

Government Reporting

Account Payment Performance Indicators

The schedule of accounts payable for the four quarters of the 2001/2002 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	6,004	333	200	2	132
December	6,368	490	40	30	70
March	7,318	447	113	73	37
June	8,958	293	37	47	23

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	90	6,004	6,671
December	92	91	6,368	6,998
March	92	92	7,318	7,988
June	92	96	8,958	9,358

The number of accounts paid on time this year was 92 percent (86 percent in 2000/2001).

The improved payment performance has come through strengthened management control procedures over the accounts payable function.

Delays in the payment of accounts occur on occasions due to the need for clarification of charges and rates claimed on some invoices.

There was no interest paid on creditor accounts during the 2001/02 financial year.

Ageing Action Plan

The Sydney Opera House Access Strategic Plan 1998-2007 aims to improve facilities and services for older people as tourists, patrons, business partners, performers and employees. Refer to Disability Action Plan for further detail on issues and improvements.

Code of Conduct

The Code of Conduct was updated this year to reflect corporate policies which are relevant to the values and behaviours encouraged. New policies such as Managing Alcohol and Other Drugs, Use of Internet and Internet Email, Preventing Corruption, Receiving Gifts and Benefits, Giving Corporate Gifts, Records Management and Occupational Health and Safety plus the Anti-Discrimination Amendment (Carers Responsibilities) Act 2000 are now referenced. The revised Code of Conduct was communicated to staff, contractors and business partners.

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.

- Arup Acoustics – Recording Studio \$54,025.00
- Egon Zehnder International – Executive Job Search \$84,500
- Enterprise IG – Brand Strategy Development \$182,761.00
- McKinsey & Company – Review of Commercial Portfolio \$100,000.00
- Feszt & Feszt – Food and Beverage \$33,527.00
- Price Waterhouse Coopers – Enterprise-wide Assessment & Systems Audit and Food & Beverage Review \$222,365.00
- GW Engineers – Concert Hall Crown Access Project \$44,827.00

In addition, 25 Consultancies of \$30,000 or less cost a total of \$211,637.00.

Customer Experience

The Sydney Opera House's commitment to customer service is set out in our Guarantee of Service and reinforced by the goals and strategies in the Business Plan and Code of Conduct.

Improving the customer experience was an identified corporate priority for 2001/02 and will continue to be so in 2002/03. The Sydney Opera House welcomes and values all feedback.

Customer Research

As part of the commitment to improve services, facilities and the overall customer experience, the Sydney Opera House undertakes periodic customer research.

During the 2001/02 year the following research was undertaken with the assistance of Woolcott Research:

All of Me – July 2001

Data collected via means of a competition to gather audience profile information, analysis of purchasing behaviour and inform future events

Sundays 'Round the House – Winter Series August 2001

Data collected via means of a competition to gather audience profile information, previous purchasing patterns and compare with previous series

Asian Dance and Music Festival – September 2001

Data collected via means of a competition to gather audience profile information, awareness of events, purchasing patterns and overall experience

Blood Links – September 2001

Data collected via means of a competition to gather audience profile information, awareness of events, purchasing patterns and overall experience

User Study – October 2001

A local user study was undertaken to identify strategies for enhancing customer relations at the Sydney Opera House and was conducted as part of the Commercial Review project. Telephone and face to face interviews were conducted to assess the perceptions of the Sydney Opera House, overall impressions and to test some ideas (e.g. the possibility of a Welcome Team on site).

The types of research proposed for the 2002/03 year include:

- Brand specific research to assess the customer journey
- Customer Satisfaction survey
- Web and E-Marketing research
- Food & Beverage Customer Satisfaction study.

Customer feedback procedures continue to be included in staff training. These are reinforced and modified where necessary when major public events are taking place at the Sydney Opera House (e.g. New Year's Eve celebrations).

Customer Feedback System

In addition to specific customer research on performances and special events, over the past 12 months 81 people contacted the Sydney Opera House about a range of issues.

