

Government Reporting

ACCOUNT PAYMENT PERFORMANCE INDICATORS

The schedule of accounts payable for the four quarters of the 2002/2003 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	8,794	300	54	18	14
December	9,761	784	77	9	5
March	7,580	969	461	16	59
June	10,382	373	71	54	26

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	96	8,794	9,180
December	92	92	9,761	10,636
March	92	83	7,580	9,085
June	92	95	10,382	10,906

The number of accounts paid on time this year was 91.5% (92% in 2001/2002). 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 2002/2003 financial year.

CODE OF CONDUCT

The Code of Conduct was updated this year with a new policy on Harassment, Bullying and Violence in the Workplace. The policy was communicated to staff, contractors and business partners. A review of the code of conduct is planned for the 2003/2004 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.

Added Value Group – Brand Strategy Research \$32,700

Enterprise IG – Brand Strategy Development \$55,106

In addition, 14 Consultancies of \$30,000 or less cost a total of \$143,104.

CUSTOMER EXPERIENCE

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 identified as a corporate priority for 2002/2003 and will continue to be so in 2003/2004. 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 2002/03 year the following research was undertaken with the assistance of Woolcott Research and The Added Value Group:

The Studio – November 2002

Evaluation of the effectiveness of the The Studio's marketing activities through quantitative and qualitative research. The aim was to assess the source of awareness and perceptions of The Studio's programme of events and contents and to assess individual performances. Overall, the research highlighted that the marketing programme is effective in reinforcing The Studio's image, in informing about upcoming events, in assisting with the assessment of each event and in contributing to the decision-making process. The research recommendations have been implemented for all subsequent marketing campaigns.

Forecourt Research – November 2002 to February 2003

Research conducted on the Forecourt Opening Season indicated that it was successful in generating event enjoyment, sponsorship awareness and attracting infrequent/new attendees to Sydney Opera House. Self-completion questionnaires (which included a competition) and telephone interviews with attendees were conducted for all Forecourt Opening Season events: *Sundown, Jamiroquai, Dream Home, Symphony Under the Sails, Testimony and Incognita.*

Brand Research

Conducted by The Added Value Group, this research assessed the relevance of the brand strategy to outside stakeholders, including tourists, frequent, regular, occasional and non-user groups. The key deliverables were: to understand current perceptions of Sydney Opera House; to assess the market's perceptions of Sydney Opera House vision, including relevance to needs and ability to motivate; to gauge perceptions of promotional offers; to gauge the general appeal of the master brand and logos and the appeal of the visual identities. The outcome of the brand research has informed decisions regarding next steps in the visual expression of Sydney Opera House brand externally. Work in this regard is ongoing.

Online e-surveys – throughout the year

Quarterly e-surveys were conducted with INHOUSE subscribers (monthly e-newsletter) to ascertain response to design, layout, content, purchasing patterns and overall useability. A self-completion questionnaire was emailed to all subscribers and participants were required to answer and return a short questionnaire to be eligible to win tickets to a performance. Most respondents were fairly frequent visitors to Sydney Opera House and the most frequent method of finding the website was through using a search engine. The majority indicated 'looking for information on performances' as the primary reason for visiting, with booking a ticket the second. Purchasing via the internet has been done by at least 8 in 10 respondents. The results from each survey have been used to further enhance the appeal of the website and e-newsletters. There is now a focus on competitions in each e-newsletter and design and layout are continually refreshed.

Kids at the House – commenced June 2003 (ongoing into 2004)

A competition was used to gather audience profile information, analyse purchasing behaviour and inform future events and marketing campaigns. This research will provide valuable feedback on the promotional approach adopted for these events and will inform the development of the youth and education focus. No results are available at time of printing.

Segmentation study and data analysis – June 2003 (ongoing into 2004)
Initial stages of data analysis to ascertain key segments commenced in June 2003 with quantitative and qualitative research to continue into early 2004.

The types of research proposed for the 2003/2004 year include:

- segmentation study to understand our target segments
- events guide research to assess the usage patterns and areas for development
- customer satisfaction study (tourism, retail, food and beverage)
- audience profiling for specific Sydney Opera House Presents events.

Customer feedback procedures continue to be included in staff training. These are further reinforced and modified where necessary when major public events are taking place at 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 207 people contacted Sydney Opera House about a range of issues.

Overall feedback 1998 to 2003

Type of Feedback	02/03	01/02	00/01	99/00	98/99
Negative	177	70	106	145	322
Positive	17	6	34	75	84
Suggestions	13	5	6	6	15

Feedback by category for 2002/03

Category	Positive	Negative	Suggestion
Presentations – Other Presenters	-	9 (5%)	-
Presentations – SOH Presents	1(6%)	3 (2%)	-
Customer Service – Business Partners	-	-	-
Customer Service – Patrons/Public	12 (70%)	59 (33%)	1 (8%)
Customer Service – Presenters	-	-	-
Access	-	30 (17%)	4 (31%)
Quality and Value – Overall Experience	2 (12%)	13 (7%)	-
Quality and Value – Service and Products	-	5 (3%)	1 (8%)
Site and Venue Presentation	2 (12%)	38 (22%)	4 (31%)
Other	-	20 (11%)	3 (22%)

Negative feedback, which had been in decline over recent years, increased in the year under review, largely due to dissatisfaction with the impact of the physical structure of the Forecourt trial venue. The aim of the Forecourt as a new performance venue was to attract new and diverse audiences, to increase public accessibility and to balance this with the goal of providing a high quality experience for all patrons and visitors. The feedback received has played a major role in the evaluation of this first trial season and the future use of the Forecourt.

