences, including Company Skylark's Wake Baby, drama workshops, Babies Proms, Primary Proms, Out of the Frying Pan in association with Performing Lines, Introduction to the Ballet with the Australian Ballet, Insights into Dance with the Sydney Dance Company, Garry Ginivan

Attraction's Winnie the Pooh, Patch Theatre Company's The Boy and the Bamboo Flute, Theatre South's Fossils.

Boop! by WA group Skadada, a blend of performance, sound, images and video.

Christmas at the Opera House - Robin Hood, a rollicking pantomime.

Festival of Cultures: Showcase Performance, Latin American Fiesta, Tien Huicani in Concert, outdoor carnival.

Global Village - Festival of Cultures, outdoor food, music, stiltwalking, fireblowing and other attractions from more than 20 cultures.

Gyuto Monks of Tibet

The Hobbit, based on the book by J.R.R. Tolkien.

Last Night at the Proms and Proms for Families, two relaxed events in the Concert Hall with the seats removed, promenade style, and the audience invited to bring cushions.

Wynton Marsalis and the Lincoln Center Jazz Orchestra

John Mortimer

Nescafe Gold Blend Coffee with the Classics concerts, including the Australian Brass, Palm Court Orchestra, Renaissance Players.

New Year's Eve Concert, conducted by Andrew Greene, directed by Stuart Maunder, with soloists Ghillian Sullivan, Roxane Hislop, Michael Raymond Martin, Timothy Dufore and the Sydney Opera House Orchestra. Followed by a shorter version of the program as a New Year's Day Concert.

Opera on the House, a free program of operatic favourites on the forecourt.

Operation: Orfeo, "an opera of architecture, sound and light", from Denmark.

Reader's Digest free outdoor concerts

Singing up Stones, an environmental artwork with images projected on the Sydney Opera House sails.

Sundays 'round the House, a new series of acoustic, spoken word, jazz, classic and choral in a range of places inside and outside the House, with Deborah Conway, Tiddas, Kev Carmody, David Bridie, Chambermaids, Tokakros, John Bell, Tim Flannery, Mary Moody.

Sydney Festival co-presentations: Admeto, Al Jarreau, Chihuly - the Sydney project, McCollough Sons of Thunder and Emmit Powell and the Gospel Elites, Bernadette Peters, Russian National Orchestra, Oumou Sangare, Titanic!

Sydney Philharmonia Choirs, a Trust co-presentation.

Sydney Symphony Orchestra in Family Concerts, Meet the Music, Tea and Symphony, a Trust co-presentation.

Tarpeian Markets, quality arts and crafts.

Womad at the House - Geoffrey Oryema, Shooglenifty, the Sabri Brothers.

MAJOR PRESENTERS

SYDNEY SYMPHONY ORCHESTRA

Chief Conductor and Artistic Director

Edo de Waart

Guest Conductors

Marin Alsop, Kevin Cameron, Eduoard Chivzhel, Vernon Handley, John Harding, David Hill, Neeme Jarvi, Jahja Ling, Ion Marin, Sakari Oramo, William Southgate, Yan Pascal Tortelier, Osmo Vanska, Marcello Viotti, Bruno Weil, Simone Young.

Guest Artists

Leif Ove Andsnes, Nancy Argenta, Emanuel Ax, Cheryl Barker, Harry Bicket, Tamara Anna Cislowska, Dale Clevenger, Joanna Cole, Elizabeth Connell, Sarah Connolly, Diana Doherty, Clare Gormley, John Harding,

Kirsti Harms, Michael Kieran Harvey, Donald Hazelwood, Catherine Hewgill, Leila Josefowicz, Leonidas Kavakos, Yvonne Kenny, Louis Lortie, Kathryn McCusker, Adrian McEnery, Joanna McGregor, Ivan Moravec, Ian Munro, Eldar Nebolsin, Roger Nye, Caroline O'Connor, Jon Kimura Parker, Christoph Pregardien, Deborah Riedel, Steve Rosse, Warwick Ryfe, Peter Sidhom, Vassily Sinaisky, Simon Tedeschi, Glenn Winslade, Asmira Woodward-Page, Christian Zacharias, Frank Peter Zimmerman, Aboriginal Islander Dance Theatre,

The Contemporary Singers, Sydney Philharmonia Choirs, WA Symphony Orchestra.

OPERA AUSTRALIA

Così fan tutte, The Cunning Little Vixen, Dialogues of the Carmelites, Don Giovanni, Eugene Onegin, Fledermaus, The Force of Destiny, Iphigenia in Tauris, The Italian Girl in Algiers, Julius Caesar, Macbeth, Madame Butterfly, Manon Lescaut, Maria Stuarda, The Marriage of Figaro, Samson and Delilah, Tannhauser, Tosca, La Traviata, Werther.

AUSTRALIAN BALLET
Gemini, Jardí Tancat, 1914, Romeo and Juliet, Swan Lake, Theme and Variations.

SYDNEY DANCE COMPANY
Beauty and the Beast, Salome.

SYDNEY THEATRE COMPANY
After the Ball, Amy's View, Master Class, Moby Dick, Private Lives. Vita and Virginia.

AUSTRALIAN CHAMBER ORCHESTRA
Director
Richard Tognetti
Soloists
Pedro Burmester, Eric Hoeprich, Christian Lindberg, Catherine McCorkill, David Owen Norris, Geoffrey Payne, Pieter Wispelwey.

MUSICA VIVA
Brodsky Quartet, Ensemble Arcangelo, Nachtmusique, Nash Ensemble of London, Safri Duo, Tallis Scholars, Trio Jean Paul, Vermeer Quartet, Vertavo String Quartet.

SYDNEY PHILHARMONIA CHOIRS
Conductors
Mats Nilsson, Antony Walker
Soloists
Jennifer Bates, Stephen Bennett, Grant Dickson, Timothy Dufore, Anne Fisch, Tyrone Landau, Gregory Massingham, Graham Pushee, Ghillian Sullivan.

Sydney Symphony Orchestra,
Photograph Richard Weinstein

Salome, right,
with Tracey Carrodus and Josef Brown.
Photograph Branco Gaica





SPECIAL EVENTS

ABC Young Performers Awards - grand final, with the Sydney Symphony Orchestra.

All You Need is Beatles, conducted and arranged by Sir George Martin, presented by Elton, Hocking and Janes.

Art of Sydney Exhibition

Australian Brandenburg Orchestra, directed by Paul Dyer.

Australian-Turkish Festival

Bell Shakespeare Company in Shakespeare's Tempest and Henry 4.

Best of British, presented by the Australian Philharmonic Orchestra.

Bjelke-Petersen School of Physical Culture championship finals.

Ray Charles, with the Sydney Symphony Orchestra, presented by Core Music.

Digging up the Past, presented by David Down.

Ensemble XXI Moscow

Ensemble Theatre in Blinded by the Sun.

An Evening of Classical Ballet presented by the Ann McDonald College of Dancing.

Festival of the Dreaming, first of four Olympic arts festivals, presented an Awakening Ceremony, Bangarra Dance Theatre in Fish, solo performances by women titled Wimin's Business, Nanga Mai Dreaming with the Sydney Symphony Orchestra and the Aboriginal Islander Dance Theatre.

Follies in Concert, with direction by Stephen Helper and Tommy Tycho conducting the Sydney Symphony Orchestra.

Connie Francis, presented by Events International.

Greek National Day

David Helfgott, presented by Andrew McKinnon.

Highlights of Opera, presented by the Australian Opera Auditions Committee.

Dmitri Hvorostovsky, presented by Andrew McKinnon.

International Triathlon Union Triathlon World Cup

Israel's Jubilee, celebrated in song and dance.

Japan Festival Concerts, choral, instrumental and folkloric performers from Japan.

Jazz Gala Concert, presented by Tourism New South Wales.

McDonalds City of Sydney Performing Arts Challenge

Metropolitan Opera Auditions, 1997 Australian Regional Finals presented by the Opera Foundation of Australia.

1997 Celebration Concert, presented by Public Schools Charity Concert Committee.

1997 Suzuki annual graduation concert

1998 Sydney Gay and Lesbian Mardi Gras launch

NSW Department of School Education concerts

NSW Board of Studies performances

Min Ja Shin Piano Concert, presented by the Theophilus Cultural Society.

Pearl Pollard Ballet Scholarship, presented by the City of Sydney Cultural Council.

Ryde School Music Spectacular '97

Raul Sunico, leading Philippines concert pianist, with local Filipino-Australian performers, presented by the Philippine Voice.

Sydney Coin and Stamp Fair

Sydney Youth Musicale, Australian and US high school bands.

Sydney Youth Orchestra in a variety of concerts.



SYDNEY
OPERA HOUSE TRUST
EVENTS AND
ATTENDANCES

The renewed focus and vigour which the Sydney Opera House Trust has given to presenting events this year is reflected in the figures. While the number of indoor events presented by the Trust individually, or in association with other organisations, rose 14 percent from 302 to 344, attendances for them rose even more sharply by 64 percent from 213,289 to 350,719.

This includes people who came into the southern foyer of the Concert Hall to view the Chihuly chandelier created for the Sydney Festival, but there was also a major rise in the Trust's use of the Drama Theatre, taking it from two to 24 performances for the sold-out season of *The Hobbit*.

ALL EVENTS AND ATTENDANCES 1997/98,
Including Trust

	CONCERT HALL			C.H. FOYER		OPERA THEATRE			O.T. FOYER		DRAMA THEATRE			D.T. FOYER	
Venue Capacity	2679					1547					544				
	EVENTS	ATTEND.	%	EVENTS	ATTEND.	EVENTS	ATTEND.	%	EVENTS	ATTEND.	EVENTS	ATTEND.	%	EVENTS	ATTEND.
OPERA						193	239,061	80.07%	1	800					
BALLET	2	4,000	74.65%			95	118,717	80.78%	1	80					
DRAMA	1	1,283	47.89%									264	129,053	89.86%	
CONTEMPORARY DANCE						26	23,066	57.35%				50	24,980	91.84%	
ORCHESTRAL CONCERTS	140	287,925	76.77%	2	100										
CHAMBER MUSIC	22	42,018	71.29%	5	1,137										
RECITALS	11	14,932	50.67%												
CHORAL	23	39,900	64.75%	1	400										
FOLKLORIC	6	6,642	41.32%	6	7,202							1	508	93.38%	
JAZZ/POPULAR/LIGHT MUSIC	43	76,172	66.12%	2	559				1	128					
SCHOOLS CONCERTS	2	5,215	97.33%												
EXHIBITIONS				29	119,254				1	50					
CONFERENCES/CONVENTIONS	5	7,351	N/A	2	171							1	250	N/A	
TALKS/DEMONSTRATIONS	1	300	N/A	110	32,872	4	428	N/A	80	1,600		6	2,696	N/A	
WORKSHOPS				1	150	2	900	N/A				2	499	N/A	
MEETINGS	4	2,410	N/A	5	258				24	1,104					
RECEPTIONS/FUNCTIONS				87	24,942	1	12	N/A	57	6,531					3 750
WEDDING CEREMONIES				6	150				40	380					
SPEECH DAYS	7	16,050	N/A												
TV/PHOTOSHOOTS/FILMING	5	227	N/A	5	177	1	5	N/A	5	82					
COMPETITIONS	17	18,921	N/A			1	986	63.74%							
RELIGIOUS CEREMONIES				1	500										
OUTDOOR/SUNDAY EVENTS				1	500										
TOTAL	289	523,346	67.60%	263	188,372	323	383,175	76.68%	210	10,755	324	157,986	89.63%	3	750

N/A = Not Applicable

Joel Edgerton and Richard Piper in Henry 4, far left.

Photograph Branco Gaica

Peter Kowitz and Tammy Macintosh in Blinded by the Sun, centre.

Photograph Geoff Beatty

Ann Burbrook with Sandy Gore in Amy's View.

Photograph Robert McFarlane



Venue Capacity	PLAYHOUSE			RECEPTION HALL		RESTAURANTS		TOTALS INDOOR		OUTDOOR ACTIVITIES	
	EVENTS	ATTEND.	%	EVENTS	ATTEND.	EVENTS	ATTEND.	EVENTS	ATTEND.	EVENTS	ATTEND.
398											
OPERA								194	239,861		
BALLET								98	122,797		
DRAMA	277	87,780	79.62%	51	8,255			593	226,371		
CONTEMPORARY DANCE	10	1,896	47.64%					86	49,942		
ORCHESTRAL CONCERTS				7	1,246			149	289,271	2	900
CHAMBER MUSIC				30	6,142			57	49,297		
RECITALS				20	2,649			31	17,581		
CHORAL								24	40,300	1	800
FOLKLORIC								13	14,352	5	52,500
JAZZ/POPULAR/LIGHT MUSIC	45	10,627	59.34%			1	80	92	87,566	8	82,500
SCHOOLS CONCERTS								2	5,215		
EXHIBITIONS				10	6,452			40	125,756		
CONFERENCES/CONVENTIONS				6	576	1	18	15	8,366		
TALKS/DEMONSTRATIONS	6	1,526	N/A	16	2,030	1	60	224	41,512	6	5,068
WORKSHOPS	1	35	N/A	12	234			18	1,818		
MEETINGS				41	2,665	11	205	85	6,642		
RECEPTIONS/FUNCTIONS				39	3,275	106	9,520	293	45,030	10	1,880
WEDDING CEREMONIES								46	530	1	20
SPEECH DAYS								7	16,050	1	500
TV/PHOTOSHOOTS/FILMING	1	20	N/A	1	250			18	761	46	878
COMPETITIONS								18	19,907	7	14,550
RELIGIOUS CEREMONIES								1	500		
OUTDOOR/SUNDAY EVENTS						20	9,625	21	10,125	63	714,862
TOTAL	340	101,884	75.29%	233	33,774	140	19,508	2,125	1,419,550	150	874,458

Rehearsals with invited audience included

The Trust's increase in indoor attendances is echoed by the overall figures for all presentations. They went up from 1,326,009 to 1,419,550, with the main attendance gains in the Concert Hall and its foyers, Reception Hall and restaurants. This rise in attendances is particularly notable for being made over slightly fewer indoor events: 2,125 compared with 2,137 the year before.

