

Government Reporting

ACCOUNT PAYMENT PERFORMANCE INDICATORS

The schedule of accounts payable for the four quarters of the financial year and the amounts involved are as follows:

Aged analysis at the end of each quarter

Quarter	Current (i.e. within due date) \$000	Less than 30 days overdue \$000	30 to 60 days overdue \$000	60 to 90 days overdue \$000	More than 90 days overdue \$000
September	14,579	401	109	76	85
December	12,131	901	86	22	28
March	11,714	1,755	575	223	171
June	13,559	1,173	342	56	211

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	96	14,579	15,250
December	92	92	12,131	13,168
March	92	81	11,714	14,439
June	92	88	13,559	15,341

The number of accounts paid on time this year was 89% (93% in 2003/04).

Sydney Opera House is in the process of strengthening its management control procedures over the accounts payable function to improve processing efficiency and monitoring payment procedures.

There was no interest paid on creditor accounts during the 2004/2005 financial year.

CODE OF CONDUCT

The Code of Conduct contains guidelines to assist staff in the application of general principles to everyday work practices, based on the following areas:

- Individual performance and accountability
- Commitment to our customers
- Ethical standards including use of resources, conflict of interest, gifts and benefits and corrupt conduct
- Fair and equitable behaviour
- A safe and secure work environment
- Records and information including confidential information
- Making public comment
- Outside employment
- Acts, Regulations and procedure documents.

The Code is provided to all staff prior to the commencement of employment and employment is conditional on acceptance of the Code of Conduct. It is also accessible to all staff through the Sydney Opera House intranet.

CONSULTANTS

In accordance with NSW Government guidelines, projects for which consultants received more than \$30,000 are listed individually. Those that involved payments of \$30,000 or less are grouped under a total figure.

- Access Economics - Quantitative Analysis of the Economic Contribution of the SOH to NSW \$63,291.
- Insight & Strategy Pty Ltd - Tourism Review \$97,355.
- Nicholas Clark & Associates - Sydney Opera House Opera Theatre Renewal Economic Appraisal \$62,387.

- Philanthropy Squared - Preparation of Sydney Opera House to enter philanthropic market \$34,367.
 - Price Waterhouse Coopers - Analysis of GST treatment of Roll Up tours \$51,150.
- In addition, eight Consultancies of \$30,000 or less cost a total of \$111,515.
- The nature of these projects were: one Legal \$17,500, one Information Technology \$30,000, four Management Services \$43,665 and two Other \$20,350.

CREDIT CARD USE

No irregularities in the use of corporate credit cards have been recorded during the year. I certify that to the best of my knowledge and belief credit card use for the Sydney Opera House has been in accordance with Premier's Memoranda and Treasurer's Directions.

Norman Gillespie
Chief Executive

CUSTOMER EXPERIENCE

Improving the customer experience remains a corporate priority. In December 2004, Sydney Opera House's commitment to customer service was reinforced by the endorsement of a house-wide *Commitment to Our Customers*. The Commitment encompasses a six-point framework for Sydney Opera House to become a more customer-focused workplace. They are as follows:

- 1. Our reputation** Service first and foremost. We will be known for exceptional service by everyone who visits Sydney Opera House and everyone who works here
- 2. Our customers** Everyone who comes into contact with us is a customer and everyone who works here is a customer. We understand and embrace the idea that our customers are critical to our success and will be at the heart of all of our effort, energy and creativity. We are proud of the diversity of our customers, which is reflected in our programs, products and services. We will display the same behaviours in all our interactions, whether to customers, colleagues, contractors or suppliers
- 3. Our style** We will make customers feel warmly welcomed and we will strive to ensure that visiting the Sydney Opera House is a positive, memorable experience. We will offer a courteous, helpful, informed and personalised response to our customers. We will seek our customers' feedback and will support each other in responding to it to meet their needs
- 4. Our spirit** Sydney Opera House is an exciting place to visit, and it is a workplace to be proud of. We will convey a sense of passion for Sydney Opera House in all our interactions with our customers and with one another
- 5. Our profile** We are more than employees of Sydney Opera House - we are all its ambassadors and are part of its personality. We will acknowledge this identity by always taking pride in our presentation, our services, our attitudes and our behaviour. We will make sure Sydney Opera House is a clean, safe and enjoyable precinct
- 6. Our team** We will work together, support each other and take personal responsibility to ensure that each customer's experience is seamless and consistently excellent. We will bring our knowledge and expertise to each interaction, offering responsive, effective and exceptional service to achieve the best possible outcome. Service at Sydney Opera House means everyone, everywhere, every time making our customers feel special.