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 for Sydney Opera House's access plan:

Goal 1 - Improved facilities

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

To celebrate International Day of People with Disabilities, Sydney Opera House collaborated with 23 Arts organisations to provide the 'Accessing the Arts' programme formally launched by the Premier on 3 December 2002. Sydney Opera House revamped its access tour with the assistance of Accessible Arts and the Australian Quadriplegic Association, including training for staff and offered three guided tours a day for the period 3-7 December for people who used wheelchairs or had specific access requirements. The tours which were provided at a concession rate were also open to staff of carer associations. Sydney Opera House has commenced planning for participation in International Day of People with Disabilities 2003.

The external advisory group of peak disability access organisations set up in May 2001, met on 3 April 2003 to discuss and provide feedback to Sydney Opera House on the Venue Improvement Programme progress and International Day of People with Disabilities.

Sydney Opera House, working in partnership with the Royal Blind Society and the presenting companies listed below, provided 9 audio described performances this year as follows:

- *Great Expectations*, Drama Theatre, Sydney Theatre Company, two performances in November and one in December 2002
- *The Way of the World*, Drama Theatre, Sydney Theatre Company, two performances in March 2003
- *Inheritance*, Drama Theatre, Sydney Theatre Company, two performances in May 2003
- *Birthrights*, Playhouse, Ensemble Theatre, two performances in June 2003.

In June 2003, work commenced on two new accessible toilets in the Box Office Foyer which are due for completion in October 2003. The toilets are part of the Box Office Foyer Toilets redevelopment, the design of which was inspired by the Sydney Opera House's original architect Jørn Utzon.

ENERGY MANAGEMENT

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

Sydney Opera House put its energy contract out to tender in May, with Country Energy the successful bidder. One notable change to the new contract is an increase of the ‘green power’ component from 5% to 6%.

Sydney Opera House is continuing the implementation of the programme of works towards a reduction in energy usage. The programme includes: provision of a Secondary Chilled Water Pumping System, with more efficient cooling coils allowing higher chill water temperatures to be used; an interface between Sydney Opera House booking system and the building management control system so that optimum conditions can be maintained without increasing energy usage by taking advantage of the outside air temperature. Subject to continuation of funding, this work is scheduled for completion during 2004/2005.

EQUAL EMPLOYMENT OPPORTUNITY (EEO)

Sydney Opera House’s EEO Annual Report submitted to the Office of the Director of Equal Opportunity in Public Employment 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.

Sydney Opera House is committed to equity and diversity in its workforce. The following EEO-related projects and achievements have taken place in 2002/2003:

- continued development of fair workplace policies – implementation of Harassment, Bullying and Violence in the Workplace Policy, launched to staff at Safety Week by the Hon. John Della Bosca MLC
- 1 week program of training, information and discussion for Safety Week, in May 2003, open to all staff
- performance management skills training provided to all management and supervisory staff, to assist in enabling consistent and meaningful performance feedback to be given to all staff
- implementation of 1st phase of the revised Performance Planning and Review Scheme (PPRS) in March 2003, covering all staff including casuals
- continuation of regular organisation-wide open forums with the CEO, in a new format emphasising interaction and staff questions
- improvement and re-launch of a regular internal newsletter, with a newsletter committee consisting of volunteers. The focus is on general organisation news and information for all staff
- second intake of Indigenous Traineeship completed in August 2002 with 2 Trainees successfully achieving Certificate II, statements of attainment towards Certificate III and work in the Industry
- third intake of Indigenous Traineeship received strong applicant interest and 3 high calibre candidates commenced in May 2003, all with demonstrated experience in their chosen field of Staging, Lighting or Sound/Audio Visual
- strong participation by a number of staff in the national review of the Entertainment Industry Training Package to ensure improvements and updates to the package reflect the diverse roles and skills in the industry

- participation of staff in internal opportunities for career development
- harassment awareness workshops rolled out to staff, in partnership with WorkCare Australia
- OH&S general awareness workshops rolled out to all staff, in partnership with MEAA, to ensure understanding of legislation, personal rights and responsibility
- successful re-registration with the NSW Training Authority to deliver training, conduct assessments and issue nationally recognised qualifications in accordance with the Australian Quality Training Framework to 2007
- issue of further qualifications to staff in Entertainment bringing the total qualifications issued to staff by Sydney Opera House as a Registered Training Organisation in Entertainment and Assessment & Workplace Training to 79
- commencement of holistic assessment practice through a pilot workshop in June 2003, introducing a more accessible recognition system to enable more experienced staff to gain Entertainment qualifications
- organisation of the Spokeswomen’s Programme with regular events for staff participation and information
- continued implementation of the Venue Improvement Programme, including improved access for people with disabilities.