Overall feedback 1997 to 2002

Type of Feedback	01/02	00/01	99/00	98/99	97/98
Negative	70	106	145	322	340
Positive	6	34	75	84	90
Suggestions	5	6	6	15	28

Feedback by category for 2001/02

Category	Positive%	Negative%	Suggestion%
Presentations	17	10	-
Customer Service	66	51	20
Venue Services	-	-	-
Access	-	11	20
Site/Venue Presentation	-	7	20
Quality and Value	17	10	-
Other	-	11	40

Positive feedback received this year included a letter from the Premier and Minister for the Arts thanking all staff of the Sydney Opera House who donated their services to the concert presented by Opera Australia and the Sydney Opera House in the Concert Hall, which raised \$110,000 in aid of the 2002 Bushfire Appeal.

Negative feedback has been decreasing since 1997 and in 2001/02 decreased by 34% vs 2000/01. Much of what was received pertained to accessibility of the parking services provided by the Sydney Opera House and to the cleanliness of toilets. Both of these issues have been a challenge for the Sydney Opera House due to the nature of the site and high visitation numbers. The Sydney Opera House is currently reviewing ways that the accessible parking service can be improved with a view of implementing changes by August 2002.

Disability Action Plan

The purpose of our Access Strategic Plan 1998-2007 is to ensure that the 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.

Access Goals

Two primary access goals have been identified to achieve the Sydney Opera House's access plan:

Goal 1 - Improved facilities

The Sydney Opera House will provide world class building and site facilities to create a welcoming and hospitable environment so that activities can be enjoyed by everyone. They will include barrier-free paths of travel to and within theatres, performance spaces, foyers, function areas, restaurants, shops and employee work areas.

Goal 2 - Improved services

Patrons will enjoy world class services at the Sydney Opera House, including an exemplary standard of customer service and an expanded range of barrier-free accessible attractions and services so that activities can be enjoyed by everyone.

Achievements

An external advisory group of peak disability access organisations, set up in May 2001, met in November 2001 and June 2002. Its objective was to provide advice, ideas, support and feedback to the Sydney Opera House on disability access issues and programs that will improve customer experience and enjoyment of facilities, services and performance product. The focus for both meetings this year was a discussion on ideas for improving disability access at the Sydney Opera House in a holistic and barrier free way. The group provided accessibility ideas that assisted in the development of the Venue Improvement Plan.

A Venue Improvement Plan was launched by the Premier in May 2002, integrating the Utzon Design Principles with the key business objectives of improving the performance spaces and the experience of our customers and major presenting companies. The NSW Government provided funding for six projects that will ensure the Sydney Opera House can continue to meet its commitments to improving artistic quality and customer experience and that will deliver high impact benefit in both areas. Improvements for disability access will include:

- Opera Theatre orchestra pit extension
- Opera Theatre auditorium refurbishment
- Western Broadwalk colonnade and foyer refurbishment
- Reception Hall refurbishment, including improved access to the Box Office and Reception Hall for people with disabilities.

The Sydney Opera House, working in partnership with the Royal Blind Society and presenting companies, provided 14 audio described performances this year as follows:

- *Lush*, The Studio, presented by the Ensemble Theatre, two performances in August 2001
- *School for Scandal*, Drama Theatre, Sydney Theatre Company, one performance in August and one in September 2001
- *Theft of Sita*, The Studio, Sydney Opera House two performances in October 2001
- *Don Juan*, Drama Theatre, Sydney Theatre Company, one performance in November and one in December 2001
- *Lady in the Van*, Drama Theatre, Sydney Theatre Company, two performances in March 2002
- *All My Sons*, Playhouse, Ensemble Theatre, two performances in May 2002
- *Soulmates*, Drama Theatre, Sydney Theatre Company, two performances in June 2002.

Electronic Services Delivery

The Information Technology and Telecommunication (IT&T) Strategic Plan of the Sydney Opera House was developed in 1998 to identify the critical IT&T systems, services and strategies necessary to achieve the goals and objectives of the Sydney Opera House in a cost effective manner.

This year upgrading of desktop computers was completed with 250 network computers and associated peripherals replaced with the assistance of Compaq Computer Australia.

Enhancement to the online ticketing project was completed in order to provide a user-friendly interface. The entire process, from ordering a ticket and obtaining credit card authorisation to issuing notification receipts, is now performed in three simple steps.

Network infrastructure including file servers, application servers, communication equipment, industry-strength virus walls and fire walls were upgraded in order to provide a secure network environment.