In addition to the events itemised here, the Sydney Opera House Trust was responsible for managing cultural programs for Government House in its new guise as a public building. A varied program of 28 events - from diverse styles of music to a weekend celebration of food and ceremony in Australia - attracted audiences of 2,905.

Since 1995, statistics for the accompanying charts have been collected on a computer-based system which takes a venue's maximum capacity for percentage calculations even though presenters may use individual seating configurations at a lower figure. For example, the Australian Ballet withdraws 102 seats from the balcony and gallery levels, leaving 1,445 seats for sale. This is not taken into account for the percentages.

TRUST EVENTS AND ATTENDANCES
1997/98,
Including Trust Co-presentations.

Venue Capacity	CONCERT HALL			C.H. FOYER		OPERA THEATRE			O.T. FOYER	
	Events	Attend.	%	Events	Attend.	Events	Attend.	%	Events	Attend.
	3	7,052	87.74%							
A JOYFUL NOISE										
ABROAD WITH TWO MEN										
ABSOLUT CLUB										
ADMETO	1	1,735	64.76%							
AL JARREAU	2	4,018	74.99%							
ALL YOU NEED IS BEATLES	3	7,005	87.16%							
AUSTRALIAN CHAMBER ORCHESTRA	18	33,013	68.46%							
BENNELONG PROGRAM										
BABIES PROMS										
THE BOY AND THE BAMBOO FLUTE										
FOSSILS										
HOLIDAY WORKSHOPS										
INTRODUCTION TO THE BALLET						2	2,920	94.38%		
INSIGHTS INTO DANCE						2	1,577	50.97%		
OUT OF THE FRYING PAN										
PRIMARY PROMS										
PROMS FOR FAMILIES	1	1,318	49.20%							
SKADADA IN BOOP!										
WAKE BABY										
WINNIE THE POOH										
BERNADETTE PETERS	2	4,203	78.44%							
CHIHULY EXHIBITION				27	114,254					
CHRISTMAS AT THE OPERA HOUSE	17	23,357	51.29%							
COFFEE WITH THE CLASSICS				4	1,042					
GLOBAL VILLAGE - FESTIVAL OF CUTURES	1	1,533	57.22%	3	3,102					
GYUTO MONKS OF TIBET	1	809	30.20%							
THE HOBBIT										
JOHN MORTIMER										
LAST NIGHT OF THE PROMS	1	2,529	94.40%							
NEW YEAR'S EVE/DAY CONCERTS	3	4,422	55.02%							
OUTDOOR EVENTS										
OPERATION: ORFEO	1	1,283	47.89%							
OUMOU SANGARE	2	4,472	83.46%							
RUSSIAN NATIONAL ORCHESTRA	4	9,291	86.70%							
SUNDAYS 'ROUND THE HOUSE	1	1,201	44.83%	3	654				1	128
SYDNEY PHILHARMONIA CHOIRS	5	9,044	67.52%							
SYDNEY SYMPHONY ORCHESTRA										
FAMILY CONCERTS	2	4,877	91.02%							
MEET THE MUSIC	14	31,034	82.74%							
TEA AND SYMPHONY	5	13,051	97.43%							
TALL SHIP VIEWING				1	500					
THEATRE FORUM										
TITANIC!										
WOMAD AT THE HOUSE	2	3,023	56.42%							
WYNTON MARSALIS	1	2,690	100.41%							
TOTAL	90	170,960	70.91%	38	119,552	4	4,497	72.67%	1	128

N/A = Not Applicable

Venue Capacity	DRAMA THEATRE			PLAYHOUSE			RECEPTION HALL		TOTALS INDOOR		OUTDOOR ACTIVITIES	
	Events	Attend.	%	Events	Attend.	%	Events	Attend.	Events	Attend.	Events	Attend.
		544			398							
A JOYFUL NOISE									3	7,052		
ABROAD WITH TWO MEN				22	4,024	45.96%	1	100	23	4,124		
ABSOLUT CLUB											18	4,425
ADMETO									1	1,735		
AL JARREAU									2	4,018		
ALL YOU NEED IS BEATLES									3	7,005		
AUSTRALIAN CHAMBER ORCHESTRA									18	33,013		
BENNELONG PROGRAM												
BABIES PROMS							60	11,728	60	11,728		
THE BOY AND THE BAMBOO FLUTE							14	1,650	14	1,650		
FOSSILS							7	1,019	7	1,019		
HOLIDAY WORKSHOPS							6	114	6	114		
INTRODUCTION TO THE BALLET									2	2,920		
INSIGHTS INTO DANCE									2	1,577		
OUT OF THE FRYING PAN				10	3,269	82.14%			10	3,269		
PRIMARY PROMS							6	1,066	6	1,066		
PROMS FOR FAMILIES									1	1,318		
SKADADA IN BOOP!				10	1,896	47.64%			10	1,896		
WAKE BABY				20	6,790	85.30%			20	6,790		
WINNIE THE POOH				24	9,535	99.82%			24	9,535		
BERNADETTE PETERS									2	4,203		
CHIHULY EXHIBITION									27	114,254		
CHRISTMAS AT THE OPERA HOUSE									17	23,357		
COFFEE WITH THE CLASSICS									4	1,042		
GLOBAL VILLAGE - FESTIVAL OF CULTURES	1	508	93.38%						5	5,143	2	51,000
GYUTO MONKS OF TIBET									1	809		
THE HOBBIT	22	12,171	101.70%						22	12,171		
JOHN MORTIMER				2	759	95.35%			2	759		
LAST NIGHT OF THE PROMS									1	2,529		
NEW YEAR'S EVE/DAY CONCERTS									3	4,422	1	500
OUTDOOR EVENTS											49	637,532
OPERATION: ORFEO									1	1,283		
OUMOU SANGARE									2	4,472		
RUSSIAN NATIONAL ORCHESTRA									4	9,291		
SUNDAYS 'ROUND THE HOUSE				1	398	100.00%	4	456	10	2,837		
SYDNEY PHILHARMONIA CHOIRS									5	9,044		
SYDNEY SYMPHONY ORCHESTRA												
FAMILY CONCERTS									2	4,877		
MEET THE MUSIC									14	31,034		
TEA AND SYMPHONY									5	13,051		
TALL SHIP VIEWING									1	500		
THEATRE FORUM	1	99	N/A						1	99		
TITANIC!											6	72,400
WOMAD AT THE HOUSE									2	3,023		
WYNTON MARSALIS									1	2,690		
TOTAL	24	12,778	97.87%	89	26,671	75.30%	98	16,133	344	350,719	76	765,857

Rehearsals with invited audience included

SYDNEY OPERA HOUSE
TRUST

EXECUTIVE MANAGEMENT

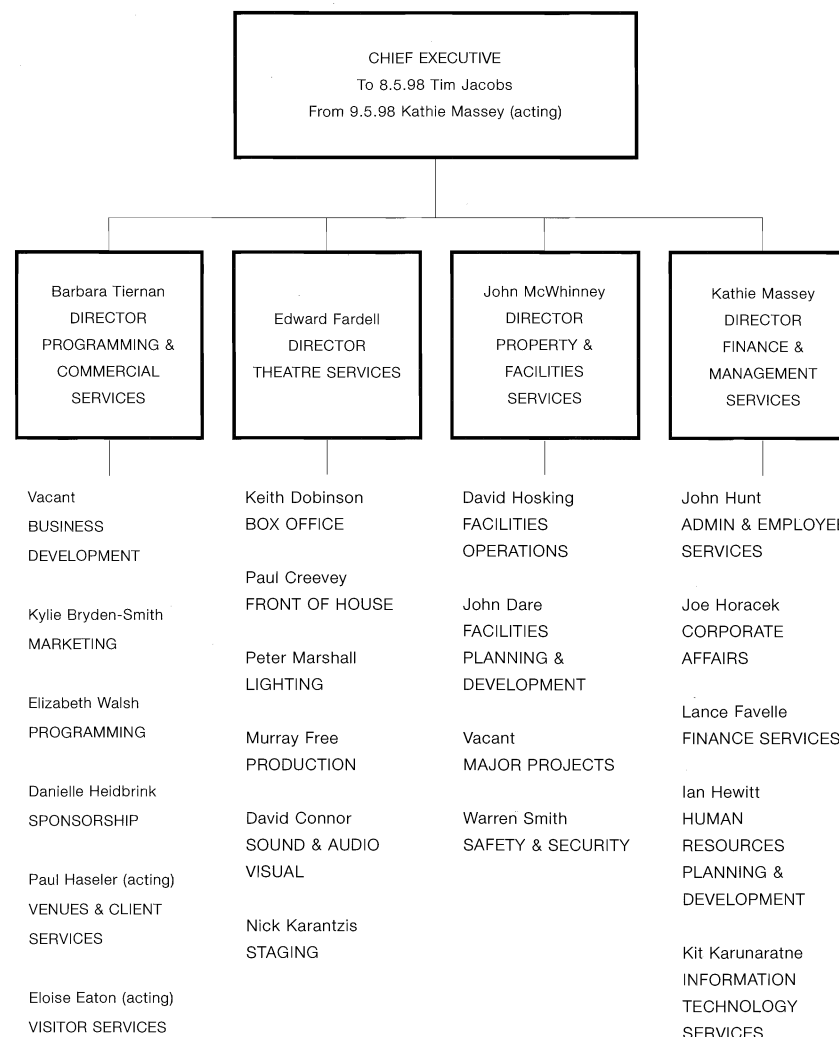
Tim Jacobs, Chief Executive at the start of the financial year, left the Sydney Opera House on 8 May 1998. Kathie Massey took over as acting Chief Executive pending the appointment and arrival of Michael Lynch to take up the position on 1 September 1998.

Kathie Massey BA, MBA Acting Chief Executive and Director, Finance and Management Services
Kathie Massey was the Victorian Arts Centre's assistant general manager - corporate resources from 1993 to the time of her appointment to the Sydney Opera House in 1996. Born in New York, she came to Australia when she was 19 and began her career as a teacher. She has since worked in the corporate world, and for Melbourne State College from 1975 to 1982, first as personnel manager and then executive officer. Between 1982 and 1993, she was the executive director of a large, autonomous agency providing services for disabled children, young people and their families in Victoria.

Edward Fardell
Director, Theatre Services
Edward Fardell joined the Sydney Opera House in 1992 and was appointed director of theatre services in 1996. He worked in theatre, radio drama, production and company management in New Zealand and Australia before moving to London in 1974. He was based there for 14 years, working in production design teams in the performing arts and special events in the West End and Europe as well as productions touring to Australasia. He then spent four years in Hong Kong, where he was a project manager with the Royal Hong Kong Jockey Club and a senior member of the team that built the Macau racecourse.

Barbara Tiernan
Director, Programming and Commercial Services
Barbara Tiernan had the experience of a varied 20-year career in arts management, production and organisation around Australia when she was appointed to this position in 1997. Between 1987 and 1990 she was director of Araluen Arts Centre in Alice Springs, and from 1991 to 1996 she was director of Sydney's Glen Street Theatre. She is a member of the NSW Ministry for the Arts Touring Fund Committee and Company B Belvoir board of management.

John McWhinney MIE Aust, CP Eng
Director, Property and Facilities Services
John McWhinney joined the Sydney Opera House in August 1997 from the University of New South Wales where he had been Manager, Works and Maintenance since 1992. Before this, he had been the Australian Army's Chief Engineer for NSW after a 26-year career which commenced at the Royal Military College, Duntroon, and spanned a wide range of managerial, engineering, instructional, personnel management and diplomatic appointments.



Departments attached to each business unit are listed alphabetically, with the name of the manager.



NSW schools musicians discuss concert arrangements with Sydney Opera House management.
Photograph Robert McFarlane

CONSULTANTS

In accordance with NSW Government guidelines, projects for which consultants receive more than \$30,000 are listed individually. Those that involved payments of \$30,000 or less are grouped under a total figure. The following list notes the major projects undertaken by consultants during the 12 months ending 30 June 1998 and the payments involved. In addition, 17 consultancies of \$30,000 or less cost a total of \$222,115.90.

BSR Pacific Consulting - Y2K business risk assessment, \$35,750.

Ford Denny & Associates - executive level support in cultural change, \$82,000.

Graeme Galt & Associates - recruitment of *chief executive*, \$61,075.62.

Strategic FM - accommodation review, \$91,970.

