

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	13,018	541	70	57	33
December	12,224	806	99	43	32
March	11,453	1,497	152	119	248
June	13,805	389	55	79	18

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	95	13,018	13,719
December	92	93	12,224	13,204
March	92	85	11,453	13,469
June	92	97	13,805	14,346

The number of accounts paid on time this year was 93% (versus 91.5% in 2002/2003). There was no interest paid on creditor accounts during the 2003/2004 financial year.

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.

- Ernst & Young – Opera Theatre Closure Impact Statement \$42,450.
- Mollison Communications – Marketing & Publicity Strategies \$32,000.
- Pacific Micromarketing – Data Analysis \$51,409.
- Woolcott Research Pty Ltd – Evaluation of Sydney Opera House Domestic/International Tourists \$81,785.
- Zenithmedia – Media Planning for Online Advertising, Tourism and Contra Media \$31,200.

In addition, there were 10 consultancies of \$30,000 or less costing a total of \$95,041.

CUSTOMER EXPERIENCE

Sydney Opera House's commitment to customer service is set out in our Guarantee of Service and is reinforced by the goals and strategies in the strategic and business plans and code of conduct.

Improving the customer experience was identified as a corporate priority for this year and will continue to be so next year. Sydney Opera House welcomes and values all feedback.

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:

Kids at the House – December 2003 (research commenced in June 2003)

Its purpose was to provide an accurate profile of the various target audiences for Kids at the House events. It was effected through quantitative self-completion questionnaires. The results provided a profile of the parents and children who attended, examined use of information sources, determined preferences for the receipt of information, uncovered the degree to which the brochure is used, and measured overall satisfaction with performances. In particular, results showed that children enjoyed the involvement/participation aspects of performances with the most positive opinions in response to *Conductor and the Clown* and *Muckheap*. Respondents also indicated interest in attending similar performances in the future. The research recommendations have been implemented for all subsequent marketing campaigns.

Transport Access Survey – April 2004

The purpose of this study was to assess the likely uptake of a proposed bus service to deliver people to the roundabout at the entrance to the Sydney Opera House precinct from Circular Quay and return. The study also examined existing methods of transport to and from the Sydney Opera House, satisfaction with the current transport options, likely use of the new bus service and profiling characteristics. The study was quantitative in nature, involving a self-completion methodology; questionnaires were distributed via a seat drop at a range of performances. A new free shuttle bus service was introduced on 17 June 2004 on a four month trial basis. Survey results indicated the need to offer a bus service that would assist elderly and less mobile patrons attending major performances with travel to and from Circular Quay.

Tourism Research – commenced June 2004

A mixture of qualitative and quantitative research is underway to assess the levels of satisfaction with the current range of guided tour products, to understand customer expectations and to explore opportunities for new product. The research outcomes will be used to identify opportunities for the development of new tourism products. The research is being conducted amongst key segments of the international and domestic markets. Results will be reported next year.

Customer Feedback System

Overall feedback 1999 to 2004

Type of Feedback	03/04	02/03	01/02	00/01	99/00
Negative	153	177	70	106	145
Positive	56	17	6	34	75
Suggestions	29	13	5	6	6

Feedback by category for 2003/04

Category	Positive	Negative	Suggestion
Presentations – Other Presenters	2 (4%)	30 (20%)	2 (4%)
Presentations – SOH Presents	4 (7%)	3 (2%)	2 (7%)
Customer Service – Business Partners	-	5 (3%)	1 (4%)
Customer Service – Patrons/Public	34 (61%)	43 (27%)	-
Customer Service – Presenters	2 (4%)	3 (2%)	-
Access	2 (4%)	19 (12%)	7 (24%)
Quality and Value – Overall Experience	2 (4%)	13 (9%)	-
Quality and Value – Service and Products	1 (2%)	25 (16%)	16 (55%)
Site and Venue Presentation	7 (13%)	9 (6%)	1 (4%)
Other	56 (100%)	153 (100%)	29 (100%)

During the past year 238 customers contacted the Sydney Opera House to provide feedback on a range of issues. Overall feedback increased by 15% versus the previous year.

The proportion of suggestions and positive feedback, particularly regarding customer service, increased from 30 last year to 85. The suggestion to improve the visibility of stairs on the Forecourt has been implemented. Another suggestion regarding replacement of the curtains in offices at the front of the building has also been implemented, with new roller shade blinds, contributing to a much neater look.