Development of the second phase of the Sydney Opera House corporate intranet has been completed.

Development of a new three year Information Management & Technology Strategic Plan 2002/05 was completed this year. The Plan provides a blueprint for the development, improvement and maintenance of IM&T systems and services over the next three years. The plan identifies the critical IM&T systems, services and strategies necessary for management to achieve the organisational goals and objectives of the Sydney Opera House in a cost effective manner.

Priority projects for 2002/2003 include:

- reviewing the Building Management applications (TAM, Mainpac, Hardcat) and associated processes, and upgrading or providing new applications
- reviewing the processes and configuration of the Event Management application (EBMS)
- producing a organisation wide data model, and defining a data dictionary for all current business applications
- upgrading BOCS ticketing system to Version 4
- consolidation of the server infrastructure and transition to a single database type where possible
- upgrading of the backbone IT network
- upgrading Office 97 desktop application to Office XP, to comply with Microsoft's new licensing model
- assisting the business in developing the Information Management and Customer Relationship Strategic plans
- deriving the Internet and Intranet requirements from the Information Management and Customer Relationship Management plans and defining the website development plan
- installing a messaging layer infrastructure
- identifying the reporting information required and creating standard report templates.

Energy Management

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

The Sydney Opera House is in its last year of a five-year contract with Advance Energy for the supply of electricity with a five percent 'green power' content and public tenders will be invited in the upcoming year for a new supply contract.

In working towards a reduction in energy usage, the Sydney Opera House has implemented a program of works during the last financial year to provide a Secondary Chilled Water Pumping System. Subject to continuation of funding, this work is scheduled for completion during 2004/05.

Equal Employment Opportunity (EEO)

The Sydney Opera House's EEO Annual report submitted to 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
- a workplace culture displaying fair practices and behaviour
- 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 Sydney Opera House continues to build on its established foundations for equity and diversity. 2001/02 has seen unprecedented involvement of employees in reviewing and informing the new direction of the organisation with more than 140 staff participating in review groups to improve customer focus and find ways of working together more effectively and efficiently. Although the organisation realignment has been the main internal priority for the organisation this year, there have also been other significant EEO-related projects and achievements:

- development of programs (such as Facilitator Learning Circles to develop high level facilitation skills in a range of staff from across the organisation) and creation of an Action Learning Team to review the Performance Planning & Review System
- continuation of regular organisation-wide staff briefings
- establishment of an internal communications group and regular monthly newsletter, focussing on organisation realignment news and information for all staff
- second year of Indigenous Traineeship with two trainees to complete in August 2002, achieving Certificate II and entry into the Industry
- received Australian National Training Authority (ANTA) award for high level of commitment to training, under the Cultural Industries category
- participation of staff in internal opportunities for career development
- commencement of a cross-organisational project team for review and development of the new Enterprise Development Agreement
- Management of Alcohol and Other Drugs workshops commenced and continue to be rolled out to all staff, in partnership with WorkCare Australia
- development of flexible learning and assessment resources for Certificate IV in Entertainment, trialed by staff
- issue of a further seven qualifications to staff in Entertainment and eight qualifications Assessment and Workplace Training bringing the total qualifications issued to staff by the Sydney Opera House as a Registered Training Organisation to 72
- organisation of the Spokeswomen's Program with regular events for staff participation and information
- announcement of the Venue Improvement Plan in May 2002, including strong focus on improved access for people with disabilities.

Table A - Percent of Total Staff by Level

Subgroup as Percent of Total Staff (excluding casuals and seasonals) 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
≤\$27606	0	0%	0%	0%	0%	0%	0%	0%	0%
\$27606-\$40535	34	74%	47%	53%	0%	19%	12%	8%	4%
\$40536-\$51293	136	81%	66%	34%	0%	17%	16%	5%	2.7%
\$51294-\$66332	68	90%	72%	28%	1.6%	21%	13%	8%	1.6%
≥\$66332 (non SES)	26	88%	58%	42%	0%	22%	9%	9%	0%
SES	3	33%	67%	33%	0%	0%	0%	0%	0%
TOTAL	267	82%	64%	36%	0.4%	19%	14%	6%	2.3%
Subgroup Total	220	172	95	1	50	38	17	6	