Customer Research

As part of the commitment to improve services, facilities and the overall customer experience, Sydney Opera House undertakes periodic customer research. During the year, the following research was undertaken with the assistance of Woolcott Research:

Tourism Research - June to November 2004

A mixture of qualitative and quantitative research was undertaken to assess the levels of satisfaction with the current range of guided tour products, understand the barriers that exist and explore opportunities for new product ideas. A total of 928 respondents were questioned, encompassing both domestic visitors and international tourists.

In response to the findings, improved signage onsite and new tourism brochures in eight languages to enhance the experience of foreign language visitors were implemented. A Visitor Information Booklet in nine languages to provide information regarding Sydney Opera House and activities on site was also developed. Tours in Mandarin, Japanese and Korean will be introduced.

Organ Concert Questionnaire - October 2004

A small scale quantitative research project was undertaken this year to gain a better understanding of the audience attending the free Organ concerts and the types of performances they would like to see. It was identified that whilst Organ music was the key reason for attendance, there were a range of other genres that this audience was interested in, classical music scoring the highest interest.

SOH Priority Shuttle Service

Two trial programs were undertaken of Sydney Opera House's Priority Shuttle Service, which assists Sydney Opera House's less mobile and elderly visitors with free transportation between Circular Quay and Sydney Opera House. The second trial using a smaller bus with access within the site proved successful and resulted in higher usage and positive feedback from users. Sydney Opera House will continue the service.

Customer Feedback Systems

During the year, 343 customers contacted us with comments, concerns and suggestions about a range of issues about their experiences. Beginning July 2004, a centralised system was created in order to more accurately catalogue, take action and respond to feedback. As a result, there has been an increase of 44% in all tracked unsolicited feedback over the previous year, with a growth of over 60% in positive comments. An additional benefit of centralising this process has resulted in a better understanding of issues.

With the rollout of the house-wide *Commitment to Our Customers* in all portfolios, we anticipate continued growth in unsolicited feedback, as staff will be encouraged to engage our customers about their experience.

Overall feedback 2000 to 2005

Type of Unsolicited Feedback	04/05	03/04	02/03	01/02	00/01
Negative	224	153	177	70	106
Positive	90	56	17	6	34
Suggestions	29	29	13	5	6

Feedback by category for 2004/05

Category	Positive	Negative	Suggestion
Presentations - Other Presenters	2 (2%)	14 (6%)	-
Presentations - SOH Presents	7 (8%)	19 (8%)	1 (3%)
Customer Service - Business Partners	-	5 (2%)	-
Customer Service - Patrons/Public	42 (47%)	73 (33%)	10 (34%)
Customer Service - Presenters	1 (1%)	2 (1%)	-
Access	12 (13%)	41 (18%)	6 (21%)
Quality and Value - Overall Experience	5 (6%)	12 (5%)	1 (3%)
Quality and Value - Service and Products	10 (11%)	28 (13%)	2 (7%)
Site and Venue Presentation	2 (2%)	12 (5%)	7 (24%)
Other	9 (10%)	18 (8%)	2 (7%)
Total	90 (100%)	224 (100%)	29 (100%)

Development of a new Online Customer Satisfaction Survey

To date, Sydney Opera House has relied upon unsolicited feedback as the primary method by which to gauge the customer experience. While this information has been helpful in resolving individual concerns, it is considered reactive and does not provide a higher level view of general satisfaction rates. To better achieve this, an online survey has been developed. The survey has been designed to provide customers with the opportunity to rate their most recent visit experience. Some of the key service elements to be measured include the overall experience of the visit, site presentation and the quality of the tour experience. These findings will be supplemented with focus groups to provide greater meaning to the data. The survey will be live on the website, sydneyoperahouse.com from September 2005.

DISABILITY ACTION PLAN

The purpose of our Access Strategic Plan 1998-2007 is to ensure that Sydney Opera House is recognised as a leader and innovator in providing barrier-free access to the building, to the site and to services. We are also committed to providing productive employment and career development opportunities for people with disabilities.

The Plan aims to develop a range of policies and actions with the ultimate focus on customer service for all people who use, work and perform at Sydney Opera House. It provides a strategic framework within which clear goals are set for the improvement of accessibility of Sydney Opera House facilities, services and performance product to people with disabilities and for the measurement of progress towards those goals.

Achievements

To celebrate International Day of People with Disabilities 2004, Sydney Opera House, with the assistance of Accessible Arts and the Sydney Institute of Technology, hosted a one-day workshop on disability access awareness as it relates to the performing arts. 23 people from Sydney Opera House and the wider arts industry attended the workshop.

Guided tours designed to accommodate customers requiring wheelchair access and with specific mobility requirements were available daily throughout this period at a further reduced rate.

