

Government Reporting

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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	14,008	868	317	182	101
December	13,298	1,032	152	76	51
March	10,658	317	100	142	144
June	11,823	271	41	83	25

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	90	14,008	15,476
December	92	91	13,298	14,609
March	92	94	10,658	11,361
June	92	97	11,823	12,243

The number of accounts paid on time this year was 93 percent (91 percent in 2004/2005). Management control procedures over the accounts payable function were strengthened during the year to improve both processing efficiency and monitoring payment procedures. Actual performance has improved to 97% in the quarter ended June 2006. There was no interest paid on creditor accounts during the 2005/2006 financial year.

CODE OF CONDUCT

The Code of Conduct contains guidelines to assist staff in the application of general principles to everyday work practices and are 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 of Conduct is provided to all staff prior to the commencement of employment with employment conditional on acceptance of the Code. It is also available to all staff through the Sydney Opera House intranet.

The Sydney Opera House Trustees also have a code of conduct which is reviewed and endorsed at the first Trust meeting of the calendar year. This is in addition to the staff Code of Conduct and covers:

- Accountability for public expenditure and decision making
- Use of public resources
- Use of official information
- Gifts and benefits
- Disclosure of interests
- Recognising and managing conflicts of interest
- Reporting suspect corrupt conduct
- Relevant legislation.

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 Fire - Fire/Life Safety Risk Assessment Study \$100,150
- Eyoda Pty Ltd - Business Sustainability Review \$89,513
- Frost Design - Brand Development Project \$100,000
- Gavin Anderson & Company - Strategic Counsel for Opera Theatre Funding \$134,707
- Grenzebach Glier & Associates - organisational assessment for philanthropy program, development of case prospectus and annual giving program \$290,441
- Pacific Micromarketing - Provision of Data-Mart to Calculate Key Customer Characteristics \$36,000.

In addition, 11 Consultancies of \$30,000 or less cost a total of \$159,552. The nature of these projects were - Finance & Accounting/Tax (1), Management Services (3), Organisational Review (1), Environment (1), Training (4) and Other (1).

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. Many activities have occurred over the past 12 months to demonstrate this commitment to a customer focused workplace, one where the customer is at the centre of all we do.

Sydney Opera House Priority Shuttle

We continue to operate our free Priority Shuttle Service, designed to transport less mobile and elderly patrons and visitors from Circular Quay to Sydney Opera House. In February 2006, Australia In Style Pty Ltd was awarded a three year contract for this service. A major consideration in the tender process for the selection of the service provider was an emphasis on customer service. Enhancements to the service include Sydney Opera House information available on the shuttle and uniformed drivers. Usage continues to increase and feedback from customers using this service has been positive.

Portfolio Customer Service Standards

In August 2006, all portfolios used Sydney Opera House's Commitment to Our Customers as the basis to create portfolio customer service standards. These standards not only reflect the organisation-wide commitment to service excellence, but also make the values relevant to each portfolio's specific customer needs. Many portfolios are using these standards to create handbooks for staff, which further imbued service behaviours into operational tasks associated with specific roles.

Customer Service Training

With the recent intakes of English, Mandarin, Korean and Japanese Visitor Service Officers in November and December 2005 and Front of House casual staff in March 2006, an induction program was created which was focused on customer service behaviours to ensure the delivery of our brand promise of providing inspiring experiences to our guests. This was achieved by new staff either taking a tour or attending a performance and discussing their impressions of service they received, as well as other behavioural-based training exercises. This successful program will now be adapted for other portfolios for their new intakes.

Additionally, Front of House, Visitor Service Officers and Concierge staff commenced customer service training workshops to help identify the characteristics and behaviours associated with the "iconic service" for which the organisation strives. While specific to the different needs of the customers associated with each role, focus was placed on the warm welcome and active engagement we encourage staff to provide to our customers. This program will be adapted to other areas with Box Office staff beginning a similar program next year.