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/ FT	206	87%	72%	28%	0.6%	22%	17%	8%	2.8%
Permanent/ PT	20	85%	30%	70%	0%	6%	6%	0%	0%
Temporary/ FT	35	57%	43%	57%	0%	5%	0%	0%	0%
Temporary/ PT	3	100%	0%	100%	0%	0%	0%	0%	0%
Contract/ SES	3	33%	67%	33%	0%	0%	0%	0%	0%
Contract/ non SES	0	0%	0%	0%	0%	0%	0%	0%	0%
Training Positions	0	0%	0%	0%	0%	0%	0%	0%	0%
Retained Staff	0	0%	0%	0%	0%	0%	0%	0%	0%
Casual	357	69%	49%	51%	2.4%	13%	11%	4%	0.4%
TOTAL	624	75%	56%	44%	1.6%	15%	12%	5%	1.2%
Subgroup Total	468	347	277	10	95	75	32	7	

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. Statistics are as at 20 June 2002.

Ethnic Affairs

The Sydney Opera House continued its commitment to multicultural programming this year.

During 2001/02 programs included the *Festival of Asian Music and Dance*, *Theft of Sita*, *Danish Radio Jazz Orchestra*, *The Biennale of Sydney*, *Gyuto Monks of Tibet*, *Spirit of the Islands*, *Sruthi Laya*, *No. 2, Into the Fire* and the *Mexican, Middle Eastern and Klezmer Babies Proms*.

Support of Carnivale initiatives continued this year, including the Global Sound Series presented in The Studio showcasing *Passion Fruit*, *Josè Oliver with Diana Reyes*, *Sabahattin Akdagcık*, *Women up Front*, *Khaled Sabsabi*, *Latin Guitars and Romantika*. The Sydney Opera House also hosted the launch of *Carnivale 2001* in The Studio.

The Sydney Opera House continued to support multicultural community organisations through its program of community hirings. This year the Greek community received assistance for celebrations of *Greek National Day*.

The Sydney Opera House will continue these programs of community hirings, multicultural arts programming and supporting *Carnivale* in 2002/03. Events planned include *Asian Babies Proms*, *Festival of Asian Music and Dance*, the *Akram Khan Company* and *Pieter-Dirk Uys* in *Foreign Aids*.

During 2001/02 all front line customer service learning and development programs included a diversity awareness component. The Sydney Opera House is committed to ensuring that all future learning and development initiatives will incorporate these multicultural components.

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

Freedom of Information

No application under the Freedom of Information Act was received during the year under review. One application relating to SES payments was received in the previous year. The application was withdrawn.

Freedom of Information Statement of Affairs Functions and Structure

The Sydney Opera House is operated and maintained for the Government of New South Wales by the Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Trust Act, 1961-1973.

The Trust is charged with:

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

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

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

The Sydney Opera House Trust has nine members, appointed by the Governor on the nomination of the Minister for the Arts. Their four

year terms are timed to start on alternate years, concluding on 31 December. The Trustees, if otherwise qualified, are eligible for re-appointment.

The Chief Executive of the Sydney Opera House Trust is the General Manager who is supported by four Directors. Staff working for the 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 the Sydney Opera House.

Access

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 & Employee Services
Sydney Opera House
GPO Box 4274
Sydney NSW 2001

Enquiries may be directed to the Manager, Administration & Employee Services by telephoning (02) 9250 7111 between 10am and 4pm Monday to Friday.

Policy documents held by the Trust include:

- Annual Report
- Corporate Plan
- 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.

Indigenous

The Sydney Opera House is committed to the process of Reconciliation and in support of Indigenous arts presented *Message Sticks 2002*, an annual celebration of contemporary Indigenous culture.

Message Sticks, a largely free celebration, has evolved into a program that encompasses the visual arts, film, dance, music, and ideas produced by the Sydney Opera House with individual program elements developed in collaboration with Indigenous curators.