Woolcott Research - market research, \$52,000.



Brodsky Quartet

SYDNEY OPERA HOUSE TRUST
STAFF AT 30 JUNE 1998

Staff have been listed alphabetically under the business unit to which they were attached, with indications made as to those employed in permanent positions as distinct from casual, seasonal or contract staff who worked regularly and directly for the Sydney Opera House Trust over the past year.

The constantly changing requirements of events at the Sydney Opera House involve a large number of casual staff, especially in the theatre production and front-of-house areas.

* *Casual, seasonal or contract staff.*

PERMANENT STAFF

Finance & Management Services

1998	1997	1996	1995
37	23	23	34

Programming & Commercial Services

1998	1997	1996	1995
24	12	12	14

Property & Facilities Services

1998	1997	1996	1995
95	94	68	70

Theatre Services

1998	1997	1996	1995
53	40	80	87

Note: During 1997/98 there was a considerable shift from casual, seasonal and contract employment to permanent employment.

Total permanent staff, including management: 233

Total casual, seasonal or contract staff: 361

FINANCE AND MANAGEMENT SERVICES
PAUL ABRAHAM
MAUREEN AYERS
SHELLEY BEZUIDENHOUT
JAMES BRASSIL
CLIFFORD CLARK
CHRISTOPHER COLWELL
GLENYS DAVEY
LUIA DICK
ROBERT DUNN
MEIR ESKINAZI
STEPHANIE FRANCIS
CHRISTOPHER GOH
JULIE GRICE
WARREN HALL
* DENISE HANNINEN
SUSAN HARMAN
JOANNA IOANNIDES
JANE JOHNSON
ANTHONY KIMBER
PHILIP LORMER
HENDRAWAN LUKITO
HAYLEY MCGEOCH
* KENNETH MCSWAIN
NICOLE MULLETT
ELIZABETH OPOLSKI
MARK O'SULLIVAN
STEPHEN OWEN
* SOO-ENG PANG
ELIZABETH PEDDIE
STEVEN PRODANOVSKI
JAMES ROSS
* SANDRA SEYMOUR
* ANTHONY SHELLEY
* LINDA STERJOVSKI
CAROLYN STEWART-SMITH
LISA SUTCLIFFE
JOHN TINDALL
* DANIEL TRESOGLAVIC
GLENDA TUTTLEBEE
DIANE VENESS
DANIEL VUCETICH
MAGDALENA WHIPPER
LYLE WILSON
PAUL ZANELLA

PROGRAMMING AND COMMERCIAL SERVICES
* KATHERINE ALBURY
FIONA ALLAN
ANTHONY BASTIC
* NATASHA BORG
RALPH BOTT
KATE BROWNE
* JANET BUXTON
* DAMIENNE CAHALAN
* STEPHENIE CAHALAN
* JOHN CALVI
CATHERINE CAREY
* JUSTIN CLARK
* DARRYL COOPER
* SONIA CORONA
MARTIN CURTIS
ANNE DAVEY
BRETT DAVIDSON
* ISABEL D'AVILA WINTER
* JULIE DIMOND
* GILLIAN DOYLE
* FIONA DREW
* DEAN DURBER
* JOHN ELLIS
WAYNE ENRIGHT
* PETER EVERETT
MELINDA FEDOROW
* SERAFINA FROIO
* RHONDA FURNER
* SAM GALATI
MICHELLE GANNON-MILLER
ALEXANDRA GIORGI
* DAVID GOODWIN
SHELLEY GRAY
* JOANNE HALL

* ELIZABETH HAMILTON
LYNDA HARRISON
* CATHRYNNE HENSHALL
* LEONE HERRING
KERRIE HIGGINS
* BEATRIX ILLES
* MICHAEL JOHANNES
* SONIA KENNEDY-FULLER
* VERONIKA KRISTENSEN
* MIRAH LAMBERT
* CHRISTOPHER LEAHY
* TRACEY LEWIS
* PETER LIPMAN
* CHLOE LITTLE
* DANIEL LUXTON
SHARON MAGEE
* MARGARET MCCALL
* CATHY McINERNEY
THOMAS MILAZZO
RUTH MILNE
* TONI NAYLOR
* AMANDA NICHOLSON
* LOIS NORMAN
* RICHARD O'NEILL
* JUDITH O'SHEA
* LEONIE PENHALL
* JAMES PRIOR
* MARIE ROSKAM
SUZANNE SCHLECHTRIEM
* JULIE SEATON
* OONAGH SHERRARD
SHONA SIMPSON
CATH SQUELCH
* SHANIE STERN
MARK SUTCLIFFE
* BROOKE TAYLOR
* VALERIE TRING
* DEBORAH TURNER
* JANN TUXFORD
AMANDA WERNER
* REBECCA WESTON
MARY WHITEHOUSE
* NEVILLE WILLIAMS
* DEREK WOOD
PROPERTY AND FACILITIES SERVICES
ROSS ADAMS
BRYAN ALGIE
* OLGA ANDRICH
TERRENCE ANTRAM
* LEONIE BISHOP
CHRISTOPHER BLUME
KEVIN BOOJARUT
KATHRYN BOTTING
WILLIAM BRISCOE
JOHN BROWN
ROBERT BROWN
JEFFREY BUGEJA
IVAN BUHINJAK
* DONALD BULLARD
EVA BYRON
REMIGIO CAJES
ROSS CAMPBELL
* LYNETTE CAREY
MICHAEL CASSIDY
PRATISH CHANDRA
KEVIN COULTER
ADAM CROSSLEY
* THOMAS DALTON
MARIO DANE
BERNIE DAVIS
BALBINO DELA REA
PHILIP DEREPAS
CON DESPINIDIC
RAYMOND DICK
* JAMES DICKSON
THOMAS DIXON
ROBERT DONALD
JOHN DUMMETT
WARREN ELDER
WILLIAM ELIAS
* PRELAL FERNANDO

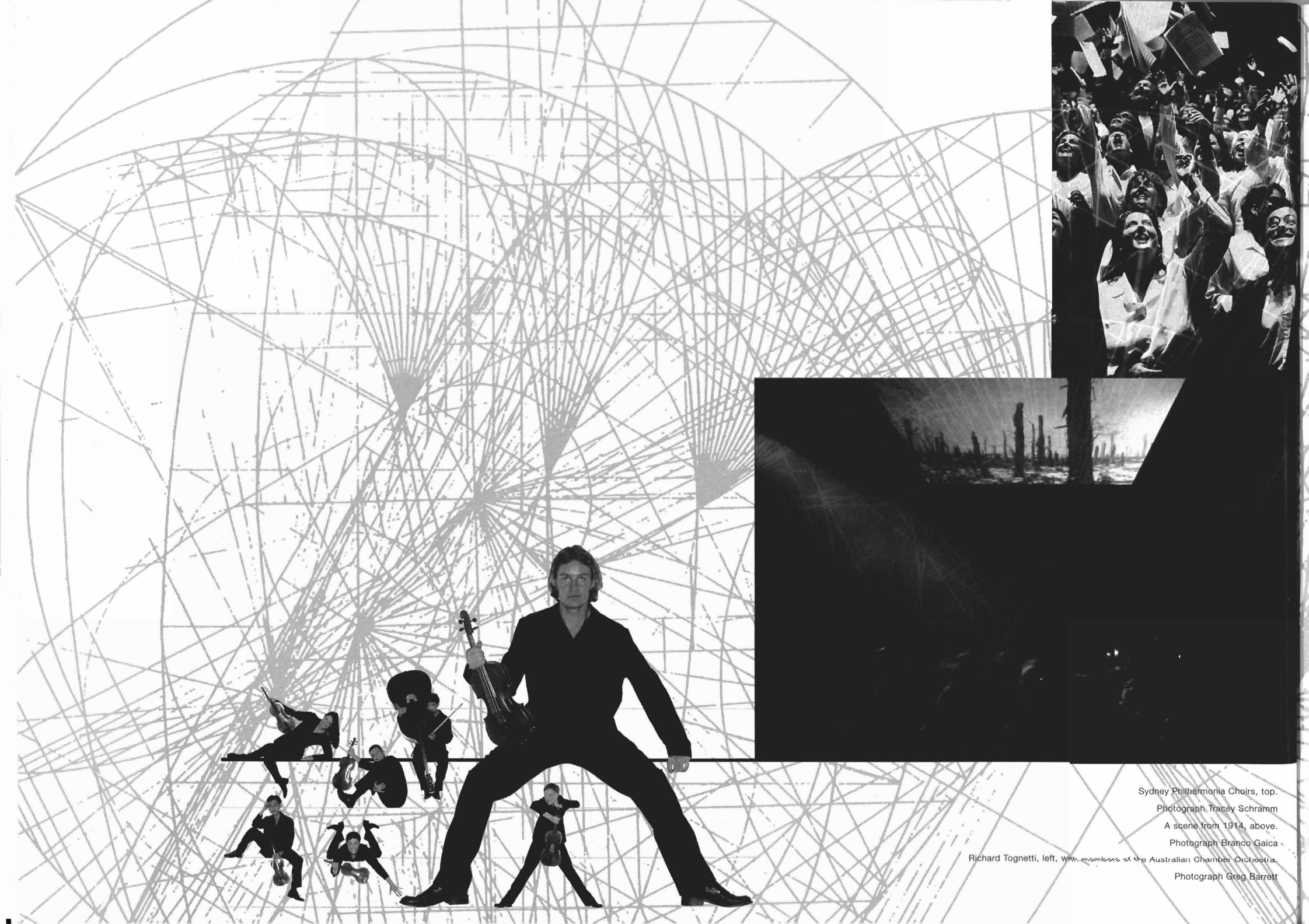
JOHN FINLAYSON
WARWICK FITZGERALD
RACHEL FRANKS
WILLIAM FREI
ALLAN GAME
ROBERT GARNER
ANDREW GEORGOPOULOS
IVAN GRGURICA
ALLAN GURNETT
MICHAEL HANAK
* JENNIFER HEIGHWAY
ROBERT HENRY
JULIE HUBBARD
KYM HUDSON
JOHANN HUMER
KEITH JEFFERYS
DONALD JOHNSTON
LEONA KIERAN
IMRE KISS
PETER KNIGHT
GEORGE KWOK
JOHN LANGTON
* SIIRI LASS
* STEVE LE ROUX
MARK LINNEGAR
LESTER LIVINGSTONE
JENNY LOUGHNAN
JOHN MANSON
* ROSALYN MARSHALL
* LOUISE MAY
PETER MCGRATH
JASON MCHATTAN
IAN MCINTOSH
LES MCLEAN
RONALD MCLEAN
ERIC MCWILLIAMS
KERRY MERRICK
IAN MILLARD
ANTHONY MILLERICK
KENNETH PALMER
MATO PAVIN
STEVE PAVIN
* CATHERINE PEGUM
JOHN PENGELLY
LOUIS PERRINE
ILJJA PETRICEVIC
MANFRED RADDATZ
SLAVKO RAJIC
WARRICK RAYWARD
CHRISTINE RIGDEN
* ADRIENNE RUTHERFORD
ARTHUR SAMUEL
MARK SELMON
MARTIN SHIPTON
MARK SMALL
BOB SMITH
BRIAN SMITH
PETER STOTT
STEPHEN THOMSON
PETER TUCKER
JOHN TURNER
PATRICIO VILCHES
JOHN WEST
JOHN WHITE
DEREK WHITTLE
GRAHAM WHYLLIE
BRETT WILLIAMS
GORDON WILLIAMS
WILLIAM WILLIAMS
MICHAEL WILLIS
TADEUSZ WORETA
SAVA ZARIC
THEATRE SERVICES
NICHOLAS ANGELICAS
* DAVID APPELBAUM
* VALENTINO ARICO
* ANTHONY ARNOLD
* WILLIAM BADER
KENNETH BARTLETT
* JOHN BASSETT
* SOPHIE BASTAS
SUSAN BAYLIS

* GAYA BEAUMONT
* MICHAEL BEAZLEY
* MICHAEL BENTLEY
* MICHAEL BERRIDGE
* SANDRA BILLIAU
* ALAN BLACKMAN
* ANDREW BLISS
* JODIE BOEHME
* IAN BOEI
* IVAN BOROS
* HELEN BRADLEY
* RICHARD BRATTEN
* JULIA BRIDLE
* TALLULAH BROWN
* ANNE BRUCE
* ALINA BRYMORA
* DIANNA BUCHANAN
* KATE BUCHANAN
* GRAHAM BUCK
* JILL BULL
* MIEKE BURGGRAAF
* SHIRLEY BURTON
* JOHN CAMPBELL
* MARY CANNATA
* ALEXANDER CAROLY
* GAVIN CARRAGHER
* LINDA CARRUTHERS
* GLORIA CARSON
* VALARIE CARTER
* CHERENE CASINADER
* KERRI CAVANAGH
* ANDREW CHANDLER
* SHIRLEY CHARLES
* INGRID CHENG
* VICTORIA CHRISTIAN
* NEIL CHRISTOPHER
GEOFFREY CICHERO
ANTONIO CIRILLO
* MICHAEL CLAPHAM
DAVID CLARINGBOLD
* FERGUS CLERKIN
* HUGH COFFEY
* THOMAS COLE
* GERARD COLLINS
* BRUCE COOK
* PATRICIA COPELAND
* ANNA CORNWALL
* NICK COSTA
* ANTHONY GRAY
* ELIZABETH CROAKER
* ADAM CROME
* PETER CROMPTON
WALTER CUMMINS
* PETER DALE
* HAZEL DALTON
* SHAWN DARLING
* HEATHER DAVIS
KIM DAVIS
* CHRISTOPHER DAY
* TIMOTHY DAYMAN
* MYRA DE VRIES
* LARISSA DEAK
ANTONY DEARY
* JOAN DEBNAM
* JESSICA DEMENY
* WILLIAM DENIA
TIMOTHY DEXTER
* DANIELE DI GIOVANNI
* KATE DICKSON
* JENNIFER DOWD
COLIN DOYLE
PHILLIP DUNESKY
* MARTIN DZUBIEL
* SYLVIA EDGAR
AMIR EL ABASSY
* PETER ELIA
* JO ELLIOTT
* CARL ERLE
* BRIAN FARDON
* MARGARET FASULLO
* FRANCK FAUGEROUX
* TOM FIELDING
* MARY FINDELL