Customer Research

During the year the following market research was undertaken with the assistance of Woolcott Research:

adventures in the dark May - July 2006

The new *adventures in the dark* program was launched in February 2006. With the commencement of this new and innovative program with the aim to grow new audiences, it is necessary to ensure that the positioning of the program is right, understand the profile of audiences attending and provide insights for future positioning and marketing decisions. The following outlines the key objectives and outcomes of the market research:

Research Objectives:

- Test the positioning of the program as a whole amongst identified target audience
- Assess levels of awareness and appeal of the program
- Assess purchase patterns and behaviour
- Assess customer satisfaction and levels of expectation
- Test the overall program brand identity in relation to the value proposition, brand attributes and the program events themselves
- Understand the profile of the program customer
- Assess and understand the barriers to purchase.

Proposed Research Outcomes:

- Provide inputs for the marketing and communications plan for the 2007 program
- Provide insight into customer triggers (e.g. is packaging a key driver, other options etc.).

The research methodology is a mixture of quantitative and qualitative research - at time of writing, the quantitative is under way with self-completion questionnaires being distributed at key performances. Qualitative research will follow with a range of focus groups.

Customer Service Feedback

Sydney Opera House encourages feedback from its customers, both internal and external. This is achieved through a variety of methods:

Online Customer Satisfaction Survey

In September 2005, we launched our first online customer satisfaction survey via the website, sydneyoperahouse.com. This survey was designed to measure the quality of the services that a customer experiences. During the first 10 months of implementation, over 1,600 visitors took the time to provide us with a rating of their experience.

The initial results of the survey, which are shared with all staff quarterly, show most service areas scoring 80% or better.

Online Customer Satisfaction Survey Results

	December Quarter	March Quarter	June Quarter	Overall 2005/06 (9 months)
Overall, how would you rate your most recent visit to Sydney Opera House?	82%	83%	83%	82%
How would you rate the overall cleanliness and presentation of the site?	84%	85%	85%	84%
Performance Support Services - Ushers, Program Sellers, Security and Theatre Bars staff	81%	83%	85%	83%
Car park	69%	68%	71%	68%
Dining	77%	80%	72%	77%
Tours	80%	90%	89%	86%
Ticketing	84%	82%	84%	83%

Government Reporting Continued

Overall feedback 2001 to 2006

Type of Unsolicited Feedback	05/06	04/05	03/04	02/03	01/02
Negative	362	224	153	177	70
Positive	120	90	56	17	6
Suggestions	80	29	29	13	5

Feedback by category for 2005/06

This information is broken down even further in the table below to represent the type of feedback received in each major area.

Category	Positive	Negative	Suggestion
Presentations – SOH Presents	3	47	5
Presentations – Strategic Presenting Partners	6	26	4
Presentations – Other Presenters	2	21	1
Business Partners - Food and Beverage, Retail, Parking	1	61	5
Performance Related - Box Office, Front of House, Security	37	126	13
Tourism	22	14	1
Access	4	15	8
Site and Venue Presentation	1	17	16
Other	24	35	27
Total	100	362	80

This feedback is shared with relevant departments so that a response may be provided to the customer and improvements can be made. It has also helped to shape policies and procedures in areas such as Security, Front of House, Tours and Box Office.

Presenter Satisfaction Measurement Surveys

In early 2005 Sydney Opera House implemented a presenter satisfaction survey system. The principles that underpin this system are: pursuit of excellence, respect and understanding and mutual advantage.

We aim to achieve:

- High levels of customer satisfaction
- Demonstrated improvement in service levels over a period of time
- Improved working relationships, with issues resolved efficiently and effectively
- Improved business efficiencies resulting in enhanced financial stability for both organisations.

The system comprises a survey and review meetings conducted every six months or as agreed. Feedback is sought on the event process, technical services, front of house services, building facilities, safety, catering, and other services provided by Sydney Opera House. Scoring ranks from 1 (total dissatisfaction, very inconsistent or unreliable service, vast improvement required) to 7 (total satisfaction, no room for improvement).

This year surveys were conducted with Opera Australia, The Australian Ballet, Sydney Theatre Company and Sydney Symphony. In addition, our own Producer's Unit, which produced 589 performances this year, was also surveyed.

Scoring highly in the first round were: event and stage management staff, sound and audio visual skills, recording studio, facilities operations, first aid, ticketing, marketing, signage, theatre bars, stage management, staff supervision, website, information technology services to company offices and the new public shuttle bus.

Cited as requiring improvement were: site access, concierge service, cost estimates, Green Room queues, invoicing and settlement, joint marketing opportunities, technical staff scheduling, cleaning, air conditioning and backstage catering.