Message Sticks 2002 included:

- *Message Sticks Film Festival*, an exciting three-day program of free films, discussion and performance celebrating the work of Australian and international Indigenous filmmakers. *Message Sticks Film Festival* offered audiences a unique opportunity to see new films by Indigenous directors from Australia, Nunavut (Canada) and Aotearoa New Zealand. Highlights of the *Message Sticks Film Festival* included:
 - Sydney premiere of Ivan Sen's debut feature, *Beneath Clouds*
 - *Atanarjuat* (The Fast Runner) Winner of the Camera d'Or Cannes 2001 by director Zacharias Kunuk (Inuit)
 - the best new film and television by Maori filmmakers
 - the extraordinary documentary, *Ngangkari Way*, by Erica Glynn offering a rare insight into traditional Aboriginal healers

- *New Black Voices* featuring premieres of some of the best new short films from emerging Australian Indigenous filmmakers
- *Message Sticks Visual Arts Program – Exposed!* and *Eorascapes: Aboriginal Sydney*. Adam Hill presented an education program for primary, senior students and families. Titled *Exploring Koori Art*, it provided insights into Indigenous visual arts practice and Adam Hill's creative processes
- *Dance Tracks #2 Go clubbing in the Studio* - music by Pnau with live dance commissioned by the Sydney Opera House for *Message Sticks 2002*, *Dance Tracks #2* brought together the talents of three bright stars of contemporary dance; Albert David, Jason, Pitt and Bernadette Walong with ARIA Award winning electronic dance music artists, Pnau, for an innovative night of live dance, music and multi media
- *Life in Gadigal Country* – book launch and readings, compiled by Anita Heiss, *Life in Gadigal Country* is the first-of-its-kind collection of writing by Indigenous people. Through poetry, fiction and essays, they voice their views on the social, political, historical and cultural aspects of life within the Gadigal boundaries
- *Sorry Day – Music & Talk*, a feast of extraordinary musical performances in the Studio from poetry to Pacific Groove. Sydney spoken word performer Romaine Moreton collaborated with a vocalist and musician, Broome country and blues star and winner of Best Female Artist at the 2001 Deadly Awards, Kerriane Cox and Emma Donovan and Dvanti with Friends. Emma Donovan, Dvanti with Friends are a band of Aboriginal, Maori and Fijian musicians and dancers joining forces to create an explosive sound they call 'Pacific Groove'. Between performances Rhoda Roberts a Trustee of the Sydney Opera House hosted talks with a focus on Indigenous people making a difference, talks included an address titled *The Way Forward*, by charismatic young Aboriginal activist and ATSIC Commissioner Murrandoo Yanner.

The Sydney Opera House is in its second year of Indigenous Traineeships with two Trainees to complete in August 2002, achieving Certificate II and entry into the Industry. A third Indigenous Traineeship program is planned to commence in 2003.

Insurance

Adequate insurance is held by the Sydney Opera House Trust for all identified risks. The 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.

	01/02 \$	00/01 \$	99/00 \$	98/99 \$	97/98 \$
Motor Vehicle	2,252	1,546	2,191	2,407	4,459
Property	299,314	299,000	227,602	246,056	246,425
Public Liability	245,101	188,450	125,792	115,540	105,552
Workers' Comp.	895,699	586,459	489,580	520,917	366,442
Miscellaneous	2,790	3,103	2,666	2,996	2,645
TOTAL COST	1,445,156	1,078,558	847,831	887,916	725,523
Total Employees	638	616	639	576	604
COST PER EMPLOYEE	2,265	1,751	1,327	1,542	1,201

Investment Performance Measure

Investments are placed with NSW Treasury Corporation at interest rates equivalent to, or greater than the relevant benchmark Hour-Glass Investment Facility.

Legal

There have been no changes to the Sydney Opera House Trust Act, 1961 and supporting By-law.

Key Targets and Priorities

Sydney Opera House Vision: To Excite and Inspire the Imagination

Goal 1 - Be Australia's pre-eminent showcase for the performing arts and a national and international leader in the presentation of world class performing arts and cultural events.

Goal 2 - Attract and engage a greater and broader range of customers, who leave feeling excited and inspired and want to return.

Goal 3 - Maintain and enhance the iconic status of the Sydney Opera House as a cultural landmark, architectural masterpiece and performing arts centre.

Goal 4 - Attract and develop the best people to work in the best organisation to achieve the best results.

Goal 5 - Achieve outstanding business results.

Goal 6 - Develop and leverage the Sydney Opera House brand.