* MELISSA FORBES
DEREK FREE
* JUDITH GAAL
* RONALD GAIST
DAVID GALLEN
* FRANCOIS GALLEYRAND
* STEPHANIE GIESAJTIS
* EMMA GILCHRIST
* IVAN GINOVICH
* MATTHEW GLASGOW
* PETER GLATTBACK
* LISA GOODGER
* JAMES GOODRIDGE
* AMANDA GOODSIR-CULLEN
* JENNIFER GORDON
* CHRISTINE GORDON
* PANIDA GRAHAM
* JOHN GRAHAM
* GLORIA GRANT
* CHRIS GRAVANIS
* ANNA-CHRISTIE GRAY
PAUL GREENHALGH
* CAMILLA GREGG
TIMOTHY GREIG
* SONJA GRGUREVIC
* LANA HABE
* ANDREW HALL
* NICOLE HANLON
* BARBARA HARMER
* BERNARD HAWES
RAYMOND HAWKINS
* JOHN HAYMAN
* JIRI HEMZAL
* HOWARD HENLER
* CATRIONA HERRIOTT
* SUSAN HJALMHOF
* MARK HJELMHOF
* LUCY HOBAN
* TREVOR HODGES
ANDREW HUDSON
* DUNCAN HUME
RACHEL HUME
* DEBORAH HUNTER
* WAYNE JANSSON
STEPHEN JAUQUES
SIMON JENKINS
* ARNOLD JOHNSTON
* JULIANNE JONES
* MARTIN KANNEDY
* JANE KATTENHORN
CHRISTOPHER KELLY
* WARREN KENNEDY
* CATHERINE KEVIN
* NIGEL KING
* KAREN KING
* STEPHEN KLINDER
DAVID KOCASS
* PETER KOOLE
* ZORAN KOVICH
STAMATIOS LADIKOS
* NINA LAM
* MARGARET LANDON-JONES
* ROBYN LANG
* FRIEDEL LANG
* ANTHONY LANGSHAW
JOHN LAVERY
ANTHONY LAWRENCE
LANA LAZAREFF
* KIT LEE
* IGNATIOS LEONTIOS
* TRUDY LETTIS
JOHN P LEWIS
JOHN R LEWIS
* MICHAEL LINNEY
* EDWARD LLOYD
PETER LOCKWOOD
JERRY LUKE
* JOHN MACKAY
* ALASDAIR MACKELLAR
* FRASER MACKENZIE
* COLLEEN MACMURRAY
* DAVID MAHER
* ANNE MAIR

* MALDON MALLORY
* ANNE MARSH
* SEAN MARSHALL
* SHARON MATTHEWS
* MICHELLE MCALEER
* JENNETTE MCALLOON
* JINNY MCCALLISTER
* PETER MCDONALD
NEIL MCGARRY
* PAMELA MCGOWAN
* WENDY MCGTOSH
SANDRA MCINTOSH
* KATE MCKAY
MARK MCLEOD
* PENELOPE MCNUITY
* CATHARINE MIDDLETON
* KIM MILES
* KAY MULLIGAN
* JAMES MINOGUE
* PAUL MISKIN
* LINDSAY MONTEATH
* BRENDAN MOONEY
* KEVIN MORAN
* ANTONIETTA MORGILLO
* ANGELA MOROSIN
IAN MOXON
* HEIDI MUENCHBERGER
* QUENORIE NAPIER
PETER NELSON
* MARK NEWELL
* JEAN NICHOLAS
* LINDA NICHOLLS-GIDLEY
* KAREN NORRIS
* PETER NORTH
WARREN NOUD
* SIMONE O'CALLAGHAN
* RORY O'CARROLL
* LUCY ODILLO MAHER
* RICHARD OLDFIELD
* NGAIRE O'LEARY
KATE O'NEILL
* DAVID ORBACH
CATHERINE O'SHEA
JON PADBURY
* LUCIANO PADINA
* RYAN PAINE
* AFRODITI PALAVIDIS
* KENNETH PALMER
* VICKI PARISH
ANTHONY PATERSON
* GAVIN PAUSEY
* FREDERICK PEARSON
* WILLIAM PEERS
* JOY PEREIRA
* SEAN PETER
WILLIAM PIDGEON
* MARGARET PIECH
* ROBIN PIGGOT
* MARC PILLAY
* JIMMY PNIWSKI
* JUDITH POTTS
* JAMIE POWELL
* J.K. POWER
ALYNN PRATT
* PAULA PRENTICE
* RICKY PRICE
* BRUCE PUCKERIDGE
* VIRGINIA PURCELL
* MICHAEL QUIGLEY
* DAVID RASHLEIGH
* JUDITH REARDON
* ROY REES
* BRIDGET REILLY
* MARK REISMAN
* PATRICIA RESTUCCIA
* GARY REV
* OLE RIBERS
* JOHN RIDLEY
* DAVID ROBERTSON
* DAMIAN ROBINSON
* JOAN ROONEY
* DAWN ROSE
* KATHARINE ROSSMANITH

* GEOFFREY ROWE
* ELIZABETH RUMMERY
* MARIE RUSHTON
* SEAN RYAN
* VIRGINIA RYAN-KANE
DEREK RYE
* JAN SAYER
MICHAEL SCHELL
* KRISTEN SCHUMAN
* JULI SCOTT
* THOMAS SCOTT
* ROBERT SCOTT
* KAROLYN SEARLE
* SANDRA SEYMOUR
* NATALIE SHEA
* VIVIAN SHOWYIN
* SEVERIN SIEBEL
* HELENA SINDLAR
* JOHN SKOURAS
* PAUL SLOUGERIS
* DORN SMITH
* ADAM SMITH
* JONATHAN SPEER
* KYLE STANILAND
* GLENDA STEEL
* MARJORIE STEFFEL
* SPENCER STEINER
* CHERIE STEWART
* KERRY STUBLEY
* RICKY SUBRITZKY
* BRADLEY SUTTON
KERRI SUTTON
* JOSEPH TAFFA
* GREGORY TAPP
* GREGORY TAYLOR
LISA TAYLOR
* STEPHEN TEATHER
* COLIN TELFER
JAMES TERNEN
* PAUL TERRETT
* LINDA THOMPSON
* GRAHAM THOMPSON
* DUNCAN THOMPSON
* SUSANNAH THORNE
* ALAN THORPE
CRAIG THURMER
* PAUL TILLEY
* JANET TIMBERG
* TIMOTHY TOOHEY
* JOSEPHINE TOWNSEND
* JUDITH TRAINER
* IOLANDA TROVATELLO
* GILLIAN TUCKER
* DANIELLE TURBIT
* DAVID TURNBULL
* MARGARET TURNER
* SIMON TYE
* SUSAN TYRER
* CHRISTOPHER UPJOHN
* KATINKA VAN INGEN
CHRISTOPHER VENN
* BERNADETTE VINCENT
* ANDREJ VUJIC
* GREGORY WEBB
* LEESELD WEGNER
* ANNE WEST
* JANELLE WEST
* MICHAEL WHEELER
* JAMES WHEELER
* KIM WHEELER
* GUY WHITE
* CHRISTOPHER WHITE
ANN WILKINS
* DAVID WILLIAMS
* TIMOTHY WILLIAMSON
* HARRY WILSON
DAVID WINCH
* WAYNE WOOD
* NERIDA WOODS
* MICHAEL WREN
* GAVIN WRIGHT
* COLIN YOUNG



Sydney Philharmonia Choirs, top.

Photograph Tracey Schramm

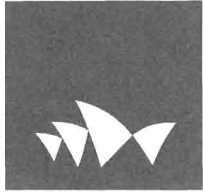
A scene from 1914, above.

Photograph Branco Galca

Richard Tognetti, left, with members of the Australian Chamber Orchestra.

Photograph Greg Barrett





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

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

1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 1998, 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 (General) Regulation, 1995, 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.

Handwritten signature of Joseph Skrzyński in black ink.

Joseph Skrzyński
Chairman

Handwritten signature of Tim McFarlane in black ink.

Tim McFarlane
Trustee

Sydney 28 September 1998



Box 10 GPO
Sydney NSW 2001

INDEPENDENT AUDIT REPORT

SYDNEY OPERA HOUSE TRUST

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

Scope

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June 1998. The Members of the Sydney Opera House Trust are responsible for the financial report consisting of the accompanying balance sheet, income and expenditure statement and statement of cash flows, together with the notes thereto and the information contained therein. My responsibility is to express an opinion on the financial report to Members of the New South Wales Parliament and Members of the Sydney Opera House Trust based on my audit as required by sections 34 and 41C(1) of the Public Finance and Audit Act 1983.

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

The audit opinion expressed in this report has been formed on the above basis.

Audit Opinion

In my opinion, the financial report of the Sydney Opera House Trust complies with section 41B of the Act and presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of the Sydney Opera House Trust as at 30 June 1998 and the results of its operations and its cash flows for the year then ended.

P.J. BOULOUS, CA
PRINCIPAL AUDITOR
(duly authorised by the Auditor-General of
New South Wales under section 45F(1A) of the Act)

SYDNEY
12 October 1998

**SYDNEY OPERA HOUSE TRUST
STATEMENT OF INCOME AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 1998**

	NOTE	1997/98 \$000	1996/97 \$000
Operating income	3	59,487	53,889
Operating surplus (deficiency) before abnormal items	3	1,688	(4,034)
Abnormal items	3 15	10,948	5,229
Operating surplus after abnormal items	3	12,636	1,195
Transfers		-	(1,593)
Accumulated funds at beginning of the financial year	26	179,117	179,515
Accumulated funds at close of the financial year	26	191,753	179,117

The accompanying notes form part of these statements.

**BALANCE SHEET
AS AT 30 JUNE 1998**

	NOTE	1997/98 \$000	1996/97 \$000
Current Assets			
Cash	17	442	90
Receivables	18	1,250	1,496
Investments	19	16,634	14,438
Inventories	20	276	344
TOTAL CURRENT ASSETS		18,602	16,368
Non-Current Assets			
Receivables	18	13,560	10,302
Land, building, improvements	21	505,623	502,237
Plant and equipment	21	36,330	41,818
Work in progress	21	2,350	1,013
Collections	21	1,150	1,150
TOTAL NON-CURRENT ASSETS		559,013	556,520
TOTAL ASSETS		577,615	572,888
Current Liabilities			
Bank overdraft	17	-	890
Creditors	22	3,276	12,180
Provisions	23	3,068	1,058
TOTAL CURRENT LIABILITIES		6,344	14,128
Non-Current Liabilities			
Creditors	22	-	132
Provisions	23	2,063	2,055
TOTAL NON-CURRENT LIABILITIES		2,063	2,187
TOTAL LIABILITIES		8,407	16,315
NET ASSETS		569,208	556,573
Capital and Retained Earnings			
Trust funds	24	106	107
Accumulated funds	26	191,753	179,117
Asset revaluation reserve	27	377,349	377,349
TOTAL		569,208	556,573

The accompanying notes form part of these statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 1998

	1997/98	1996/97
	\$000	\$000
	Inflows/ (Outflows)	Inflows/ (Outflows)
Cash flows from operating activities		
Payments to suppliers and employees	(49,349)	(42,323)
Receipts from operations	25,221	16,263
Interest received	862	671
NET CASH USED IN OPERATING ACTIVITIES	(23,266)	(25,389)
Cash flows from investing activities		
Payments for investments	(2,196)	(8,325)
Payments for improvement works and plant and equipment	(6,428)	(2,299)
Proceeds from sale of plant and equipment	46	14
Net cash used in investing activities	(8,578)	(10,610)
Cash flows from Government grants	33,086	36,188
Net increase in cash held	1,242	189
Cash at beginning of year	(800)	(989)
CASH AT END OF YEAR	442	(800)

**NOTE TO THE STATEMENT OF CASH FLOWS
RECONCILIATION OF CASH**

For the purpose of the statement of cash flows, cash comprises cash on hand, at bank and at call deposits. Cash at 30 June as shown in the statement of cash flows is reconciled to the related items in the balance sheet.

	1997/98	1996/97
	\$000	\$000
Cash	442	(800)
At call	-	-
	442	(800)

The accompanying notes form part of these statements.