Negative instances of feedback fell to 153 for the year. Customer concerns encompassed a perceived diminution of access, following the cancellation of bus services to the Concourse. Cancellation of these bus services was followed by the introduction of a new Sydney Opera House shuttle bus service to and from Circular Quay in June 2004. The shuttle bus service, being trialled for four months, operates before and after major performances. A review of the service will be carried out in September 2004.

DISABILITY ACTION PLAN

The purpose of our Access Strategic Plan 1998-2007 is to ensure that the Sydney Opera House provides barrier-free access to the building, the site, services and information.

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 for Sydney Opera House's access plan:

Goal 1 - Improved facilities

Sydney Opera House will create a welcoming and hospitable environment so that activities can be enjoyed by everyone.

Goal 2 - Improved services

Patrons will enjoy an exemplary standard of customer service and an expanded range of accessible attractions and services so that activities can be enjoyed by everyone.

Achievements

To celebrate International Day of People with Disabilities 2003, Sydney Opera House, with the assistance of Accessible Arts and the TAFE NSW - Sydney Institute, hosted a 1 day pilot workshop on disability access awareness as it relates to the performing arts, festivals and events. 17 people from Sydney Opera House and the arts industry were awarded a Statement of Attainment.

Guided tours designed to accommodate customers requiring wheelchair access and with specific mobility requirements were available daily at set times throughout this period. They were conducted by expert guides specifically trained in access issues.

Sydney Opera House, working in partnership with the Royal Blind Society and Sydney Theatre Company, provided 9 audio-described performances this year:

- Proof*, Drama Theatre, one performance in July 2003
- Howard Katz*, Playhouse, two performances in August 2003
- Blithe Spirit*, Drama Theatre, one performance in February 2004 and one performance in March 2004
- The Club*, Drama Theatre, one performance in February 2004 and one performance in March 2004
- Amigos*, Drama Theatre, two performances in May 2004.

Accessible Arts provided a generic review of the redesigned Sydney Opera House website, with a positive outcome. A further detailed access review will be conducted next year from the perspective of the blind and vision impaired.

Two new accessible toilet facilities in the Box Office Foyer were completed.

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:

- an increase of 13 permanent part-time positions previously provided on a casual basis
- successful delivery of 9 traineeships for Indigenous people and completion of a strategy for continuing our traineeship program for next year. An additional 3 trainees were taken on, including two targeted Indigenous places
- successful re-registration as registered training organisation to 2007, enabling us to continue to deliver nationally recognised qualifications
- the 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 Adult Learners' Week and 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
- information technology literacy program and sponsorship agreement with Pollack Learning Alliance
- continuation of regular organisation-wide open forums with the CEO and an internal newsletter for all staff
- 18 employees gained nationally accredited qualifications in Entertainment and
- 6 employees gained qualifications in Assessment and Workplace Training.

Government Reporting continued

The following table outlines trends in the representation and distribution of EEO groups. Benchmarks are set by the NSW Government.

Table A - Trends in the Representation of EEO Groups

EEO Group	Benchmark or Target	% of Total Staff			
		2004	2003	2002	2001
Women	50%	38%	35%	36%	36%
Aboriginal people and Torres Strait Islanders	2%	0%	0.4%	0.4%	0.4%
People whose first language was not English	20%	14%	15%	15%	14%
People with a disability	12%	5%	6%	6%	2%
People with a disability requiring work-related adjustment	7%	1.1%	1.8%	2.4%	4.3%

Table B. Trends in the Distribution of EEO Groups

EEO Group	Benchmark or Target	Distribution Index			
		2004	2003	2002	2001
Women	100	110	97	96	97
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	89	96	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

Table A and B note: Staff numbers as at 30 June; 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

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

Programs included the *Macedonian Cultural Festival—100 years 'Ilinden', Serbian National Folkdance Ensemble—KOLO, POL-ART 2003 Gala Concert* which was part of the 9th Festival of Polish Visual and Performing Arts, *Mexico in Concert* and *Little Asia Dance* which was a celebration of dance across Asia.

Information brochures are available in 8 languages: Spanish, Italian, German, Portuguese, Japanese, French, Mandarin and Modern Chinese. These are updated and reprinted as required.

FREEDOM OF INFORMATION

During the year there were:

- no new FOI requests, completed requests or charges imposed
- no ministerial certificates issued
- no formal consultations undertaken
- no requests for amendment or notation of personal records
- no internal reviews.