The 2001/02 financial was a year of transition and development for the Sydney Opera House. In particular, we put in place long-term strategies for building our future, including:

- the development of a Venue Improvement Plan for the Sydney Opera House
 - the launch of the Utzon Design Principles
 - roll-out of the Sydney Opera House's performing arts strategy. This built on the foundations we laid in 2000/01 for programming and improved relationships and levels of cooperation between the Sydney Opera House and major presenting companies
 - creation of formal strategic presenter partnerships with the major presenting companies.
- Also this year a number of internal priorities were addressed to ensure the successful implementation of the business priorities and address critical issues around the cost of running the business. These priorities include:
- implementation of an organisation structure to align structure and resourcing with the key business drivers
 - reviews of key business and support areas including:
 - sales and marketing and site management with the aim of maximising opportunities and enhancing customer service
 - strategies for commercial areas and fundraising to establish growth targets and strategies
 - restructuring of support services to improve outcomes and reduce overheads.

Key priorities for 2002/03 include:

- developing a business model to test the feasibility of unified ticketing with a group of major presenting companies
- implementation of full partnership agreements and Service Level Agreements with major presenting partners Opera Australia, The Australian Ballet, Sydney Symphony and Sydney Theatre Company
- extension of the role of the Sydney Opera House as an innovative presenter and programmer through co-production with major presenting partners, utilisation of The Studio as a venue for innovative and contemporary works, development of a program for free and paid events for the Forecourt as the sixth venue
- Enterprise Development Agreement variation negotiated and implemented
- development of a full program for the Sydney Opera House's 30th Birthday in 2003
- implementation of Stage 1 of the Brand Strategy

- progression of the implementation of phase 1 of the Venue Improvement Plan, including provision of infrastructure for the Forecourt venue and finalisation of the planning for the Opera Theatre project
- improvement of customer experiences, services and financial return through the development of a customer service strategy and standards; an integrated sales and service model; implementation of new commercial products; development of the Lower Concourse as an integrated commercial precinct; work with business partners to develop new food and beverage and retail/licensing products and business opportunities
- implementation of the new organisation management structure and functional alignment
- roll out of revised key performance indicators that capture the true picture of the organisation's performance
- development and implementation of a revitalised development and marketing strategy
- establishment of an organisation development strategy including a revised and improved performance management system for all staff.

Occupational Health and Safety (OH&S)

Statistics for work-related injuries (including journey injuries) for the Sydney Opera House remain similar to previous years and consistent with the degree of activity on site.

The new NSW OH&S Act and Regulation commenced on 1 September, 2001 and the Sydney Opera House has been working to ensure compliance with this new legislation. In particular the emphasis on risk assessments has provided new challenges in the performing arts industry, and the Sydney Opera House has been playing a leading role in developing risk assessment procedures related to productions, including training of our major presenters in their operations.

Year	Number of Injuries
1997/1998	491
1998/1999	373
1999/2000	299
2000/2001	296
2001/2002	299

Overseas Travel

- Lisa Taylor**, Senior Event Manager, Event and Venue Management
- 16 – 20 July 2001, New Zealand. Attended the Christchurch Arts Festival and visited The Edge Performing Arts Centre in Auckland.
 - 20 – 25 April 2002, New Zealand. Attended the 13th Annual Venue Management Association Convention and Trade Show as a key presenter.
- Greg Clarke**, Producer, Programming Department
- 17 – 22 July 2001, New Zealand. Attended the Christchurch Arts Festival and visited The Pacific Crystal Palace as a possible venue for hire for the Sydney Opera House during January 2002.
- Peter Marshall**, Manager, Theatre Technical Services
- 30 October – 8 November 2001, Florida, USA. Attended the Lighting Design International - Entertainment Technology Show (LDI 2001) and visited various performing arts and entertainment venues.

Government Reporting

Michael Lynch, Chief Executive

- 28 November – 2 December 2001, Taiwan. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) 5th Annual General Meeting and Conference as Chairman.
- 21 – 29 April 2002, USA. Attended the Performing Arts Centers Consortium (PACC) Spring Conference meeting in New York and visited the San Francisco Opera following a major refurbishment.
- 1 – 3 June 2002, Singapore. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) 10th Executive Council Meeting as Chairman.