**RECONCILIATION OF NET CASH USED IN OPERATING ACTIVITIES
TO OPERATING RESULT**

	1997/98	1996/97
	\$000	\$000
Operating surplus	12,636	1,195
Depreciation	6,370	6,104
Increase in provision – leave and redundancy	2,018	538
Increase in provision – doubtful debts	5	-
Increase in creditors	-	8,797
Decrease in creditors	(9,036)	-
Increase in receivables	(3,017)	(5,806)
Government grant	(33,086)	(36,188)
Reduction in inventories	68	27
Net profit on sale of plant	-	(5)
Net loss on sale of plant	777	-
Increase in trust funds	-	7
Decrease in trust funds	(1)	-
Loan repayment	-	(58)
NET CASH USED IN OPERATING ACTIVITIES	(23,266)	(25,389)

The accompanying notes form part of these statements.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES AND METHODS

1.1.1 HISTORICAL COST

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

1.1.2 BASIS OF ACCOUNTING

The financial statements, which are a general purpose financial report, have been prepared on an accrual basis and in conformity with current Australian Accounting Standards and other mandatory professional reporting requirements (Urgent Issues Group Consensus Views), with the exception of non-charging of depreciation on the building (Note 1.6), industry practice and the requirements of the Public Finance and Audit Act, 1983 and Regulations and Treasurer's Directions.

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

Unless otherwise specified the accounting policies are consistent with those of the previous year. Figures shown in the financial statements have been rounded to the nearest \$1,000.

1.1.3 CHANGE IN ACCOUNTING POLICY

Commencing in the 1994/95 financial year the unexpended portion of Government grants has been treated as income in advance and shown under creditors in the balance sheet. Treasury now requires that the full value of Government grants are to be included as revenue in the financial year the grants funds are received. To reflect this change the full value of 1997/98 Government grants (\$33,086,000) is brought to account in the statement of income and expenditure. The previous financial year's grants carried forward are also brought to account in the 1997/98 statement of income and expenditure. Due to the size and impact on the financial result, the carried forward figure of \$8,169,420 has been treated as an abnormal item (see notes 3 and 15).

The application of this change in accounting policy has favourably impacted the 1997/98 financial result in the sum of \$11,270,809, being the amount of unexpended grants as at 30 June 1998.

1.1.4 NEW DISCLOSURE REQUIREMENTS

Australian Accounting Standard AAS33, Presentation and Disclosure of Financial Instruments, has application to the Trust's 1997/98 and subsequent years' financial statements. Disclosure of financial instruments information is contained in note 34.

In respect of the year 2000 date change, investigations are being carried out to determine if and to what extent the date change from 1999 to 2000 may affect activities. A program has been established to ensure that the negative impact of the transition to year 2000 is minimised by seeking to ensure that significant/core computer hardware, software and/or systems are year 2000 compliant. At this stage it is not expected activities will be significantly impacted by the date change.

1.2 DOUBTFUL DEBTS

Following a review of debtors accounts, it is considered that adequate provision has been made for doubtful debts.

1.3 EMPLOYEE ENTITLEMENTS

The balance of these provisions at 30 June 1998 is categorised for balance sheet purposes as either non-current or current liabilities, the latter component representing an estimate of the extent to which payment is likely to be made within the next 12 months.

1.3.1 ANNUAL, SICK AND LONG SERVICE LEAVE AND REDUNDANCY PAYMENTS

Full provision has been made for the Trust's employees in respect of annual leave and long service leave in terms of Australian Accounting Standard AAS30 and also for redundancy payments. Provision is also made for employees of the catering company, in terms of the catering contract, for sick and long service leave.

1.3.2 SUPERANNUATION PREPAYMENT

Prepaid superannuation contributions are recognised in the balance sheet as required by Treasury policy.

The funding position at 30 June 1998 in respect of the three defined benefits schemes, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non-Contributory Superannuation Scheme (SANCSS) is as follows:

FUND	Estimated Reserve Account Funds		Estimated Gross Liability		Prepaid/(Liability) Superannuation	
	1997/98 \$000	1996/97 \$000	1997/98 \$000	1996/97 \$000	1997/98 \$000	1996/97 \$000
SASS	2,049	1,823	1,848	1,548	201	275
SSS	31,462	27,407	18,529	17,870	12,933	9,537
SANCSS	1,065	838	1,060	970	5	(132)
	34,576	30,068	21,437	20,388	13,139	9,680

The 1998 actuarial assessment is based on the full requirements of AAS25, Financial Reporting by Superannuation Plans. The key assumptions adopted by the actuaries were:

	1997/98 %	1998/99 %	1999/2000 %	Thereafter % pa
Rate of interest return	7.0	7.0	7.0	7.0
Rate of general salary increase*	3.7	4.0	4.0	5.0
Rate of increase in CPI	1.1	2.0	2.5	3.25

* A promotional scale also applies.

1.4 VALUATION OF ASSETS

1.4.1 INVENTORIES

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

1.4.2 INVESTMENTS

Investments comprising term deposits are shown at cost value which is also deemed to be market value.

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

The Sydney Opera House building and forecourt were revalued by the Valuer-General of New South Wales for the 1995/96 financial year at replication cost.

Land was revalued in 1994/95 by the Valuer-General of New South Wales, whilst most classes of non-current physical assets were also revalued in 1994/95 by external expert consultants.

1.5 INSURANCE

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

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

The Trust is a self insurer under a managed fund scheme administered by GIO Australia Limited in respect of the abovementioned risks. Premiums paid into the managed fund are designed to fully fund costs and expenses.

1.6 DEPRECIATION

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

Depreciation rates are shown hereunder:

Category of Assets	Rate of Depreciation %
Computer hardware	33.3
Plant and equipment	10
Office machines	20
Photographic equipment	33.3
Communications equipment	33.3
Theatrical equipment	20
Tools and test equipment	20
Safety equipment	33.3
Computer software	20
Grand Organ	1

As the Sydney Opera House building and forecourt are considered by the Valuer-General of New South Wales and Sydney Opera House Trust to be very long-lived assets and given the amount of annual maintenance funds expended on the building and forecourt, depreciation has not been charged on those assets. This is consistent with Treasurer's Directions as referred to in Note 1.1.2.

1.7 GOVERNMENT GRANTS APPLIED TO CAPITAL EXPENDITURES

To comply with Treasury instructions, Government grants applied to capital expenditures are included as income in the statement of income and expenditure.

2. SYDNEY OPERA HOUSE APPEAL FUND

As the Sydney Opera House Appeal Fund is a controlled entity of the Trust, the operations of the Appeal Fund are incorporated into the Trust's financial statements. The objectives, operations and activities of the Fund relate to the appeal for, and receipt of, gifts of money or other property to be used for works and acquisitions of items related to the performing arts.

3. OPERATING SURPLUS

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

	NOTE	1997/98 \$000	1996/97 \$000
Income			
State Govt grants	1.1.3 4 14	33,086	28,246
Catering	7	1,093	1,229
Rentals – theatres, halls etc.	5	4,112	4,192
Costs recovered	6	10,483	9,870
Trust presentations	10	2,842	3,144
Bennelong Program	11	409	328
Guided tours		2,261	2,191
Booking fees		1,328	1,167
Merchandising and licensing	25	991	1,057
Rental of shops		469	482
Interest		850	671
Miscellaneous income	8	655	623
In-kind benefits	12	499	220
Program sales commission		127	209
Publicity income		282	260
		59,487	53,889

	NOTE	1997/98 \$000	1996/97 \$000
Expenditure			
Salaries and related expenses	9	23,579	21,493
Trust presentations	10	2,647	3,124
Bennelong Program	11	441	394
Electricity		882	1,221
Depreciation	21	6,370	6,104
Administrative expenses		2,252	2,162
Repairs and maintenance		9,940	12,221
Cleaning		970	864
Publicity and advertising		1,183	885
Minor stores		1,022	1,156
Merchandising and licensing	25	579	591
Telephone and postage		376	360
General insurance		359	398
Fees for services rendered		855	1,025
Audit fees	13	108	29
Doubtful debts	18	5	-
Upgrade program	4 14	6,231	5,896
		57,799	57,923
Operating surplus (deficiency) before abnormal items		1,688	(4,034)
Abnormal items	15	10,948	5,229
Operating surplus		12,636	1,195

4. STATE GOVERNMENT GRANTS

Grants credited to income were:

	1997/98 \$000	1996/97 \$000
Statutory endowment	8,867	9,068
Maintenance endowment	5,717	5,666
Upgrade program grant	7,092	7,278
Total asset management grant	2,630	5,366
Assembly area grant	470	38
The Studio grant	6,859	170
Disabled lift grant	427	28
Canopies grant	774	632
Security surveillance system grant	250	-
	33,086	28,246

The grants have been brought to account in line with the change in accounting policy detailed in note 1.1.3.

5. RENTALS

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

	1997/98 \$000	1996/97 \$000
Opera Theatre	1,729	1,732
Concert Hall	1,441	1,435
Drama Theatre	475	507
Playhouse	229	281
Other	238	237
	4,112	4,192

6. COSTS RECOVERED

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

Recoveries comprise:

	1997/98 \$000	1996/97 \$000
Salaries and related costs	5,530	5,126
General recoveries	1,720	1,777
Internal recoveries:		
Total Asset Management (TAM)	2,854	2,651
Trust Presentations	379	316
	10,483	9,870

Recoveries for TAM projects and Trust presentations represent the proportions of repair and maintenance expenses, respectively, that were attributable to these areas of activity.

7. CATERING

Results, excluding the Green Room operations, were as follows:

	1997/98 \$000	1996/97 \$000
Income	1,093	1,229

The 1997/98 cost of the Green Room was \$6,250, being the amount paid to the catering contractor for operating the Green Room, and is included under administrative expenses. This is the final payment for the Green Room under the current catering contract. The 1996/97 net cost was \$31,284.

8. MISCELLANEOUS INCOME

This item comprises:

	1997/98 \$000	1996/97 \$000
Sponsorship expenses recouped	363	329
Ticket printing	103	109
Other	189	185
	655	623

9. SALARIES AND RELATED EXPENSES

This item comprises:

	1997/98 \$000	1996/97 \$000
Salaries, wages and allowances	16,972	16,313
Penalty rates	1,006	902
Overtime	544	1,061
Meal money	33	67
Workers' compensation insurance	358	646
Payroll tax	1,323	1,227
Employer superannuation contribution	1,461	1,183
Parking reimbursement	28	27
Redundancy costs	1,854	67
	23,579	21,493

The redundancy costs figure of \$1,853,677 includes a sum of \$1,489,246 as a provision for redundancies. No provision for redundancies was made in 1996/97 (see note 23).

10. TRUST PRESENTATIONS

Financial operations, excluding the Bennelong Program, were:

	1997/98 \$000	1996/97 \$000
Proceeds from ticket sales, sponsorship, grants, interest and other income	2,842	3,144
Operating and administrative costs	2,647	3,124
Surplus	195	20

11. BENNELONG PROGRAM

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

	1997/98 \$000	1996/97 \$000
Income	409	328
Expenditure	441	394
Deficiency	(32)	(66)

12. IN-KIND BENEFITS

Sponsorships in the form of goods and services were received for the following purposes:

	1997/98 \$000	1996/97 \$000
Trust presentations	58	32
Other purposes	499	220
	557	252

The sum of \$58,252 has been included in Trust presentation income and expenditure figures whilst the amount of \$499,325, representing computer hardware (\$225,000) and advertising (\$274,325) has been included under appropriate expenditure or asset classifications. Cash sponsorship amounts received in 1997/98 were allocated directly to the Trust presentations nominated.

13. AUDIT FEES

The fee payable to the Auditor-General's office was \$30,100. The Auditor-General received no other benefit. Fees in respect of the Internal Audit Bureau were \$77,773.

14. UPGRADE PROGRAM EXPENDITURE

The State Government has indicated its support for an upgrade program involving an outlay of \$114 million over a period of 11 years. The expenditure for 1997/98 was \$8,496,325 of which \$2,265,345 was expended on purchase of assets.

15. ABNORMAL ITEMS

This item comprises:

	1997/98 \$000	1996/97 \$000
Prepaid superannuation (see notes 1.3.2 and 18)	3,565	5,229
Prior period Government grants (see note 1.1.3)	8,169	-
Loss on disposal of PABX	(786)	-
	10,948	5,229

The loss on the disposal of the PABX represents the difference between the written down book value of the asset, which was revalued in the 1994/95 financial year, and the amount of trade-in received upon installation of the replacement PABX.

16. TRUSTEES' REMUNERATION

Trustees' remuneration is based on the following rates:

	Per Annum
Chairman	\$2,465
Trustees	\$1,460

17. CASH AND BANK

This item comprises:

	1997/98 \$000	1996/97 \$000
Cash on hand	26	21
Joint venture cash	106	57
Appeal Fund cash	5	12
	137	90
Sydney Opera House management account (overdraft)	305	(890)

18. RECEIVABLES

This item comprises:

	1997/98 \$000	1996/97 \$000
Catering contractor	490	560
Trade debtors, less provision for doubtful debts	409	570
Accrued income	440	391
Prepayments	104	183
Joint venture	4	-
Other debtors	223	282
Prepaid superannuation	13,140	9,812
	14,810	11,798

The sum of \$490,000 represents the balance receivable upon transfer of catering equipment to the catering contractor as provided for in the catering contract and is receivable over the next 7 years at the rate of \$70,000 per annum.