Sydney Opera House, working in partnership with the Royal Blind Society and the presenting companies listed below, provided eight audio described performances this year as follows:

- *Lovers at Versailles*, Playhouse, Ensemble Theatre, two performances in August 2004
- *Scenes from a Separation*, Drama Theatre, Sydney Theatre Company, two performances in December 2004
- *Influence*, Drama Theatre, Sydney Theatre Company, two performances in April 2004
- *Two Brothers*, Drama Theatre, Sydney Theatre Company, one performance in June 2005 and one performance in July 2005.

A new ticketing policy was implemented for wheelchair users that includes concession tickets in recognition of the access challenges of the venues and a companion seating policy. A free 22-seater, wheelchair-accessible mini bus was introduced to transport elderly and less mobile customers between Circular Quay and Sydney Opera House. 400 people attended Sydney's first disability friendly nightclub event *Club Wild* in The Studio. Lift access to the Utzon Room was completed providing a fully accessible venue.

We sincerely thank Accessible Arts, Royal Blind Society, Human Rights and Equal Opportunity Commission and Australian Quadriplegic Association for their support and assistance with the implementation of a number of these initiatives.

The Access Strategic Plan is currently being reviewed with the intention of adding further initiatives as well as to align the format with NSW Government Disability Framework and Guidelines. A revised Plan will be launched in early 2006.

ELECTRONIC SERVICE DELIVERY

Sydney Opera House is undertaking its electronic service delivery initiatives. A number of services are available through the website sydneyoperahouse.com including publications, information on services and access, job vacancies and tenders. The ability to purchase tickets for Sydney Opera House events is also available. Creditor payments are available via electronic funds transfer.

ENERGY MANAGEMENT

Sydney Opera House is committed to sustained energy management principles and to achieving savings in energy use.

A revised Energy Management Strategy will be available from September 2005. The major energy consuming operations have been identified as mechanical services (44%), generally lighting and power (21%) and chillers (20%). Funding permitting it is intended to progressively implement a new metering, controls and operation strategy to better understand and manage energy consumption in these areas. In the meantime we look forward to the first summer since the introduction of secondary pumping that will improve the effectiveness and efficiency of our air conditioning system.

Government Reporting Continued

EQUAL EMPLOYMENT OPPORTUNITY (EEO)

Sydney Opera House's EEO Annual Report submitted to the Office of the Director of Equal Opportunity in Public Employment (ODEOPE) measures the activities of the organisation in the following key reporting areas:

- a diverse and skilled workforce
- improved employment access and participation by EEO groups
- managers and staff who are informed, trained and accountable for EEO
- needs-based programs for EEO groups
- fair policies and procedures
- EEO outcomes that are included in agency planning
- an environment where staff views are heard
- a sound information base.

The following EEO-related projects and achievements have taken place this year:

- implementation of a program to convert casual employment in Front of House to permanent part-time
- a further commitment to the Indigenous Traineeship Program, following last year's successful completion of our 1999 commitment to 10 traineeship opportunities for indigenous people
- another three Trainees accepted, including for two targeted indigenous places
- successful completion of the first non-indigenous traineeship in theatre technical services
- extension of the scope of our Registered Training Organisation to include Security and Frontline Management qualifications in addition to Entertainment, enabling us to expand the delivery of nationally recognised qualifications beyond the Entertainment Training Package
- implementation of a formal performance appraisal system for all staff, enabling individual career discussion and development
- participation and leadership in a number of wider industry programs supporting EEO outcomes, such as the International Day for People with Disabilities
- a range of programs for staff embedded into the regular training and development calendar, such as Spokeswomen's Program, training in harassment prevention and managing alcohol and other drugs
- continuation of regular organisation-wide open forums with the CEO and an internal newsletter for all staff
- nationally accredited qualifications in Entertainment for 18 employees; in Security for 25 employees and in Workplace Assessment and Training for 19 employees.

Table A - Trends in the Representation of EEO Groups

EEO Group	Benchmark or Target	% of Total Staff				
		2005	2004	2003	2002	
Women	50%	37%	38%	35%	36%	
Aboriginal people and Torres Strait Islanders	2%	0.0%	0.0%	0.4%	0.4%	
People whose first language was not English	20%	15%	14%	15%	15%	
People with a disability	12%	4%	5%	6%	6%	
People with a disability requiring work-related adjustment	7%	0.7%	1.1%	1.8%	2.4%	

Table B - Trends in the Distribution of EEO Groups

EEO Group	Benchmark or Target	Distribution Index				
		2005	2004	2003	2002	
Women	100	107	110	97	96	
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a	
People whose first language was not English	100	93	89	96	96	
People with a disability	100	n/a	n/a	n/a	n/a	
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a	

Note: Staff numbers as at 30 June 2005. Excludes casual staff. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by ODEOPE. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20, n/a is recorded in this instance.