Swiftly taking action to specifically understand issues of concern and then make improvements, we recorded a positive shift in the second round of surveys for many of these areas. Further improvements were deemed necessary and will be addressed in invoicing and settlement, concierge service (inconsistency), joint marketing opportunities (increases requested).

DISABILITY ACTION PLAN

A new Access Strategic Plan 2005/2008 was endorsed by the Sydney Opera House Trust in December 2005. The plan was developed following consultation with key stakeholders and disability access groups including Accessible Arts and the Human Rights and Equal Opportunity Commission. It aims to develop a range of policies and actions with the ultimate focus on customer service for all people who visit, work and perform at Sydney Opera House.

The plan which is based on the principles outlined in the NSW Government Disability Policy framework, contains 62 projects and is focused on improving the accessibility of Sydney Opera House's facilities and services, as well as providing leadership in accessibility for the performing arts industry.

It is designed to provide 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

A number of projects have been completed since the Plan was endorsed in December 2005 including:

- Sydney Opera House signage manual developed that incorporates accessible signage principles
- Corporate policies reviewed to ensure accessible practices and principles are incorporated, updated and communicated to key stakeholders
- Information resources on disability access developed and communicated to staff
- Staff forms reviewed to ensure accessible language and style
- Recruitment process reviewed and adjusted to ensure people with disabilities are not disadvantaged
- Customer feedback process and information included in induction and disability access awareness training.

A major achievement has been approval for \$10 million funding from NSW Government for the Bennelong Lift, which will provide public access to the lower concourse, main arrivals concourse and Box Office levels – the first lift providing independent public access on the site. This forms part of the Western Foyers Access project which will include increased accessible toilet facilities and is due for completion in 2008.

In addition, recruitment is under way for a new role of Program Manager, Accessibility which has been created to drive the success of the projects within the Plan as well as provide advice and support on access issues.

Guided tours designed to accommodate customers requiring wheelchair access and with specific mobility requirements continued to be available daily throughout the year at a concession rate.

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

- *The Give and Take*, Sydney Theatre Company - Drama Theatre, one performance in September and one performance in October 2005
- *Festen*, Sydney Theatre Company - Drama Theatre, two performances in December 2005
- *Doubt*, Sydney Theatre Company - Drama Theatre, two performances in March 2006
- *Six Dance Lessons*, Ensemble Productions - Playhouse, two performances in March 2006.

Sydney Opera House celebrated International Day of People with a Disability in December 2005 by presenting *Club Wild* over two nights. *Club Wild*, hosting international guest artists, amazing performers, hip DJ's and cool visuals was a successful event with 493 people attending the dance party event in The Studio.

We sincerely thank Accessible Arts, Department of Ageing Disability and Homecare, Vision Australia and the Human Rights and Equal Opportunity Commission for their support and assistance with the implementation of a number of the access initiatives.

Access projects planned for next year include:

- Concept designs for the Bennelong Lift project and commencement of the Western Foyers Access project works packages

- Creation of a public access guide containing information on facilities and services (also available in large text and Braille)
- Creation of a staff access guide
- Development of a Lighting Masterplan that will meet access requirements and standards
- Development of access guidelines for building works
- Participation in International Day of People with Disabilities and Seniors Week
- Accessibility awareness included in induction and customer service training.

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 and tours is also available. Creditor payments are available via electronic funds transfer.

ENERGY MANAGEMENT

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

Sydney Opera House commenced a contract with Country Energy in August 2003 for the supply of electricity. The contract includes an increase of the 'green power' component from 5% to 6% from the previous contract.

This financial year comprised two streams of activity, the first focused around the installation of a low load 24-hour chiller and the second was one of investigation and planning to enable positive gains to be made in general building services for the coming years.

With a growing need for reliable and economic 24-hour conditioning of spaces a project was undertaken to install a small high efficiency chiller. A Power-pax unit, new to the market in the last few years, was installed to accommodate this load and in turn negate the need to rely on the large central plant as has been the case over previous years. The Power-pax unit claims 30% energy efficiency over other units available on the market of the same capacity.