Receivables are classified in the balance sheet as:

	1997/98 \$000	1996/97 \$000
Current assets	1,250	1,496
Non-current assets	13,560	10,302

18. RECEIVABLES (Continued)

Transactions on the Provision for Doubtful Debts Account for the past two years were:

	1997/98 \$000	1996/97 \$000
Balance 1 July	54	53
Provision for year	5	-
	59	53
Debts written off	44	5
Debts recovered written back	-	6
Balance 30 June	15	54

19. INVESTMENTS

This item comprises short term interest bearing deposits:

	1997/98 \$000	1996/97 \$000
Sydney Opera House Trust	16,302	14,111
Foster Bequest	106	101
Appeal Fund	226	226
	16,634	14,438

20. INVENTORIES

Inventories held at 30 June 1997 and 1998 were:

	1997/98 \$000	1996/97 \$000
Main store stock	204	267
Main hall tour wallets	1	10
Joint venture	71	67
	276	344

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

Comprises:

	1997/98 \$000	1996/97 \$000
Land – valuation	50,000	50,000
Sydney Opera House building – revaluation	420,300	420,300
Building improvements – cost	3,623	237
	423,923	420,537
Forecourt improvements – revaluation	31,700	31,700
Total – Land, Building and Improvements	505,623	502,237
Computer hardware – cost and valuation	2,776	2,509
Less depreciation	2,277	1,406
	499	1,103
Computer software – cost	913	791
Less depreciation	431	259
	482	532
Motor vehicles – cost	146	188
Less depreciation	35	24
	111	164
Office machines – cost and valuation	170	123
Less depreciation	64	39
	106	84
Fixed plant – cost and valuation	19,534	19,025
Less depreciation	5,645	3,748
	13,889	15,277
Photographic equipment – cost and valuation	322	322
Less depreciation	319	213
	3	109
Communications equipment- cost and valuation	698	637
Less depreciation	493	281
	205	356

21. LAND, BUILDING, IMPROVEMENTS, COLLECTIONS, PLANT AND EQUIPMENT
(Continued)

	1997/98 \$000	1996/97 \$000
Theatrical items – cost and valuation	27,653	28,942
Less depreciation	7,715	5,912
	19,938	23,030
Tools and equipment – cost and valuation	324	324
Less depreciation	194	130
	130	194
Safety equipment – cost and valuation	5	5
Less depreciation	5	3
	–	2
Capital stocks – cost and valuation	967	967
Total – plant and equipment	36,330	41,818
Collections – works of art – cost and valuation	1,150	1,150
Work in progress	2,350	1,013
	545,453	546,218

Ownership of the Sydney Opera House site is vested in the Minister for Public Works and Services but as the Trust has statutory responsibility for the care, control and management of the Sydney Opera House building and site, these assets are included in the financial statements of the Trust. Work in progress figure of \$2,349,572 relates to the design and construction of stage managers' consoles and paging systems for the theatres.

22. CREDITORS

This item comprises:

	1997/98 \$000	1996/97 \$000
Advance ticket sales	1,156	1,218
Hirers' deposits	328	208
Accrued expenses	1,162	1,772
Income in advance	70	8,287
Sundry creditors	555	680
Appeal Fund creditors	–	1
Joint venture	5	14
Superannuation liability	–	132
	3,276	12,312

The income in advance figure has been impacted by the change in accounting policy relating to Government grants (see note 1.1.3).

Creditors are classified in the balance sheet as:

	1997/98 \$000	1996/97 \$000
Current liabilities	3,276	12,180
Non-current liabilities	–	132

23. PROVISIONS

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

	1997/98 \$000	1996/97 \$000
Annual leave – Trust employees	1,023	802
Long service leave – Trust employees	2,603	2,255
Long service leave – employees of contract caterer	11	30
Sick leave – employees of contract caterer	5	26
Redundancy payments	1,489	–
	5,131	3,113

23. PROVISIONS (Continued)

Classified in the balance sheet as:

	1997/98 \$000	1996/97 \$000
Current liabilities	3,068	1,058
Non-current liabilities	2,063	2,055

In applying Australian Accounting Standard AAS30, Accounting for Employee Entitlements, the Trust has continued to use the nominal method in calculating the liability and expense for employee leave entitlements. This practice has been adopted because the difference arising from using the nominal method compared to the present value method would not result in a material difference in the financial statements.

As in previous years, the long service leave provision has been calculated on the basis of entitlements of all employees who have completed five or more years of service. To comply with AAS30, an estimate was made of the liability for employees with less than five years service. The estimate was based on the proportion of those employees who are expected to remain employed by the Trust long enough to be entitled to long service leave. As the liability was not of material amount it has not been brought to account.

Payroll tax payable on employee entitlements has been estimated and the liability recognised.

Workers' compensation has not been recognised as this expense is based on actual premiums paid, determined from past claims history, and not as a general percentage raised on salaries and wages. Sick leave accrued by employees of the Trust is all non-vesting, and as the total amount of sick leave taken in any year has been less than the annual entitlement, no past service liability for sick leave has been recognised.

The leave provisions in respect of the contract caterer's employees reflects the contractual arrangements relating to the caterer's employees employed at date of commencement of the current catering contract. The provision for redundancy payments relates to a present obligation of the Trust to make voluntary redundancy payments to certain eligible employees following decisions made and agreements reached with the union and staff in 1997/98.

24. TRUST FUNDS - FOSTER BEQUEST

The Trust Deed relating to this bequest provides that income derived from investment of the funds may be applied to an award for study in fields relating to the training for, and performances of, the art of opera. An award of \$6,000 was made in 1997/98.

25. MERCHANDISING AND LICENSING

25.1 INTEREST IN JOINT VENTURE

The Trust holds a 50% interest in a joint venture with International Management Group of America Pty Ltd in the operation of a souvenir merchandise shop located in the box office foyer.

The Trust's share of the operating profits in 1997/98 was \$320,777 (\$365,916 in 1996/97). At 30 June 1998 the Trust's equity in the joint venture was:

	1997/98 \$000	1996/97 \$000
Furniture fittings and equipment (less depreciation)	14	21
Inventory	71	68
Receivables	4	-
Cash	106	57
	195	146
Less creditors	5	15
	190	131

These amounts have been included with the assets and liabilities of the Trust within the appropriate classification.

25.2 LICENCE AGREEMENT

Licences have been granted to a number of organisations for the use of the registered Sydney Opera House trademark and designs. The Trust's share of earnings in 1997/98 was \$90,815 (\$99,896 in 1996/97).

26. ACCUMULATED FUNDS

	NOTE	1997/98 \$000	1996/97 \$000
Balance 1 July		179,117	179,515
Operating surplus	3	12,636	1,195
Transfers		-	(1,593)
		191,753	179,117

27. ASSET REVALUATION RESERVE

This account represents revaluation increments credited in previous financial years in respect of Sydney Opera House building, land, forecourt and plant and equipment.

28. SYDNEY OPERA HOUSE APPEAL FUND

As a controlled entity the financial statements of the Sydney Opera House Appeal Fund have been incorporated into the Trust's financial statements.

Financial operations were:

	1997/98 \$000	1996/97 \$000
Income	11	22
Expenditure	18	64
Deficiency	(7)	(42)

The assets and liabilities of the Appeal Fund as at 30 June were as follows:

	1997/98 \$000	1996/97 \$000
Cash	5	13
Investments	226	226
	231	239
Less creditors	-	1
Accumulated funds	231	238

These amounts have been included within the assets and liabilities of the Trust under appropriate classifications.

29. COMMITMENTS FOR GOODS AND SERVICES

	1997/98 \$000	1996/97 \$000
Goods and services contracted for at 30 June and not otherwise accounted for in the balance sheet are estimated. Payable not later than one year	2,131	3,365

30. OUTSTANDING CAPITAL COMMITMENTS

	1997/98 \$000	1996/97 \$000
Capital expenditure contracted for at 30 June and not otherwise accounted for in the balance sheet is estimated. Payable not later than one year	5,809	233

31. CONTINGENT LIABILITIES

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

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

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

33. PAYMENTS TO CONSULTANTS

In the year ending 30 June 1998, consultants were paid a total of \$544,912 (1996/97 - \$940,458). In addition, Public Works received \$8,496,325 (1996/97 - \$7,277,504) for the management and execution of the upgrade program.

34. FINANCIAL INSTRUMENTS

Australian Accounting Standard AAS33, Presentation and Disclosure of Financial Instruments, has application to the Trust's 1997/98 and subsequent years financial statements.

The classes of instruments included in the Trust's financial statements are set out below along with the terms, conditions and accounting policies applicable to these instruments which are recorded at cost as at 30 June 1998 (balance date).

CASH

Cash is recorded at nominal values and consists of cash on hand and cash held in bank accounts. Interest is earned on daily bank balances, based on an agreement with our banker, calculated on money market rate movements.

RECEIVABLES

All trade debtors are recognised as amounts receivable at balance date. Receivables are carried at the nominal value of amounts due, less a provision for doubtful debts. A provision for doubtful debts is raised when some doubt as to collection exists. The credit risk is the carrying amount (net of any provision for doubtful debts). Invoices are issued on 30 day terms.

INVESTMENTS

The Trust's investments are restricted to short term fixed deposits predominantly with NSW Treasury Corporation and similar investments with major bankers. Investments were predominantly made for a period between 30 - 33 days during 1997/98. The investments at balance date were earning an average interest rate of 5.19% per annum.

ACCOUNTS PAYABLE AND ACCRUALS

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers are settled in accordance with the policy set out in Treasurer's Direction 219.01. If payment terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received.

COMPARATIVE FIGURES

Comparative figures have not been disclosed, this being the first financial year of the application of AAS33.

CREDIT RISK EXPOSURES

The credit risk on financial assets of the Trust is represented by the carrying amounts of the financial assets recognised on the balance sheet net of any provision for doubtful debts, at balance date.

INTEREST RATE RISK

All Trust investments, totalling \$16,301,503 at balance date, are for fixed specified periods and interest rates.

Cash at bank, totalling \$304,852 at balance date, is subject to an arrangement with the Trust's banker whereby interest rates paid are in line with money market rate movements and are set weekly.

Interest rate risk exposure on other financial assets and liabilities is not considered applicable.

NET FAIR VALUE

The net fair value of all financial assets and liabilities of the Trust approximates their carrying value.

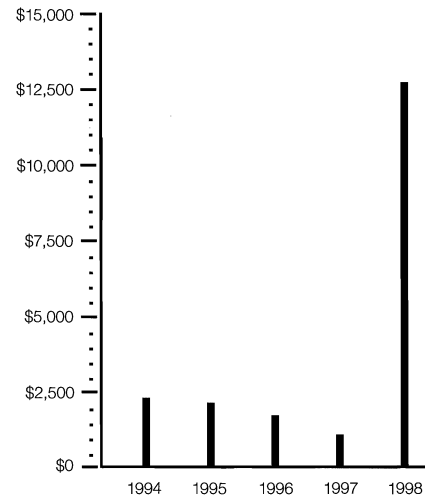
END OF AUDITED FINANCIAL STATEMENTS

FIRST DETAILED BUDGET

For the year ending 30 June 1998

INCOME	\$000
Rentals and recoveries	14,065
Trust presentations	3,082
Guided tours	2,383
Booking fees	1,194
Catering income	1,357
Merchandising and licensing	1,157
Interest	470
Rental of shops	501
Bennelong Program	349
Miscellaneous	1,251
Endowment and capital grants	33,607
TOTAL	59,416

EXPENDITURE	\$000
Salaries and related expenses	22,948
Repairs and maintenance	10,751
Trust presentations	2,828
Administrative expenses	1,983
Minor stores	1,055
Electricity	900
Fees for services rendered	1,052
Publicity and advertising	828
Cleaning	1,000
Licensing and merchandising	636
Bennelong Program	362
Miscellaneous	929
Upgrade program	14,128
TOTAL	59,400
Surplus before depreciation	16
Depreciation	6,370
Deficit after depreciation	6,354



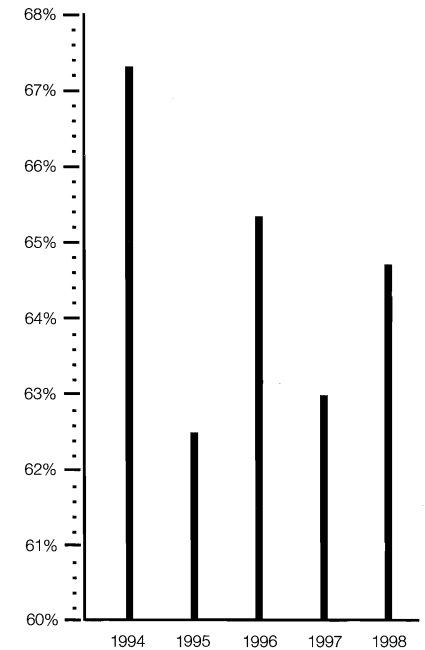
FIVE YEAR COMPARISON -
OPERATING SURPLUS
AFTER ABNORMALS

OUTLINE BUDGET

For the year ending 30 June 1999

REVENUE	\$000	\$000
Government grants		
* Endowment	9,037	
* Maintenance	5,843	
* Total asset management	7,665	
* Upgrade program	5,959	
* Capital grants	1,274	29,778
Revenue from operations		27,101
TOTAL		56,879

EXPENDITURE	\$000
Salaries and related expenditure	22,629
Provision for Y2000 Remedial Work	500
Other operating expenditure	13,196
Capital grants and upgrade program	20,238
TOTAL	56,563
Surplus before depreciation	316
Depreciation	6,600
Deficit after depreciation	6,284



EARNED INCOME TO TOTAL
EXPENDITURE %

APPENDICES

Appendix 1**ACCOUNT PAYMENT PERFORMANCE INDICATORS**

The schedule of accounts payable for the final quarter of 1998, and the amounts involved, are as follows:

	\$000
Current (i.e. within due date)	9,956
Less than 30 days overdue	687
Between 30 and 60 days overdue	26
Between 60 and 90 days overdue	5
More than 90 days overdue	71
TOTAL FOR THE QUARTER	10,745

The number of accounts paid on time was 93 percent. Trust policy is to ensure that all payments are made promptly and in line with State Government guidelines. Delays occur on occasions due to the need to clarify charges and rates claimed on some invoices.