ETHNIC AFFAIRS

The commitment to multicultural programming continued this year. Programs included:

- *Dance Expression* - four solo works in contemporary dance by India's pioneer in modern dance, Astad Deboo (Anandavalli)
- *ORIENTation* - celebrating Asian Arts (Sydney Opera House in association with Australian Institute of Eastern Music)
- *Global Beats* - world music (Sydney Opera House in association with Australian Institute of Eastern Music and Theatre 4A)
- Thala-Ran Tharu Reyak - over 40 performers specialising in traditional and modern Sri Lankan dance (Yasiru Multimedia Pty Ltd in association with Cinetra)
- *Manjari Kathak Dances* - popular Indian classical dance (Nataraj Centre - Spirit Of India)
- *Dance Tracks : Pasifika Seams Fashion Club Night* - blend of the latest in music, dance and fashion inspired by Pacific roots (Sydney Opera House)
- *The PLA Song & Dance Ensemble* - over 60 dancers, pop singing superstars and Erhu players from the People's Liberation Army of China and the Song & Dance Ensemble of China performed a concert combining popular modern dance, song and folk instrumental programs including many Chinese contemporary and classical works
- *Through the Wire* - a play about three ordinary Australians, four refugees and the extraordinary life-changing relationships that have developed between them (Sydney Opera House in association with Performing Lines and Ros Horin Productions).

Information brochures are available in eight languages: Spanish, Italian, German, Portuguese, Japanese, French, Mandarin and Modern Chinese. These will be continually updated and reprinted as required.

FREEDOM OF INFORMATION

The impact of FOI requirements on Sydney Opera House is minor and no major issues have arisen during the year regarding our compliance with the Freedom of Information Act, 1989. Two applications were received during the reporting year and both have been finalised.

New requests

FOI Requests	Personal	Other	Total
New requests	1	1	2
Bought forward	-	-	-
Total to be processed	1	1	2
Completed	1	1	2
Transferred out	-	-	-
Withdrawn	-	-	-
Total processed	1	1	2
Unfinished (carried forward)	-	-	-

What happened to completed requests

Result of FOI Requests	Other	Total
Granted in full	1	1
Granted in part	-	1
Refused	-	-
Deferred	-	-
Completed	1	1

Ministerial Certificates

Ministerial Certificates issued	-
---------------------------------	---

Formal Consultations	Issued	Total
Number of requests requiring formal consultation/s	-	-

Amendment of Personal Records

Result of Amendment request	Total
Result of Amendment - agreed	-
Result of Amendment - refused	-
Total	-

Notation of Personal Records

Number of requests for notation	-
---------------------------------	---

FOI requests granted in part or refused

	Personal	Total
Section 19 (application incomplete, wrongly directed)	-	-
Section 22 (deposit not paid)	-	-
Section 25 (1) (a1) (diversion of resources)	-	-
Section 25 (1) (a) (exempt)	-	-
Section 25 (1) (b), (c), (d) (otherwise available)	-	-
Section 28 (1) (b) documents not held	-	1
Section 24 (2) - deemed refused, over 21 days	-	-
Section 31 (4) (released to Medical Practitioner)	-	-
Totals	-	1

Costs and fees of requests processed during the period

	Assessed costs	FOI fees received
All completed requests		\$60.00

Discounts allowed

Type of discount allowed	Personal	Other
Public interest	-	-
Financial hardship - Pensioner/Child	-	-
Financial hardship - non profit organisation	-	-
Totals	-	-
Significant correction of personal records	-	-

Days to process

Elapsed time	Personal	Other
0 - 21 days	1	1
22 - 35 days	-	-
Over 35 days	-	-
Totals	1	1

Processing time

Processing hours	Personal	Other
0-10 hrs	1	1
11 - 20 hours	-	-
21 - 40 hours	-	-
Over 40 hours	-	-
Totals	1	1

Reviews and appeals

Number of internal appeals finalised	-
Number of Ombudsman reviews finalised	-
Number of District Court appeals finalised	-

Details of Internal Review Results

Bases of Internal Review	Personal		Other	
Grounds on which internal review requested	Upheld	Varied	Upheld	Varied
Access refused	-	-	-	-
Deferred	-	-	-	-
Exempt matter	-	-	-	-
Unreasonable charges	-	-	-	-
Charge unreasonably incurred	-	-	-	-
Amendment refused	-	-	-	-
Totals	-	-	-	-

Freedom of Information Statement of Affairs Functions and Structure

Sydney Opera House is operated and maintained for the Government of New South Wales by the Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Trust Act, 1961.

The Trust is charged with:

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

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

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

Government Reporting Continued

The Sydney Opera House Trust has ten members. Trustees are appointed by the Governor on the nomination of the Minister for the Arts and their three-year terms are timed to start on alternate years. If otherwise qualified, Trustees are eligible for re-appointment and may serve no more than three consecutive terms.