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:

- further commitment made to Indigenous Traineeship program following the successful completion of our 1999 commitment to 10 traineeship opportunities for Indigenous people
- a further four Trainees taken on, including three targeted indigenous places
- first time offering of a Stage Management traineeship to an indigenous female
- continuation 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
- the implementation of an Employee Opinion Survey to identify and monitor progress on critical organisational issues in regards to employee engagement and opportunity
- 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 regular training and development programs for staff including disability awareness, customer service harassment prevention and managing alcohol and other drugs as part of Safety Week
- continuation of regular organisation-wide open forums with the Chief Executive and internal newsletter for all staff

- 43 employees gained nationally accredited qualifications in Entertainment, Security, Frontline Management and Workplace Training and Assessment.
- Behaviourally based recruitment techniques including assessment centres implemented to enhance the existing merit-based interview process.

EEO initiatives planned for 2006/07 include:

- Development of vocational and technical competency framework to clearly identify development and career path options and further improve access to these options
- Registered Training Organisation strategic review to ensure its contribution to the business is being fully realised and its offerings are able to be equitably accessed
- Workforce planning project to identify and target areas of specific EEO need
- Offering a new traineeship in the Producers Unit and Presenter Services areas
- Review of recruitment and selection approaches for traineeships
- Focus on developing the mentoring and coaching skills of those, from managers to on-the-job trainers, responsible for the training and performance of others
- Trialling a development approach to support high performing team members, particularly in EEO groups, to identify and prepare themselves for managerial roles
- Development and roll out of standard organisational wide induction training that addresses EEO and diversity needs. This project also includes development of induction training solutions for contractors who work on site.

Table A - Trends in the Representation of EEO Groups

EEO Group	% of Total Staff				
	Benchmark or Target	2006	2005	2004	2003
Women	50%	44%	37%	38%	35%
Aboriginal people and Torres Strait Islanders	2%	0.0%	0.0%	0.0%	0.4%
People whose first language was not English	20%	16%	15%	14%	15%
People with a disability	12%	5%	4%	5%	6%
People with a disability requiring work-related adjustment	7%	0.9%	0.7%	1.1%	1.8%

Table B - Trends in the Distribution of EEO Groups

EEO Group	Distribution Index				
	Benchmark or Target	2006	2005	2004	2003
Women	100	94	107	110	97
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	85	93	89	96
People with a disability	100	88	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 2006. 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.

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ETHNIC AFFAIRS

Sydney Opera House continued its commitment to multicultural services this year providing opportunities for artists, audiences, tourists and the community.

Biennale of Sydney: Zones of Contact series included:

The Conch: Vula directed by Nina Nawalowalo, on stage in the Playhouse with water, *Vula* (Fijian for ‘moon’) combined magic and illusion with traditional song and dance to create a captivating piece of Pacific Island visual theatre.

Raeda Saadeh plus The Atlas Group presented in The Studio, Raedah Saadeh’s *Voyage to Jerusalem* explored oppressive forces both personal and cultural that are present in the lives of contemporary women. *My Neck is Thinner than a Hair*, a project by The Atlas Group in collaboration with Walid Raad, Bilal Khbeiz and Tony Chakar was part of The Atlas Group investigation into the events and experiences surrounding the use of car bombs in the Lebanese Wars 1975–1991.

Sing Sing a one-off special concert in the Concert Hall, part of the Message Sticks Indigenous Arts Festival and created by David Bridie featured over 20 performers from Papua New Guinea, mainland Australia and the Torres Strait Islands. Artists included George Telek, Not Drowning Waving, The Moab Stringband, Frank Yamma and many more.

Beirut to Bombay Nights SBS Radio in association with Sydney Opera House presented a unique evening of Eastern music, dance, arts and culture in The Studio. Artists included Lebanon’s electronic dub act *Soap Kills* and UK/Indian sitar-funk specialists *Earthtribe* who performed alongside more than 15 local artists including *Bobby Singh, Joseph Tawadros, Tarek Sawires, Claudia Chidiac* and *Cicily Ponnor*.

Yellowfeather Sydney Opera House presented this Theatre 4A Production about a girl trying to grasp her Indian-Australian identity against the backdrop of suburban Melbourne. Featuring DJ Schmidt and a unique soundtrack that ranged from Prince to Creedence Clearwater, Bollywood Breaks and Stevie Wonder.