Appendix 2**INVESTMENT PERFORMANCE MEASURE**

Interest rate quotes are obtained from the NSW Treasury Corporation, the benchmark organisation for investment performance, prior to placement of investments at comparable or higher interest rates.

Appendix 3**INSURANCE**

Adequate insurance is held by the Sydney Opera House Trust for all identified risks. The Trust is a member of the NSW Treasury Managed Fund under a managed fund scheme administered by GIO Australia Ltd.

A table showing the total cost of insurance premiums, arriving at the cost per employee over the past five years, is set out below.

	1997/1998	1996/97	1995/96	1994/95	1993/94
Motor vehicle	\$4,459	\$3,136	\$2,955	\$3,085	\$3,245
Property	\$246,425	\$298,000	\$298,000	\$298,000	\$206,122
Public liability	\$105,552	\$94,787	\$84,960	\$84,960	\$56,640
Workers' comp.	\$366,442	\$666,383	\$527,831	\$534,965	\$258,732
Miscellaneous	\$2,645	\$2,150	\$2,150	\$2,150	\$2,150
TOTAL COST	\$725,523	\$915,896	\$923,160	\$526,889	\$474,424
Total employees	604	578	632	629	582
COST PER EMPLOYEE	\$1,201	\$1,835	\$1,449	\$1,468	\$905

Appendix 4**RISK MANAGEMENT**

The Sydney Opera House Trust risk management committee was formed this year to ensure that obligations are met regarding financial reporting, internal controls and risk management, and compliance with all relevant laws, regulations and ethics. The committee, made up of three Trustees assisted by management, meets monthly.

Audits were carried out on engineering services, occupational health and safety, House security procedures, front-of-house, events based management system, catering operations, retail and concessions, venue hiring, box office and marketing. The conclusion was that, generally, there were adequate controls in place, but some recommendations were made for improvements and these have been acted upon.

A fraud risk assessment was conducted as the first step in the preparation of an updated Sydney Opera House fraud control strategy. Twenty departments were rated low to medium risk and two departments rated medium to high risk, a satisfactory outcome.

A risk analysis assessment of the year 2000 problem resulted in a concentrated effort to identify, assess and rectify Y2K or millennium bug issues – reported in detail earlier in this report. A plan for the management of Y2K issues in relation to suppliers and customers was developed, and regular reporting established.

The cost of Y2K consultancy work in the year under review was \$54,000. Budget for the year ending 30 June 1999 is \$150,000, plus a contingent amount of \$500,000 for remedial work. All Y2K work should be completed by then, but if systems need retesting an estimated \$75,000 might be required for the 99/2000 year.

A risk management approach was applied to proposed entrepreneurial activities. A costing policies and pricing strategies study was undertaken, and it resulted in the development of an activity-based financial management framework to provide more consistent and effective costing and pricing of services.

Appendix 5**OVERSEAS TRAVEL**

Tim Jacobs, Chief Executive, 24 September-8 October 1997, to attend the Association of Asia Pacific Performing Arts Centres' first annual general meeting in Seoul, Korea, and to visit performing arts centres in Japan.

Peter Lipman, tourism sales and marketing, 8-11 September 1997, to represent the Sydney Opera House at the Travel Australia Business Show in Indonesia.

Ken McSwain, project manager EBMS upgrade project, 6-17 November 1997, to attend the USI Event Management Systems User Group meeting in Missouri, USA.

Barbara Tiernan, Director, Programming and Commercial Services, 22-31 March 1998, to participate in a fully funded, invitation only, study tour organised by the Japan Foundation.

Edward Fardell, Director, Theatre Services, 13-20 May 1998, to attend the Association of Asia Pacific Performing Arts Centres Executive Council meeting in Nagoya, Japan, and visit various performing arts centres in Tokyo.

Appendix 6**EQUAL EMPLOYMENT OPPORTUNITY**

The Sydney Opera House continues to pursue a range of employment strategies aimed at improving workforce equity and diversity. EEO goals will be progressively incorporated in manager's performance agreements under the performance planning and review scheme. The accompanying charts set out the Trust's statistics as at 30 June 1998 in relation to the employment of women, Aboriginal and Torres Strait Islander people, people with a disability, people from racial, ethnic or ethno-religious minority groups, and people whose first language spoken as a child was not English.

More detailed discussion of the year's EEO activities and objectives appear earlier in this report.

Appendix 7**SENIOR EXECUTIVE SERVICE**

There are four senior executive service positions at the Sydney Opera House, three of which were filled at 30 June 1998. Two are held by women.

Appendix 8**ETHNIC AFFAIRS**

The Sydney Opera House Trust revised and updated its ethnic affairs priority statement. Its chief strategies relate to the key result area of economic and cultural opportunities: to showcase multicultural arts, participate in Carnivale, integrate programming to incorporate a multicultural arts component, support staff in the development of English language skills, and reflect cultural diversity principles in corporate planning, performance agreements and operational plans. Global Village – Festival of Cultures had one event in the Concert Hall (1,533 attendances), three in the Concert Hall foyer (total of 3,102), one in the Drama Theatre (508) and two outdoors. Adelaide's world music event, Womad, came to the Sydney Opera House for the first time with two Concert Hall presentations (3,023 attendances).

The Sydney Opera House Bennelong Program presented Patch Theatre Company's production for six to 12-year-olds, The Boy and the Bamboo Flute, which features traditional Vietnamese music, movement and storytelling. Sixteen performances attracted an audience of 1,533. When the Sydney Opera House information brochure was redesigned this year, it was also translated into five Asian and European languages, with plans for more to follow.

The Trust's commitment to the ethnic affairs priority statements will be reflected over the next 12 months by the inclusion in business plans of continued support for Carnivale, incorporation of multicultural components in programming and customer service training in multicultural issues for staff and management. These commitments can also be seen to embrace the key result areas of social justice and community harmony.

TABLE A - PERCENT OF TOTAL STAFF BY LEVEL

Subgroup as Percent of Total Staff at each Level

Level	Total Staff (number)	Staff responding to EEO data form (respondents)	Men	Women	Aboriginal & Torres Strait Islander people	People from Racial, Ethnic, Ethno-Religious Minority Groups	People whose language first spoken as a child was not English	People with a disability	People with a disability requiring adjustment at work
<\$21,995	0	0%	0%	0%	0%	0%	0%	0%	0%
\$21,995 - \$32,295	395	27%	53%	47%	0.20%	13%	4%	3%	0.50%
\$32,296 - \$40,869	143	38%	76%	24%	0%	15%	8%	5%	0.14%
\$40,870 - \$52,850	46	35%	52%	48%	0%	11%	2%	4%	0%
>\$52,851 (non SES)	17	53%	65%	35%	0%	18%	12%	12%	0%
SES	3	0%	33%	67%	0%	33%	0%	0%	0%
Total	604	30%	58%	42%	0.16%	14%	5%	4%	0.66%
Subgroup Totals		184	353	251	1	83	32	23	4

Note: Cell percentages are calculated by expressing the number of staff in each subgroup at each level as a percentage of total staff at the same level.

TABLE B PERCENT OF TOTAL STAFF BY EMPLOYMENT BASIS

Subgroup as Percent of Total Staff at each Level

Level	Total Staff (number)	Staff responding to EEO data form (respondents)	Men	Women	Aboriginal & Torres Strait Islander people	People from Racial, Ethnic, Ethno-Religious Minority Groups	People whose language first spoken as a child was not English	People with a disability	People with a disability requiring adjustment at work
Permanent/Full Time	212	34%	80%	20%	0%	17%	6%	5%	0.94%
Permanent/Part Time	11	64%	18%	82%	0%	0%	0%	0%	0%
Temporary/Full Time	65	23%	65%	35%	0%	12%	6%	6%	1.54%
Temporary/Part Time	3	67%	33%	67%	0%	0%	33%	0%	0%
SES	3	0%	33%	67%	0%	33%	0%	0%	0%
Casual	310	28%	45%	55%	0.32	12%	5%	3%	0.32%
Other	0	0%	0%	0%	0%	0%	0%	0%	0%
Total	604	30%	58%	42%	0.16%	14%	5%	4%	0.66%
Subgroup Totals		184	353	251	1	83	32	23	4

Note: Cell percentages are calculated by expressing the number of staff in each subgroup at each level as a percentage of total staff at the same level.

Appendix 9**FREEDOM OF INFORMATION**

One application was received under the Freedom of Information Act during the year under review. The application related to a tendered contract for the design, supply, installation and commissioning of the replacement chillers for the Sydney Opera House. The application was granted in part, as some documents were exempt under clauses 7 and 13, schedule 1 of the Act.

Appendix 10**CONSUMER RESPONSE**

On 1 July 1997, the Sydney Opera House Trust adopted a formal, more tightly focused policy for handling customer feedback. It incorporates complaints, commendations and suggestions, and introduces a breakdown of issues by category. It is accompanied by staff training sessions to ensure that all communications by letter, phone, email or in person are responded to quickly. This policy is in line with the Ombudsman's good conduct and administrative practice guidelines for public authorities and officials.

Over the past 12 months, 342 complaints, 79 commendations and 28 suggestions were received. This was more than double the number of complaints in the previous year, but as 143 complaints were over one production, the total may be slightly misleading.

A breakdown of issues by category is as follows:

	Complaint	Commendation	Suggestion
Presentations	46.0%	12.0%	7.0%
Customer service	14.0%	54.5%	25.0%
Venue services	6.0%	17.0%	4.0%
Access	7.0%	3.0%	7.0%
Site/venue presentation	6.5%	1.0%	43.0%
Quality/value	14.0%	4.5%	0.0%
Other	6.5%	8.0%	14.0%

Strategies to minimise complaints include the monitoring of complaints and suggestions, and incorporation of key issues arising into business plans; staff training and development including customer service training which was undertaken by most Sydney Opera House staff in May and June 1998; the implementation of policies and dissemination of information to enhance understanding of disability and multicultural issues. A review of the new customer feedback system, including a customer survey, will be done in August 1998.

The Sydney Opera House Trust's commitment to customer service is set out in its guarantee of service, and reinforced by the goals and strategies in its business plan.

Appendix 11**RESEARCH AND DEVELOPMENT**

In July 1997, a research support unit was established in the Sydney Opera House to undertake research in line with the strategic goals on behalf of the Trust and executive management, and to support departmental business research requirements.

Market research was carried out at a cost of \$52,000. Application of this research is discussed earlier in the report.

National and international research was undertaken with specialist assistance at a cost of \$4,000 on benchmarks and standards relating to facilities and services for people with disabilities and older people. The Sydney Opera House access strategic plan was developed from this and other research.

Appendix 12**PUBLICATIONS**

A free bi-monthly diary of House events was published again this year. The 1998 Sydney Opera House Trust Annual Report was produced by a contributing writer-editor and the Trust's corporate designer, coordinated by the Manager, Corporate Affairs; it had a print run of 2,000, with a unit cost of \$20.

APPENDIX 13**RECYCLING**

Since 1990, the Trust has had a recycling program. Clean paper waste, glass and aluminium containers are collected. Scrap copper, steel and oil are recycled through the appropriate agencies, as recommended by the Environment Protection Authority.

Appendix 14**SOCIAL PROGRAM**

The overall activities of the Sydney Opera House Trust have been determined a social program, formerly known as a community service obligation. Hence this annual report also acts as a review of the Trust's social program.

Appendix 15**ACTION PLAN FOR WOMEN**

Although there are no specific commitments in the NSW Government's action plan for women which refer to the Sydney Opera House, the Trust supports its the broad policy outcomes and key objectives, as is evident from the following information - provided in the format and detail specified by statutory requirement.

All services, products and programs at the Sydney Opera House are available to women and therefore support women's interests in the arts and the strategic goals of the organisation. The Sydney Opera House business plan and equal employment opportunity management plan identify projects that reflect the key objectives of the women's action plan. They include the spokeswoman's program which produces newsletters, conducts information sessions featuring guest speakers on career development, financial management, health and mentoring. Training and development initiatives over the past year have included four women staff members being sponsored by the Trust to attend the public sector management course, 11 women participating in the Sydney Opera House leadership program and five women trained as Sydney Opera House facilitators.