The Chief Executive of the Sydney Opera House Trust is the General Manager who is supported by an executive team of six. Staff working for Sydney Opera House Trust are subject to the regulations and policies of the NSW Public Service concerning industrial relations and personnel.

Public Participation in Policy Formulation

The Trustees represent the public in the management and functioning of Sydney Opera House. For advice on access issues, Sydney Opera House has also set up an Access Advisory Committee.

Access

Requests under the Freedom of Information Act 1989 for access to documents held by the Trust must be made by written application accompanied by a fee of \$30 and addressed to:

Coordinator Corporate Information
Sydney Opera House
GPO Box 4274
Sydney NSW 2001

Enquiries may be directed to the Coordinator, Corporate Information, between the hours of 10am and 4pm, Monday to Friday. Contact:

Telephone: (02) 9250 7424

Fax: (02) 9247 3651

Email: foi@sydneyoperahouse.com

Policy documents held by the Trust include:

- Annual Report
- Strategic Plan
- Artistic Vision
- Equal Employment Opportunity Management Plan
- Code of Conduct
- Guarantee of Service
- Ethnic Affairs Priorities Statement
- Corporate Policy Manual
- Privacy Management Plan
- Agendas and Minutes of Trust and other Committee meetings, administrative memoranda, minutes, correspondence, reports and working papers relating to the carrying out of the functions of the Trust.

GRANTS

A \$51,000 donation was made from the Sydney Opera House Appeal Fund (\$31,000) and Sydney Opera House (\$20,000) to the Utzon Center, Aalborg University for the purpose of contributing to the publication of the Utzon Library. This is an extensive series of books covering various aspects and themes within Utzon's work, including a major volume of *The Complete Works* that will include all unrealised and previously unpublished projects. Approximately one third of the material relates to the Sydney Opera House. Sydney Opera House, other donors and Australian academic institutions will have access to the material.

INDIGENOUS OVERVIEW

Sydney Opera House supports both indigenous arts and indigenous employment in the performing arts and entertainment industry.

Message Sticks

This year's Message Sticks Indigenous Arts Festival was held over three weeks in the Exhibition Hall, Playhouse, and The Studio from 24 May to 12 June 2005.

Presented by Sydney Opera House, this unique event, now in its sixth year, celebrates contemporary indigenous theatre, film, music and visual arts.

This year's Festival featured:

- Christine Anu's cabaret show, *Intimate and Deadly*, that played five sold-out performances in The Studio

- David Page's one-man play *Page 8*, which thrilled audiences in a two-week season in the Playhouse. The production was performed by David Page, written by David Page and Louis Nowra and directed by Stephen Page
- Message Sticks Indigenous Film Festival, a free three day program of Indigenous films from Australia and the world, screened over three days in the Playhouse. The program opened with the world premiere of four Australian Indigenous short films: *The Darn Darns* by Wayne Blair, *Green Bush* by Warwick Thornton, *Plains Empty* by Beck Cole and *Sa Black Thing* by Rima Tumor. Created by indigenous filmmakers Darren Dale & Rachel Perkins, the festival also featured premieres of six Australian documentaries, two shorts from NZ, and from the USA, the documentary *Trudell* by Native American filmmaker Heather Rae. This year's festival was the most successful yet, with the majority of sessions on both Saturday and Sunday at full capacity
- Mary G, the alter-ego of Broome comedian Mark Bin Baker, brought her cabaret show, *The Mary G Show*, to The Studio. The show featured local guest performers Vic Simms, Stiff Gins, Wire MC & James Henry
- NSW school students used the theme of reconciliation to inspire paintings, sculptures, photographs, stories and short films in the exhibition *Rec X Showcase - Together Reconciliation* in the Exhibition Hall. Presented in association with the Aboriginal Education & Training Directorate of the NSW Department of Education and Training, it was supported financially by The Keir Foundation. Timed to coincide with Reconciliation Week 2005, the exhibition was a great success, with some 6,000 people visiting the exhibition over the three-week Festival.

Indigenous Traineeships

In 1999, Sydney Opera House committed to offer 10 Traineeship opportunities for Indigenous people by 2003. The Traineeships are based in the areas of Staging, Lighting and Sound/Audio Visual. As a Registered Training Organisation, Sydney Opera House can enable Trainees to work towards nationally recognised qualifications in Entertainment. The Traineeships enable increased participation in and accessibility to the industry for indigenous people.

Since 1999, 13 indigenous people have been offered Traineeship opportunities at Sydney Opera House; ten have completed their 12-month Traineeships and one is currently working towards completion. The Trainees work towards Certificates II and III in Entertainment through on-the-job experience and off-the-job training, gaining the skills and experience to enter the industry.

This year Sydney Opera House was awarded a Silver Award for the Indigenous Traineeship program in the Premier's NSW Public Sector Awards under the category of Cultural Diversity.