Joseph Horacek, Manager, Corporate Strategy

- 28 November – 2 December 2001, Taiwan. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) 5th Annual General Meeting and Conference as Secretary-General.

David Claringbold, Sound & AV Coordinator, Theatre Technical Services

- 24 February – 7 March 2002, USA and Singapore. Attended the pre-shipment testing and inventory of the new sound desk for the Sydney Opera House's Opera Theatre. Also visited various performing arts centres in the USA and Singapore.

Philip Rolfe, Executive Producer, Programming Department

- 6 – 11 March 2002, New Zealand. Attended the New Zealand International Festival, a major performing arts festival in the Southern Hemisphere to view works for future programming at the Sydney Opera House.

Janelle McPherson, Tourism Services Consultant, Tourism Services

- 13 – 16 March 2002, New Zealand. Attended and participated in the Oztalk New Zealand Tradeshow, coordinated by Tourism NSW and The Australian Tourist Commission.

Carolyn Stewart-Smith, Acting Manager, Corporate Strategy

- 31 May – 4 June 2002, Singapore. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) 10th Executive Council Meeting as Acting Secretary-General.

John Dare, Manager, Facilities Planning and Development

- 16 – 25 June 2002, United Kingdom and Singapore. Attended and participated in the 2002 Theatre Engineering and Architecture Conference in London and visited the Esplanade, Theatres on the Bay performing arts centre in Singapore.

Wendy Martin, Producer, Programming Department

- 26 – 29 June 2002, New Zealand. Attended a performance of *Feedback*, a new musical for possible premiere at the Sydney Opera House and met with the producers and artists of the New Zealand International Festival.

Privacy Management

The Sydney Opera House has undertaken an audit of its personal information collections in accordance with the *Privacy and Personal Information Protection Act 1998*, and as required under s 33 of the Act prepared a Privacy Management Plan.

The Privacy Management Plan includes:

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

During 2001/02 the Sydney Opera House has continued to successfully implement the strategies in its Privacy Management Action Plan. It is anticipated that the issues surrounding the Privacy Code of Practice on *Access to records of public sector agencies for research purposes* will be resolved satisfactorily in the coming year.

During the year the Sydney Opera House received no requests for Internal Review under the *Privacy and Personal Information Protection Act, 1998*.

A review of the Sydney Opera House's Privacy Management Plan is currently under way. Once the review is completed, the Privacy Management Plan will be updated and a copy provided to Privacy NSW.

For a copy of the Sydney Opera House's current Privacy Management Plan and/or to make enquiries about privacy issues, contact:

The Privacy Contact Officer
Sydney Opera House
GPO Box 4274
SYDNEY NSW 2001

Telephone: (02) 9250 7424

Fax: (02) 9250 7135

Email: ccolwell@soh.nsw.gov.au

Publications

The Sydney Opera House produced this year:

- Sydney Opera House 2001 Annual Report
- Bi-monthly Diary and Calendar of House events
- Utzon Design Principles
- Venue Improvement Plan
- Kids at the House Calendar of Events brochure
- The Studio 6 month program brochure and promotional material
- Message Sticks brochure and program
- Sydney Opera House Event brochures and flyers
- Shop at the House flyers and promotional material
- Discover and Discover More brochures in the following languages: Chinese (Simplified), Chinese (Traditional), English, French, German, Italian, Japanese, Portuguese, Spanish.

1,000 copies of the Sydney Opera House 2001/02 Annual Report were printed at a unit cost of \$16. The annual report is also published on the Sydney Opera House website www.sydneyoperahouse.com or www.soh.nsw.gov.au.

Recycling

The Sydney Opera House maintains a recycling program in accordance with Environmental Protection Authority guidelines. To date, clean recycled waste has consisted of cardboard and paper waste, glass containers, scrap metal and cooking oil, which is removed from the Sydney Opera House by appropriate agencies.

Since last year's audit, an improved recycling policy has been implemented into contracts, recycling has been also promoted through improved signage and education of staff and contractors, ensuring greater bin separation this year.

Two audits were undertaken this year in line with Environmental Protection Authority guidelines. Recommendations included building on previous years' improvements with a further reduction of paper going to waste bins, improvement of the co-mingle process and reduction of contamination.