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 an arts centre and meeting place
- 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.

Additionally, 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 10 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 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 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 details are listed below.

Telephone: (02) 9250 7424

Fax: (02) 9247 3651

Email: foi@sydneyoperahouse.com

Policy documents held by the Trust include:

- Annual Report
- Strategic 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

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

Message Sticks 2004

Message Sticks Indigenous Arts Festival was held over three weeks in the Exhibition Hall, Western Foyer, Playhouse, The Studio and Circular Quay from 26 May to 13 June 2004.

The festival presented exciting opportunities to celebrate Indigenous culture through visual arts, theatre, music, forums and films. With a focus on the work of Indigenous artists and communities who share a unique relationship to the Murray Darling River Basin, the festival featured a major visual arts exhibition in the new Exhibition Hall, 3 premiere productions commissioned by the Sydney Opera House; *Flash Blak*, celebrating the life of renowned photographer *Merv Bishop*; *River Rhythm Beatbox*, a multi-media hip hop concert showcasing the talents of 17 young performers from Broken Hill, Wilcannia and Bourke; and *Ruby's Story* featuring Ruby Hunter, Archie Roach, Paul Grabowski and the Australian Art Orchestra.

Special events included *Talking' Up River*, a two day talk-fest featuring Indigenous speakers from all over Australia and the *2004 Message Sticks Film Festival*, a free weekend film program showcasing the best of recently released Indigenous films from around the world.

Refer page 7, 9, 11, 17 for further achievements.

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.

	03/04 \$	02/03 \$	01/02 \$	00/01 \$	99/00 \$
Motor Vehicle	0	2,110	2,252	1,546	2,191
Property	433,640	329,500	299,314	299,000	227,602
Public Liability	433,440	321,070	245,101	188,450	125,792
Workers' Comp.	970,410	583,310	895,699	586,459	489,580
Miscellaneous	5,710	3,410	2,790	3,103	2,666
TOTAL COST	1,843,200	1,239,400	1,445,156	1,078,558	847,831
Total Employees	660	631	638	616	639
COST PER EMPLOYEE	2,793	1,964	2,265	1,751	1,327

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.

LEGAL

The Sydney Opera House Trust Act 1961 was amended by the Statute Law (Miscellaneous Provisions) Act 2003. The amendments provide that in calculating the maximum number of consecutive terms for which a Trustee of the Sydney Opera House Trust may hold office, any period of appointment to fill a casual vacancy is to be disregarded. The amendments also repealed the provisions specifying that the appointment of a Trustee takes effect on 1 January in the year following the year in which the appointment is made. The instrument of appointment may specify the date the appointment takes effect. Similar amendments were made to other Acts within the arts portfolio so that the same provisions apply to other Trustees and members of boards and councils concerned with the administration of the arts. The amendments took effect from 22 July 2003.

Refer page 27 for further changes to Sydney Opera House legislation.

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

The number of injuries recorded for this financial year was reasonably consistent with previous years.

The Sydney Opera House was very active in an industry group developing a standard format for conducting risk assessments associated with productions. We continued to provide a range of OH&S training to staff and those of our business partners.

Year	Number of Injuries
2003/2004	290
2002/2003	265
2001/2002	299
2000/2001	296
1999/2000	299

Refer page 25 for further achievements.

OVERSEAS TRAVEL

Name	Dates/Location	Purpose
Greg Clarke, Producer, Producers Unit	14-24 Aug 2003, Scotland	Attended Edinburgh Fringe Festival and the British Council Showcase.
Virginia Hyam, Executive Producer - Studio, Producers Unit	17-22 Sept 2003, Hong Kong	Attended Little Asia Creators workshops hosted by Hong Kong Arts Centre.
Philip Rolfe, Executive Producer, Producers Unit	24-27 Sept 2003, New Zealand	Attended Australasian Performing Arts Centres programmers meeting and part of the Auckland Festival.
	2-7 June 2003, South Korea	Attended meetings of the new World Cultural Forum Alliance.
	28 June-6 July 2004, Brazil	Attended meetings of the new World Cultural Forum Alliance.
Ken McSwain, Corporate Systems Coordinator, Information Technology Services	23-30 Oct. 2003, USA	Attended the Annual Ungerboeck International EBMS User Group conference.
Norman Gillespie, Chief Executive Officer	27 Oct-3 Nov 2003, USA	Attended Performing Arts Centres Consortium Fall conference meeting in Philadelphia and visited Walt Disney Concert Hall and The Metropolitan Performing Arts Center to inspect their ticketing system.
	31 March-2 April 2004, USA	Attended Performing Arts Centers Consortium conference.
Jonathan Bielski, Manager, Presenter Services	27 Nov-1 Dec 2003, New Zealand	Attended planning and development meetings for <i>The Lord Of The Rings Symphony</i> production.
Chris Leahy, Event Manager, Presenter Services	7-13 Dec 2003, Japan	Attended the Tokyo Performing Arts Market.
Jessica Bateman, Sales Development Manager, Tourism Services	25-29 Feb 2004, New Zealand	Attended the OzTalk Trade Fair.
Tony David Cray, Sound Technician, Sound and Audio Visual	10-14 May 2004, USA	Attended Euphonix software development workshop.