INSURANCE

Adequate insurance is held by Sydney Opera House for all identified risks. Sydney Opera House 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 premiums excluding GST, arriving at the cost per employee over the past five years, is set out below.

	2004/05 \$	2003/04 \$	2002/03 \$	2001/02 \$	2000/01 \$
Motor Vehicle	700	0	2,110	2,252	1,546
Property	525,630	433,640	329,500	299,314	299,000
Public Liability	459,330	433,440	321,070	245,101	188,450
Workers' Comp.	1,119,640	970,410	583,310	895,699	586,459
Miscellaneous	5,350	5,710	3,410	2,790	3,103
TOTAL COST	2,110,650	1,843,200	1,239,400	1,445,156	1,078,558
Total Employees	644	660	631	638	616
COST PER EMPLOYEE	3,277	2,793	1,964	2,265	1,751

INVESTMENT PERFORMANCE MEASURE

Investments are placed with NSW Treasury Corporation or banks at interest rates equivalent to or greater than the relevant benchmark Hourglass Investment Facility.

LEGAL

The *Sydney Opera House Act 1961* was amended by the *Statute Law (Miscellaneous Provisions) Act 2005* (assented to on 1 July 2005). The amendments updated references to redundant legislation such as the *Public Sector Management Act 1988* and the *Stamp Duties Act 1920*, repealed redundant annual report and financial year provisions to better reflect current practice and requirements, minor renumbering and rewording and including provisions to permit the Sydney Opera House Trust to conduct its business outside of meetings or by telephone.

The *Sydney Opera House By-law 1998* was amended in December 2004 to include new provisions dealing with security measures and some other minor changes. The By-law is also in the process of being repealed and remade in accordance with the *Subordinate Legislation Act 1989*. A draft of the proposed *Sydney Opera House By-law 2005* was released for public comment, along with a Regulatory Impact Statement on 17 June 2005. The objectives of the By-law are to protect the fabric of Sydney Opera House and its contents; protect the image of Sydney Opera House as a 'national icon', maintain physical access to the site and the building; preserve revenues generated by Sydney Opera House and Presenters/Hirers; assist in maintaining the safety of persons on Sydney Opera House premises; assist in maintaining the security of persons on Sydney Opera House premises and facilitate the effective management of Sydney Opera House and its staff. No comments were received on the proposed new By-law and accordingly it is expected that the By-law will be made on 1 September 2005 in accordance with the draft released for public consultation.

The Sydney Opera House registered some additional trade marks during the year including the marks 'Kids at the House', 'House:Ed', 'Message Sticks' and the combined mark of 'The Studio' with the Sydney Opera House sails logo.

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

Sydney Opera House is committed to a safe and healthy work environment. It considers the health and safety of staff and visitors the utmost importance and has a prime objective of the minimisation of risk to employees, customers and business partners.

In the second half of the financial year, Sydney Opera House developed and commenced delivery of an extensive 12-month OH&S training program. The program is designed for our staff and those of our business partners and encompasses a broad range of OH&S issues.

In July 2004, we participated in Project HeartStart Australia, a public program run by St John's Ambulance (NSW) with the support of NRMA Insurance, its goal to make semi-automatic defibrillators available in public places. With the receipt of our second defibrillator, we are better prepared to provide a fully responsive service, particularly at times of large community celebrations, such as New Year's Eve and Australia Day.

This year Sydney Opera House OH&S Committee conducted its third Safety Week with an emphasis on safety issues across the performing arts industry. This was strongly supported by Sydney Opera House staff as well as staff from our business partners and the Media Entertainment and Arts Alliance. Further information is at page 35.

The number of injuries recorded for this financial year was reasonably consistent with previous years. A large percentage of these injuries are musco-skeletal type injuries associated with theatre production activities. To address this Sydney Opera House is planning to deliver a number of innovative preventative programs in the next 12 months.

Year	Number of Staff Injuries
2004/05	286
2003/04	290
2002/03	265
2001/02	299
2000/01	296