It is expected that the new emphasis on employing permanent and seasonal staff, rather than casuals, will redress the male/female imbalance in permanent positions at the Sydney Opera House.

Further information on programs specifically relating to women can be obtained from Ian Hewitt, Manager, Human Resources Planning and Development, on telephone number 9250 7826.

Appendix 16

INDIGENOUS INITIATIVES

The Sydney Opera House Trust seeks to represent indigenous culture in an appropriate and sensitive way, acknowledging the recommendation by the Royal Commission into Aboriginal Deaths in Custody that many Aboriginal people wish to record and make known aspects of their history, traditions and contemporary culture.

This year, the building was the venue for several Festival of the Dreaming events and the Trust's own Sundays 'round the House featured indigenous performers Kev Carmody and Tiddas. Two indigenous traineeships were successfully completed and more are planned. These initiatives are reported in detail under the appropriate corporate goals.

Appendix 17

HEALTH AND SAFETY PERFORMANCE

Statistics for work-related injuries and illnesses suffered by staff at the Sydney Opera House are as follows:

1996/97	549	1997/98	491
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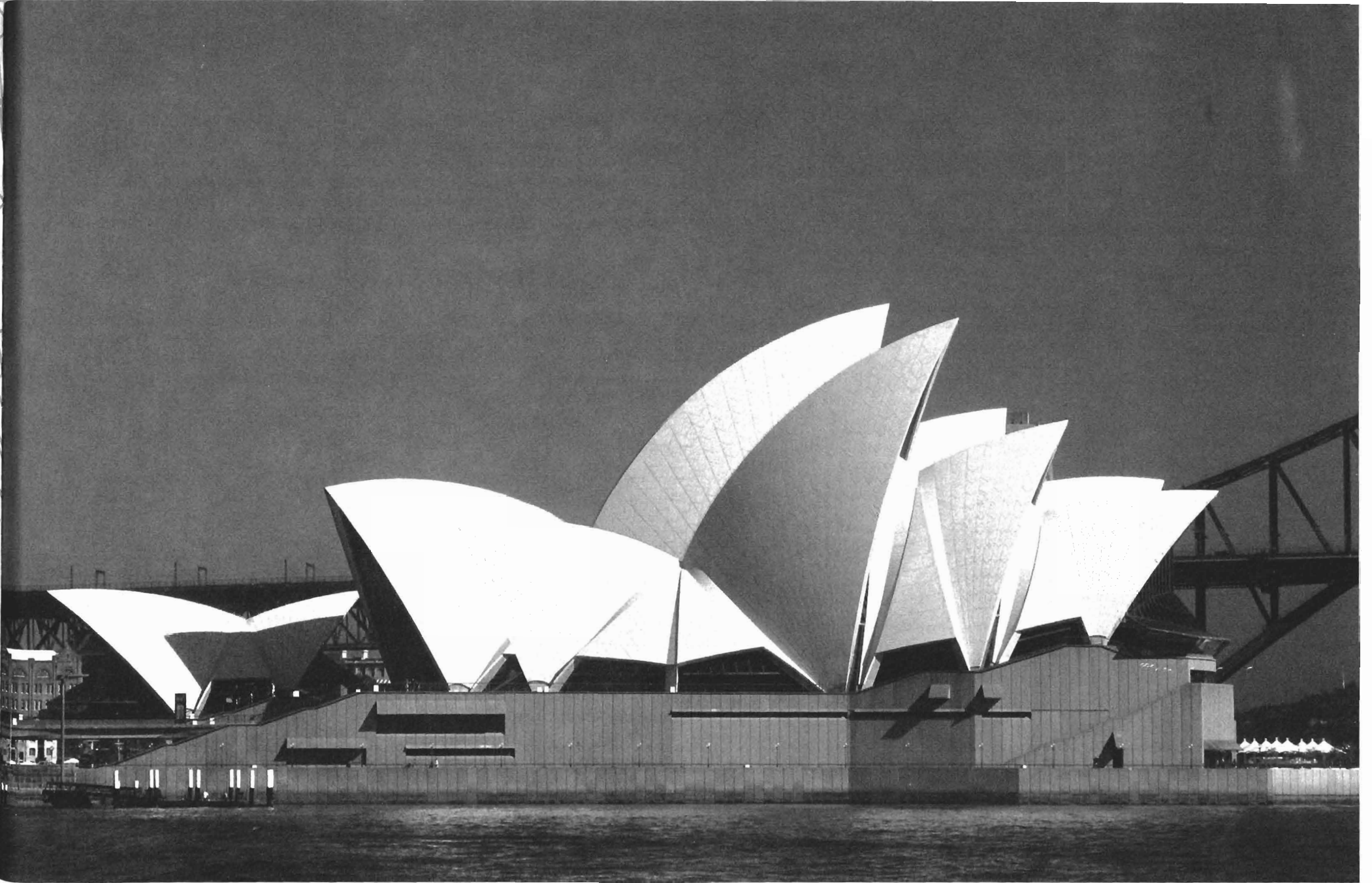
A sample breakdown of work-related injuries and illnesses in 1997/98 showed that fewer than two percent were illnesses. It was not possible to isolate comparable figures for 1996/97.

At 30 June 1998, the Sydney Opera House Trust was awaiting judgement of a prosecution under the Occupational Health and Safety Act 1983. It was brought by the WorkCover Authority of New South Wales and it concerned an accident in which the canopy of a truck struck one of the building's concrete awnings which collapsed on the truck, killing the driver.

Appendix 18

VISITORS

Notable visitors to the Sydney Opera House in the past 12 months have included the Mr Wim Kok, Prime Minister of the Kingdom of the Netherlands; Mr Xu Wenbo, Vice-Minister, Ministry of Culture, People's Republic of China (leading the Chinese delegation to the biennial Australia-China Joint Cultural Commission); Mr Wan Guoquan, Vice-Chairman of the Chinese People's Political Consultative Conference and Vice-President of the Chinese Association for International Understanding; and His Excellency Dr Kahaled Ibn Muhammed Al-Ankary, Minister for Higher Education, Saudi Arabia.



The Sydney Opera House provides venues for performances of music, theatre, opera, dance and other forms of the performing arts as well as film, and for the presentation of conferences, conventions and private functions. There are four public restaurants, a private dining room, an espresso bar with take-away food and bars in the theatre foyers. Information services and guided tours are available. Clients are hirers of the venues, and members of the public who attend performances, go to the restaurants and take advantage of the services offered.

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

The Opera Theatre, mainly used for opera and ballet performances, accommodates 1,547 people. The Drama Theatre holds audiences of 544 for drama and dance. The Playhouse seats 398 and is mostly a venue for plays and small-scale musicals.

ACCESS

The Sydney Opera House is open daily except for Christmas Day and Good Friday. Administration hours are 9 am to 5 pm weekdays, though the phone is attended at all times.

BOX OFFICE

The box office is open from 9 am to 8.30 pm, Monday to Saturday, and two and a half hours before a performance on Sunday.

PUBLIC TRANSPORT

Ferry, train and bus services are available close to the Sydney Opera House, with some bus services coming to the door.

CAR PARK

The Sydney Opera House Car Park, adjacent to the building with car access from Macquarie Street, is operated by Enacon Parking Pty Ltd and open daily between 6.30 am and 1 am.

SHOPS

The shops on site are open daily. They are the Sydney Opera House Foyer Shop and the information desk branch of the Opera House Gift Shop in the box office foyer, the Aboriginal Art Shop on the concourse and, on the lower concourse, the Performing Arts Shop, the Opera House Gift Shop, Costello's Opal Centre and Scribbly Graphics.

DISABLED PATRONS

Special services are provided for disabled patrons, including lifts and, when possible, parking on site (NSW Roads and Traffic Authority disabled persons parking authority holders only). There are a limited number of wheelchair spaces in each theatre, for which enquiries should be made when booking tickets. For information about these services, telephone (02) 9250 7185 between 9.30 am and 4 pm on weekdays. A brochure listing amenities and access points for people with disabilities is available.

GUIDED TOURS

Daily, except Christmas Day and Good Friday, there are guided tours of the Sydney Opera House theatres and foyers between 9 am and 4 pm, taking about one hour. The 20-minute main hall tours are available only as part of an inbound tourism package. Bookings can be made for private tours. For details and bookings, phone (02) 9250 7111, fax (02) 9247 8349 or write to the Supervisor, Visitor Services, at the postal address below.

DIARY

A free bi-monthly diary is available from Sydney Opera House information outlets and by mail on application to Diary Subscriptions at the postal address below.

FREEDOM OF INFORMATION

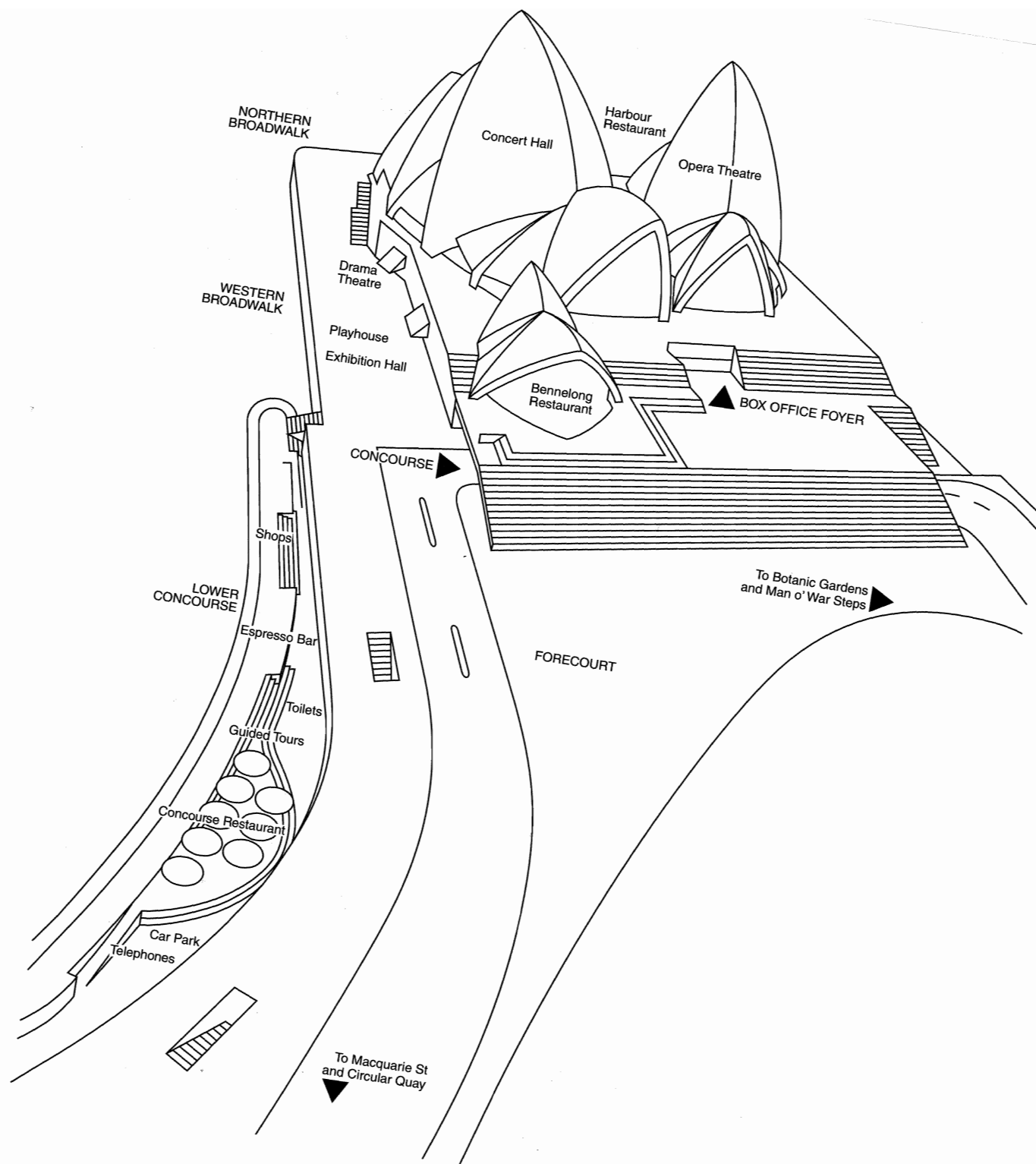
Requests under the Freedom of Information Act for access to documents held by the Trust must be made by written application accompanied by a fee of \$30 and addressed to the Manager, Administration and Employee Services, Sydney Opera House. Enquiries can be made by phone to (02) 9250 7444 between 10 am and 4 pm on weekdays.

CONTACT INFORMATION

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Box office facsimile (02) 9251 3943
Web address: <http://www.soh.nsw.gov.au>



- CONCOURSE
- Buses and Taxis
- Aboriginal Art Shop
- Stage Door
- Telephones
- Access to Box Office Foyer
- BOX OFFICE FOYER
- Box Office
- Concert Hall
- Opera Theatre
- Reception Hall
- Information Desk
- Cafe Mozart
- Sydney Opera House Foyer Shop
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 is unaudited.

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