Risk Management

The 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, including:

- EBMS - Events Settlements and Trust Presentation Reconciliations
- Personnel/Payroll
- Front of House Operations
- Preparation of Monthly GST BAS
- Plant/Equipment – Fixed Assets
- IMG Joint Venture and follow up review of IMG Joint Venture Arrangements
- Rostering and Timekeeping System
- Sun Financial System, Property Facilities – Planning and Development, including Management of Major Projects and Contracts
- Event and Business Management System
- Property Facilities Operations and Maintenance of Total Asset Management Plan.

Business process and system improvement recommendations were implemented during and following the audits and progress was monitored by the Trust Risk Management Committee.

Senior Executive Service

There are five senior executive service positions at the Sydney Opera House, three of which were filled as at 30 June 2002. One position was filled by a woman.

As at 30 June 2002 the Chief Executive of the Sydney Opera House was Michael Lynch. The Chief Executive's total remuneration package was \$207,387. Key achievements this year are outlined in the Key Targets and Priorities section.

Wage and Salary movements

A 3% wage increase was awarded to staff covered by the Crown Employees (Public Sector Salaries - January 2000) Award effective from the first pay period commencing after 1 January 2002.

A 4% wage increase was awarded to all staff covered by the Sydney Opera House Enterprise Development Agreement 2000, effective from the first pay period commencing after 1 July 2001.

Women's Action Plan

The 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. The 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, the Sydney Opera House has awarded 16 qualifications in Entertainment and 11 qualifications in Assessment & Workplace Training to women within the Sydney Opera House. This year Lindsay Monteath was awarded Certificate IV in Entertainment (Staging); Kate O'Neill was awarded Certificate IV in Entertainment (Lighting); Georgina Bovill, Cath Squelch and Justine Thompson were awarded Certificate IV in Assessment & Workplace Training.

Some 35 women undertook specific skills development training in a range of areas including Events Based Management System, MS Access, Forklift, Fire Safety, Project Management and Industrial Relations. 130 women also participated in the Windows 2000 rollout training this year.

Decision Making and Leadership

During the year the Sydney Opera House undertook a whole of organisation review to build a sustainable organisation, increase customer focus and improve efficiency and effectiveness of organisation practices. The process was developed to ensure comprehensive staff involvement in the organisation review process and to ensure that permanent, part-time and casual staff have the opportunity to participate. Women comprise 30% of the permanent, 67% of the part-time and 55% of the casual Sydney Opera House workforce. In total women comprise 44% of the overall workforce. The proportion of women participating in the realignment process was 33%.

The organisation review process also included the development of facilitation/leadership skills in the workforce, with nine key facilitators guiding project teams through the process. Four of the key facilitators were women.

The initiative has produced a number of business improvement strategies for the organisation, broadened staff experience in cross organisation teams and enhanced team work on key organisational issues. It has also supported the development of facilitation and leadership skills throughout the organisation.

Spokeswomen

Whilst the focus of the Spokeswomen's Programme 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 Programme at the Sydney Opera House aims to enhance individuals' capacity to maximise productivity, whilst at the same time, build morale and encourage women to achieve their full potential.

The Spokeswomen of the Sydney Opera House in 2001/02 were Lindsay Monteath (Theatre Technical Services Staging), Sally Tingle (Presenter Services) and Ann Toltz (Tourism). Hayley Dickinson (Information Technology) who has been involved in planning many events for women in the organisation, resigned as Spokeswoman this year.

Events this year included:

- Stress Management Workshops
- Christmas Morning Tea – to showcase the diverse talents and experiences of women working in the organisation. Four women spoke expansively on their histories and experiences
- International Women's Day was celebrated this year at the Sydney Opera House with guest speakers, Trisha Peters (President) and Eva Thatcher (Finance Manager) from the International Women's Development Agency. This agency is an Australian based non-government organisation, which undertakes projects in partnership with women around the world, giving priority to working with women who suffer from poverty and oppression
- Cancer Council – Australia's Biggest Morning Tea. Once again the Sydney Opera House staff and friends hosted this event and raised close to \$800.

In 2002/03 the Spokeswomen plan to conduct courses in Self Defence, contribute once again to the Australia's Biggest Morning Tea and a number of events scheduled around International Women's Day. It is also planned to offer the structured training Springboard Program to at least six women in non-management roles.