OVERSEAS TRAVEL

Name/Position	Dates/Location	Purpose
Virginia Hyam Executive Producer - The Studio, Producers Unit	27 July-4 Aug. 2004 Japan	Attended Osaka Performing Arts Market as a guest speaker and met with local arts organisations.
	12-22 May 2005 UK and USA	Attended key organisations and producers specialising in contemporary performance for presentation in The Studio program.
Craig Cooper Assistant Producer - The Studio, Producers Unit	1-5 Sept. 2004 New Zealand	Attended STYLE PASIFIKA and selected items to be used in The Studio's production PASIFIKA SEAMS.
Greta Thomas Director, Development and Marketing	11-15 Oct. 2004 The Netherlands	Attended the International Fundraising Congress.
Philip Rolfe Executive Producer, Producers Unit	14-20 Oct. 2004 China	Attended the Association of Asia Performing Arts Centres' Programming meeting, Shanghai Performing Arts Fair and the Shanghai International Performing Arts Festival.
	9-12 March 2005 New Zealand	Attended the biannual meetings of programmers from major performing arts centres of the region.
Sue Hunt Director, Performing Arts	16-31 Oct. 2004 Japan	Attended performances and meetings and inspected venues at invitation of the Japan Foundation.
	2-9 June 2005 Singapore	Attended Asian Arts Market, annual conference of Association of Asia Pacific Performing Arts Centres and Singapore Festival performances.
Norman Gillespie Chief Executive Officer	19 Oct. -3 Nov. 2004 Denmark and United Kingdom	Attended meetings with the Crown Prince and Princess of Denmark and Jørn Utzon and the Performing Arts Centres Consortium Autumn Conference in London.
	16-24 April 2005 USA and Canada	Attended the Performing Arts Centers Consortium Spring Conference and met with Metropolitan Opera in New York.
David Claringbold Technical Operations Manager, Sound and Audio Visual	24-31 October 2004 USA	Attended the international Audio Engineering Conference and presented a paper on Surround Sound Live.
Ken McSwain Unified Customer, Support System, Project Manager	10-16 January 2005 USA	Attended the International Ticketing Association annual conference.
Noel Jordan Producer-Young Audiences, Producers Unit	14-23 March 2005 Finland	Attended 2005 Hurraa Festival (International Festival of Performing Arts for Young People).

Government Reporting Continued

Name/Position	Dates/Location	Purpose
Jessica Bateman Manager, Sales Development	31 March-5 April 2005 New Zealand	Attended annual OzTalk New Zealand Tourism Trade Fair and carried out sales visits amongst wholesale operators.
	17-23 April 2005 Japan	Attended Tourism New South Wales Mission to Japan.
Elizabeth Opolski Venue Hiring Manager, Presenter Services	18-22 May 2005 New Zealand	Attended Performing Arts Centres Venue Hire Meeting.
Severin Sieben Technical Operations Manager, Sound and Audio Visual	13-23 June 2005 United Kingdom	Evaluation of potential new audio console products similar performing arts venues.

PRIVACY MANAGEMENT

Sydney Opera House has a Privacy Management Plan which includes:

- a Privacy Management Action Plan
- descriptions of the major collections of personal information held by Sydney Opera House
- an evaluation of Sydney Opera House compliance with the Privacy and Personal Information Protection Act 1998
- procedures for facilitating the public's right to access information held on them
- procedures for privacy complaints and internal reviews.

The review of the Plan, foreshadowed in last year's Annual Report, was delayed due to the postponement of the introduction of the *Health Records and Information Privacy Act 2002*. The new Act came into effect on 1 September 2004 and our Privacy Management Plan is being reviewed to ensure compliance with the new legislation.

Details of how Sydney Opera House protects the privacy of its customers and visitors to its website are available at sydneyoperahouse.com. To obtain copies of Sydney Opera House's current Privacy Management Plan, Privacy Policy and/or to make enquiries about privacy issues, contact:

Coordinator, Corporate Information
Sydney Opera House
GPO Box 4274
SYDNEY NSW 2001

Telephone: (02) 9250 7424

Fax: (02) 9247 3651

Email: privacy@sydneyoperahouse.com

PUBLICATIONS

Sydney Opera House produced this year: Sydney Opera House 2004/05 Annual Report; Bi-monthly Events guide; Kids at the House brochure and promotional material; House:Ed brochure and promotional material; The Studio six month program brochure and promotional material; Message Sticks brochure and program; performance brochures and flyers; Sydney Opera House Tours Flyer, six page Tourism promotional Flyer and 16 page Tourism Visitor Information Booklet in following languages: English, Chinese (Simplified), Chinese (Traditional), Japanese, Korean, French, Italian, Spanish and German; Backstage Tour passes; Talkback (internal staff newsletters – produced quarterly); Priority Shuttle - Free Bus Service flyers; E-news flyers.

Sydney Opera House Annual Report 2004/05 is available on CD and on the internet at sydneyoperahouse.com. The total costs for production of the annual report including design, copywriting, print format copies, multimedia CDs, and internet version was \$57,421.

RISK MANAGEMENT

Sydney Opera House Trust Risk Management Committee ensures that obligations are met with respect to financial reporting, internal controls and risk management, along with compliance with all laws, regulations and codes of ethics.

Audits

Performance and compliance audits were carried out by the Internal Audit Bureau on a variety of business processes and systems as part of the approved internal review program for the 2003/2004 period, including:

- Occupational Health and Safety
- Online Ticketing Web Page Security
- Windows 2000 Desktop Environment
- Information Technology Internet and E-mail Integrity.