Global Beats Sydney Opera House presented four days of music, dance and rhythm from around the world including *Ba Cissoko*, a Guinean kora master telling stories about African daily life through the ethereal sounds of the kora with Hendrix-like guitar moves; *The Show - Waiting for Guinness*, a story of fantastic realism based around a European village wedding where the audience were the guests; *Gongtronic*, a club night celebrating Indonesian Australian beats by Deva Permana and Reza Achman from Gongbaby and VJ Mark Taylor and multi-instrumentalist Efiq Zulfikar; and *Circle of Rhythm*, energetic, fast-paced drumming styles of Japan and Polynesia to the ethereal and spiritually uplifting sounds of India by rhythm trio Greg Sheehan, Bobby Singh and Ben Walsh.

Enhancing the experience for our Asian visitors, we became the first tourist venue in Australia to offer daily Asian language tours, attracting some 24,752 visitors in the first six months of operation. 20 newly-trained guides conducted tours in Korean, Japanese and Mandarin.

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

FREEDOM OF INFORMATION

The impact of the FOI requirements on Sydney Opera House is minor and no major issues have arisen during the year in complying with the Freedom of Information Act, 1989. Two applications were received during the reporting year and both were withdrawn after consultation with the applicants. The information sought in each case was available in the public domain (two applications were received in the 2004/05 year and both were finalised).

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

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Sing Sing 30 May 2006

A one-off special concert in the Concert Hall created by David Bridie that featured over 20 performers from Papua New Guinea, mainland Australia and the Torres Strait Islands. Artists included George Telek, Not Drowning Waving, The Moab Stringband, Frank Yamma and many more.

Indigenous Traineeship

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, Sound/Audio Visual and Stage Management. 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, 17 indigenous people have been offered Traineeship opportunities at Sydney Opera House; 15 have completed their 12-month Traineeships. The Trainees work towards Certificates III in Entertainment through on-the-job experience and off-the-job training, gaining the skills and experience to enter the industry.

This year two of three indigenous trainees completed the year long program and gained qualifications in the nationally recognised Entertainment Training Package at Certificate III level. A feature of the traineeship is the diversity of hands on experiences they receive from Opera and Ballet Seasons to Baby Proms to Australian Idol to working with Yothu Yindi and Warumpi Band at the Queensland Festival of the Dreaming (facilitated by Trust member Rhoda Roberts).

INSURANCE

Sydney Opera House insurance coverage is provided by the NSW Treasury Managed Fund, a self-insurance scheme administered by GIO. This all-inclusive scheme covers worker’s compensation, motor vehicles, property and public liability.

The property policy protects Sydney Opera House assets and the properties for which it holds long-term leases.

During the year Sydney Opera House had four property claims totalling \$481,550.

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.

	2005/06	2004/05	2003/04	2002/03	2001/02
	\$	\$	\$	\$	\$
Motor Vehicle	0	700	0	2,110	2,252
Property	481,550	525,630	433,640	329,500	299,314
Public Liability	344,060	459,330	433,440	321,070	245,101
Workers’ Comp.	1,114,080	1,119,640	970,410	583,310	895,699
Miscellaneous	5,370	5,350	5,710	3,410	2,790
TOTAL COST	1,945,060	2,110,650	1,843,200	1,239,400	1,445,156
Total Employees	701	644	660	631	638
COST PER EMPLOYEE	2,775	3,277	2,793	1,964	2,265

INVESTMENT PERFORMANCE MEASURE

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

LAND TITLE HOLDINGS

Summary of Land Holdings

As at 30 June 2006, the Sydney Opera House Trust was the sole owner of the land site located at the northern end of Circular Quay East, Bennelong Point. The site area is 3.606 hectares and is used to house the Heritage Building, The Sydney Opera House. As at 30 June 2006 the value of the land is determined as \$75,000,000.

LEGAL

The Sydney Opera House Trust Act 1961 was amended by the Statute Law (Miscellaneous Provisions) Act 2005 to include provisions to allow Trustees to conduct meetings by telephone and to make some other administrative changes.

Government Reporting Continued

The Sydney Opera House Trust Act 1961 was also amended by the Public Sector Employment Legislation Amendment Act 2006 (assented to on 17 March 2006). This Act made amendments to the employment arrangements of the staff of the Sydney Opera House.