PRIVACY MANAGEMENT

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 section 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 Sydney Opera House; an evaluation of Sydney Opera House compliance with the Act; procedures for facilitating the public's right to access information held on them; and procedures for privacy complaints and internal reviews.

A review of the Privacy Management Plan is currently underway. The review is being undertaken to ensure that Sydney Opera House complies with the provisions of the Health Records and Information Privacy Act 2002 which commenced on 1 July 2004.

Sydney Opera House reviewed its customer privacy practices and website privacy practices during the year. 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, Customer Privacy Statement 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 2003 Annual Report; Bi-monthly Events guide; 30th Birthday promotional material; Dupain's Sydney Opera House catalogue; Kids at the House brochure and promotional material; House:ED brochure and promotional material; The Studio 6 month program brochure and promotional material (2); Message Sticks brochure and program; performance brochures and flyers; Conservation Plan; retail flyers and promotional material; tourism brochures in Chinese (Simplified), Chinese (Traditional), English, French and German; Backstage Tour flyers and passes; privacy information flyers; new free bus service flyers; E-news flyers and Gold Pass promotional material.

The Sydney Opera House Annual Report 2004 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 \$50,800.

SENIOR EXECUTIVE SERVICE

There are 6 senior executive service positions at Sydney Opera House. 4 positions are held by women. As at 30 June 2004 the Chief Executive of Sydney Opera House was Norman Gillespie. The Chief Executive's total remuneration package was \$260,626. Key achievements this year are outlined in this report.

In accordance with the determination of the Statutory and Other Offices Remuneration Tribunal (SOORT), a 4.7% remuneration increase was awarded to the senior executive service with effect on and from 1 October 2003 based on assessment of satisfactory services. The 4.7% consisted of a 3% economic adjustment and a further 1.7% catch up to maintain relativity with the Senior Officer classification.

WAGE AND SALARY MOVEMENTS

A 5% wage increase was awarded to staff covered by the Crown Employees (Public Sector Salaries - January 2000) Award. It was effective from the first pay period commencing on and after 1 July 2003.

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 21 qualifications in Entertainment and 15 qualifications in Assessment and Workplace Training to women within the organisation. This year, 5 women were awarded qualifications in Entertainment ranging from Certificate II to Advanced Diploma. 4 women were awarded Certificate IV in Assessment & Workplace Training – this program was run with funding received from NSW Department of Education and Training.

Women from all departments undertook specific skills development training in a range of areas including information technology and other technical skills, Occupational Health and Safety Committee training, responsible service of alcohol, financial skills, accessibility awareness, government framework, business writing and performance planning and review refresher training. In addition, women comprise 25% of the total Indigenous Traineeship intakes.

Decision Making and Leadership

Of the overall Sydney Opera House workforce, women comprise 28% of the permanent workforce, 60% of the part-time and 52% of the casual. In total, women comprise 45% of the overall workforce. The current Executive Team comprises 60% women.

Management development programs this year included financial skills, business writing skills and government framework. 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 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.

The Spokeswomen of Sydney Opera House in 2003 were Lindsay Monteath, Theatre Technical Services Staging, Sally Tingle, Presenter Services and Ann Toltz, Tourism. Elections were held in December 2003 with Julie Barrington from Box Office being elected as the new Spokeswoman.

Events this year included: International Women's Day - celebrating the diversity and achievements of women; Christmas Morning Tea - continuing the tradition of telling Sydney Opera House women's stories; Australia's Biggest Morning Tea - fundraising for the Cancer Council; and NSW Premier's Department Annual Spokeswomen's Conference and Workshop.