Business process and system improvement recommendations were monitored by the Trust Risk Management Committee.

As of July 2004 Deloitte Touche Tohmatsu were engaged to replace the Internal Audit Bureau to provide a comprehensive 3-year risk management, internal audit and probity service to Sydney Opera House.

SENIOR EXECUTIVE SERVICE

There are six senior executive service positions at Sydney Opera House. Two positions are filled by women and a third position, which is vacant, has a woman acting in it.

SES Level	2004/05 Positions	2003/04 Positions
2	1	0
3	5 (3 Female)	5 (4 Female)
6*	1	1

* this position is actually graded SES 5, Dr Gillespie was granted an additional grade to SES 6 on a personal basis from appointment.

As at 30 June 2005 the Chief Executive of Sydney Opera House was Norman Gillespie.

Performance Statement

Dr Norman Gillespie

Chief Executive Officer, SES Level 6

Appointment at Level 6 commenced on 19 September 2002

Total remuneration package: \$270,085

The Director-General has expressed his satisfaction with Dr Gillespie's performance of his responsibilities throughout 2004/05.

Dr Gillespie successfully met the performance criteria contained in his 2004/05 performance agreement. Key achievements and activities are outlined in this report.

WAGE AND SALARY MOVEMENTS

A 4% wage increase was awarded to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2002 and was effective from the first pay period commencing on and after 1 July 2004.

A 3% increase was awarded to staff covered by the SOH Enterprise Agreement 2004 and was effective from the first pay period commencing on and after 1 July 2004.

A 4% wage increase was awarded to Senior Executive Service staff and was effective from the first pay period commencing on or after 1 October 2004.

WASTE AND RECYCLING MANAGEMENT

Sydney Opera House has maintained the waste recycling program over the last 12 months in accordance with Government guidelines. Accordingly the recycled waste consists of cardboard and paper, glass, plastic and metal containers using a commingle system supported by Gallaway Environmental Waste Management, also cooking oil and scrap metal.

Implementation of construction material separation has been successful and in place for 12 months. Sydney Opera House is also due to produce the 2005 WRAPP report which will show any deficiencies and highlight new approaches in recycling that could potentially be adopted.

The last two waste audits have shown that we are achieving good recycling levels, however there is a need for further reinforcement as some contamination levels had crept up causing some recycled product to be sent to land fill. The 2005 Waste Reduction and Purchasing Policy Report will show improvements due to an increased focus on recycling.

WOMEN'S ACTION PLAN

Sydney Opera House is strongly supportive of the Government's philosophy in relation to women and the whole of Government approach to addressing women's issues and concerns. Sydney Opera House is committed to the advancement of women in all forms of cultural, artistic and work life.

Education and Training

Since becoming a Registered Training Organisation in December 1999, we have awarded the following number of qualifications to women: 31 qualifications in Entertainment, 4 qualifications in Security and 23 qualifications in Assessment and Workplace Training. This year, 4 women were awarded qualifications in Entertainment ranging from Certificate II to Advanced Diploma; 4 women were awarded Certificate III in Security Operations; 3 women were awarded Certificate IV in Assessment and Workplace Training.

Women from all departments undertook specific skills development training in a range of areas, including Information Technology and other technical skills, OH&S Committee and a wide range of safety training, conflict management, presentation and meeting skills, accessibility awareness and, Sydney Opera House in government context. In addition, women comprise 33% of the total Indigenous Traineeship intakes.

Decision Making and Leadership

Of the overall Sydney Opera House workforce, women comprise 33% of the permanent workforce, 68% of the part-time and 53% of the casual. In total, women comprise 37% of the overall workforce. The current Executive team comprises 60% women.

Management development programs this year included conflict management skills, a frontline management program and Sydney Opera House in government context. An average of 50% of participants were women, reflecting the high proportion of women in middle to senior level leadership positions.

The leadership team, consisting of middle and senior level managers, lead the organisation in realising its vision and goals. Women comprise 47% of this team.

Spokeswomen

Whilst the focus of the Spokeswomen's Program is directed towards women in non-managerial roles, it also provides a springboard for all women wanting to advance their skills and facilitate access to information. The Spokeswomen's Program at Sydney Opera House is committed to the advancement of women in the public sector and the performing arts. The Program aims to enhance individuals' capacity to maximise productivity, whilst at the same time, build morale and encourage women to achieve their full potential.

The Spokeswoman of Sydney Opera House in 2004/05 was Julie Barrington, Box Office.

Events this year included:

- International Women's Day was held earlier this year. The aim of IWD is to celebrate the diversity and achievements of women
- Australia's Biggest Morning Tea/Cancer Council
- The Spokeswoman attended the NSW Premier's Department annual Spokeswomen's conference and workshop.