The Sydney Opera House By-Laws 2005 came into effect on 1 September 2005. They were approved by the Minister for the Arts and The Governor of NSW and gazetted before 1 September. The 2005 By-laws were enacted after a period of public consultation on the By-laws during which no comments were received.

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

OH&S initiatives are outlined on page 32.

Workers Compensation

The year saw an 11% reduction in the number of staff incidents* from the previous year, reflective of a number of initiatives in OH&S particularly the large amount of OH&S training delivered to staff during this period. The training was extended to involve a number of business partners. As a result of a reduction in accidents and improved injury management premiums, the workers compensation insurance premium was reduced by 10%.

More recently Sydney Opera House in conjunction with Opera Australia, initiated a program reviewing specific OH&S issues related to the production of opera at Sydney Opera House. As a number of injuries arise from this activity, recommendations from this project will see a reduction in injury rate over the next few years. Sydney Opera House is committed to achieving the OH&S targets identified in the NSW Government *Working Together - Public Sector OH&S & Injury Management Strategy 2005-2008*, launched earlier this year.

Year	Number of Staff Injuries	Number of New WC cases**
2005/06	253	57
2004/05	286	69
2003/04	290	67
2002/03	265	69
2001/02	299	69

* Staff incidents refer to all incidents, including minor injuries that were reported.

** Includes all workers compensation cases including provisional liability.

OVERSEAS TRAVEL

Name/Position	Dates/Location	Purpose
Philip Rolfe Executive Producer, Producers Unit	19-29 Aug. 2005 Europe	To assess theatre, dance and music theatre productions for the 2006 and 2007 seasons at the Sydney Opera House.
	5-17 June 2006 Hong Kong, Taipei, Kuala Lumpur and Singapore	To attend AAPPAC and part of the ISPA Conference in Hong Kong and hold meetings in other cities to advance commercial strategies.
Claire Swaffield Executive Manager	15-20 Aug. 2005 USA	To attend the 2005 Tessitura Network Conference.
Jessica Bateman Sales Development Manager, Tourism and Visitor Operations	24 Oct. - 10 Nov. 2005 Korea and China	To attend the Tourism Australia Korea Travel Mission and Tourism Australia Travel Mission to China.
	24 March - 9 April 2005 UK	To obtain new business from UK wholesalers with the aim of increasing sales of Sydney Opera House tourism product from this market.
Maria Sykes Director, Tourism and Visitor Operations	25 Sep. - 4 Nov. 2005 Korea and China	To attend the Tourism Australia Korea Travel Mission and Tourism Australia Travel Mission to China.

Name/Position	Dates/Location	Purpose
Greg Clarke Producer, Producers Unit	24 March - 9 April 2006 USA	To give a presentation at the Association of Performing Arts Presenters Conference and present a Sydney Opera House jointly commissioned work to the Lincoln Centre.
	5-6 April 2006 New Zealand	To see production of <i>Black Milk</i> for consideration for a season at the Sydney Opera House.
Sarah Duthie Operations Manager, Tourism Reservations	5-9 April 2006 New Zealand	To attend the annual OzTalk New Zealand Tourism Trade Fair.
Norman Gillespie Chief Executive Officer	4-9 April 2006 USA	To attend the PACC Spring Conference.
	4-5 June 2006 Hong Kong and Taiwan	To attend the AAPACC and ISPA Conference and hold meeting in Taiwan to advance our commercial strategies.
David Claringbold Technical Director, Theatre Technical	4-6 May 2006 New Zealand	To attend OZPAC, Technical Managers Conference.
Noel Jordan Producer, Young Audiences, Producers Unit	22-28 May 2006 Canada	To attend Milk International Children's Festival of the arts.
Kerry Stublely Administration Systems Coordinator, Theatre Technical Services	28-30 May 2006 New Zealand	To attend the 2006 Asia Pacific EBMS Conference.
Jonathan Bielski Manager, Presenter Services	5-17 June 2006 Hong Kong ,Taipei Kuala Lumpur and Singapore	To attend AAPPAC and part of the ISPA Conference in Hong Kong and hold meetings in other cities to advance commercial strategies.

PRIVACY MANAGEMENT

During 2005/06 the Sydney Opera House reviewed its Privacy Management Plan. The revised Plan is available on the website sydneyoperahouse.com.

The Plan includes:

- descriptions of the key categories of personal information held by Sydney Opera House
- procedures for facilitating the public's right to access information held on them
- procedures for privacy complaints and internal reviews.

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 latest Customer Privacy Statement, 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 2005/06 Annual Report; Bi-monthly Events guide; *adventures in the dark* brochure and promotional material; *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; corporate material (e.g. Christmas Gift Voucher flyer; Invitations to exhibitions and opening events, folders); 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; and E-news flyers.

The Sydney Opera House Annual Report 2005/06 is available on CD and on the internet at sydneyoperahouse.com. The total costs for production of the annual report including design, copywriting, photography, print format copies (400), multimedia CDs (500) and internet version was \$59,385.

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 Deloitte Touche Tohmatsu on a variety of business processes and systems as part of the internal review program for the 2005/2006 period, including:

- Cabcharge Expenditure
- Contract Management Review.

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

For further information on risk management refer to the Corporate Governance section at page 26.

SENIOR EXECUTIVE SERVICE

There are seven senior executive service positions at Sydney Opera House. Three positions are filled by women.

SES Level	2005/06 Positions	2004/05 Positions
2	1	1
3	5 (3 Female)	5 (3 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 2006 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: \$279,943

The Director-General has noted that Dr Gillespie met the performance criteria contained in his 2005/06 performance agreement. Key achievements and activities are outlined in this report.

WAGE AND SALARY MOVEMENTS

A 4% wage increase applied to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2002, effective from the first pay period commencing on and after 1 July 2005.

A 3% increase applied to staff covered by the Sydney Opera House Enterprise Agreement 2004 effective from the first pay period commencing on and after 1 July 2005.

A 4% wage increase applied to Senior Executive Service staff, effective from the first pay period commencing on or after 1 October 2005.

WASTE AND RECYCLING MANAGEMENT

We presented our third report progress report on waste reduction to the NSW Environment Protection Authority. Some of the highlights of this report included:

- All on site catering companies are now required to use in-house recycling and compaction systems resulting in higher recovery rates of commingled recyclables
- Lease and take back agreements have been implemented with our partner HP and the provider of photocopiers, scanners and facsimiles
- The new cleaning contract will allow SOH to direct waste disposal to the most beneficial environmental outcome
- 21 out of the 23 tonnes of A4 and A3 paper purchased is recycled
- 195 used toner cartridges were recycled.

Over the past year Sydney Opera House has maintained its recycling and waste management strategy with all cardboard, paper, glass, plastic and metal containers, cooking oil and construction waste, using the commingle systems, which up to this year were supported by Gallaway Environmental Waste Management.

As of February 2006 Sydney Opera House has a new cleaning contractor Cleanevent Pty Ltd who manages waste for the building. Cleanevent are currently assessing all aspects of 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, Sydney Opera House has awarded 32 qualifications in Entertainment, 4 qualifications in Security, 10 qualifications in Frontline Management and 24 qualifications in Assessment and Workplace Training to women within the organisation.

Women from all departments undertook specific skills development training in a range of areas including Information Technology and other technical skills, OH&S Committee training, responsible service of alcohol, financial skills, accessibility awareness, conservation management training, information security management, customer service, business writing and performance planning and review refresher training. In addition, women comprise 25% of the total Indigenous Traineeship intakes.

Safety Week also included a focus on well being including a range of approaches to dealing with the challenges of work and living.

Decision Making and Leadership

Of the overall Sydney Opera House workforce, women comprise 41% of the permanent workforce, 66% of the part-time and 55% of the casual. In total, women comprise 47% of the overall workforce. The current Executive team comprises 38% women.

Management and supervisory development programs this year included business case development skills, business writing skills and the Certificate IV in Front Line Management program. An average of 50% of participants were women.

The leadership team, consisting of middle and senior level managers, lead the organisation in realising its vision and goals. Women comprise 50% of this team.

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 Sydney Opera House is committed to the advancement of women in the public sector and the performing arts. The Programme aims to enhance individuals' capacity to maximise productivity, whilst at the same time, build morale and encourage women to achieve their full potential. Events this year included Australia's Biggest Morning Tea/Cancer Council. The role and focus of the Spokeswomen's Programme is currently being reviewed.