Table A - Trends in the Representation of EEO Groups ¹

EEO Group	Benchmark or Target	% of Total Staff ²				
		2000	2001	2002	2003	
Women	50%	33%	36%	36%	35%	
Aboriginal people and Torres Strait Islanders	2%	0.9%	0.4%	0.4%	0.4%	
People whose first language was not English	19%	14%	14%	15%	15%	
People with a disability	12%	7%	2%	6%	6%	
People with a disability requiring work-related adjustment	7%	2.4%	4.3%	2.4%	1.8%	

Table B. Trends in the Distribution of EEO Groups

EEO Group	Benchmark or Target	Distribution Index ³				
		2000	2001	2002	2003	
Women	100	89	97	96	100	
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a	
People whose first language was not English	100	94	96	96	96	
People with a disability	100	108	n/a	n/a	n/a	
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a	

¹ Staff numbers as at 30 June.
² Excludes casual staff
³ 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.

ETHNIC AFFAIRS

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

During 2002/2003 programs included the *Festival of Asian Music and Dance; Breaks of Asia; Babes Proms – Asian, Indigenous, Mexican, Bellydancing; Pieter Dirk Uys’ Foreign Aids* (South Africa); *Kazenoko World of Paper* (Japan) and *Rubio Quartet* (Belgium). Support of Carnivale initiatives continued this year, including *Tufu and Hanging on the Tail of a Goat*, Studio music sessions including *Yung Chen Lhamo, Dance Tracks 4* including French DJ-BNX and ID.

Sydney Opera House will continue programs of community hirings, multicultural arts programming and supporting Carnivale in 2003/2004. Events planned include Audiotheque *Cinema for the ear in a small, small world; Sunset to Sunrise A Tribute to Vasilis Tsitsanis; Little Asia Dance; Slava and Endorphin* and *Dance Tracks Global Beats*.

During the year the majority of organisation-wide learning and development programs included a multicultural awareness component. Sydney Opera House is committed to ensuring that 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 1989 was received during the year under review. No applications were received in 2001/2002.

Freedom of Information Statement of Affairs Functions and Structure

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

The Trust is charged with:

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

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

In addition, the Sydney Opera House undertakes a number of entrepreneurial activities to compliment the conventional range of attractions presented by resident companies and other entrepreneurs.

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

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

Public Participation in Policy Formulation

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

Access

Requests under the Freedom of Information Act 1989 for access to documents held by Sydney Opera House Trust and 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.

Coordinator Corporate Information
 Telephone: (02) 9250 7424
 Fax: (02) 9247 3651
 Email: foi@soh.nsw.gov.au

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 is committed to the process of Reconciliation and supports both Indigenous arts and Indigenous employment in the performing arts and entertainment industry. This year Sydney Opera House:

- presented Message Sticks 2003, an annual celebration of contemporary Indigenous culture
- completed the second intake of Indigenous Traineeships
- commenced the third intake of Indigenous Traineeships, with 3 Trainees beginning the 12 month program.

The annual celebration of contemporary Indigenous culture Message Sticks, which has established a strong identity as a successful arts and community festival, was presented again this year with individual program elements developed in collaboration with Indigenous advisors. Message Sticks 03, a largely free program, comprised of 22 events over a two week period and included visual arts, music, story telling, schools workshops, a Koori Kulcha quiz night, literature and film.

Indigenous Traineeship

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

Since 1999, 10 Indigenous people have been offered Traineeship opportunities; 6 have completed their 12-month Traineeships and 3 are currently working towards completion. The Trainees experience on and off-the-job experience and training, working towards Certificates II and III in Entertainment.

Sydney Opera House completed its second intake of Indigenous Traineeships in August 2002, with 2 Trainees successfully gaining nationally-recognised qualifications and work in the industry. The third year of Indigenous Traineeship received a strong and enthusiastic level of applicant interest and 3 high calibre candidates commenced in May 2003, all with demonstrated experience in their chosen field of Staging, Lighting or Sound/Audio Visual.

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.

	02/03 \$	01/02 \$	00/01 \$	99/00 \$	98/99 \$
Motor Vehicle	2,110	2,252	1,546	2,191	2,407
Property	329,500	299,314	299,000	227,602	246,056
Public Liability	321,070	245,101	188,450	125,792	115,540
Workers' Comp.	583,310	895,699	586,459	489,580	520,917
Miscellaneous	3,410	2,790	3,103	2,666	2,996
TOTAL COST	1,239,400	1,445,156	1,078,558	847,831	887,916
Total Employees	631	638	616	639	576
COST PER EMPLOYEE	1,964	2,265	1,751	1,327	1,542

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 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 are excited and inspired and want to return.

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

Goal 4 – Create a workplace where people are customer focussed, inspired to achieve outstanding results and realise their potential.

Goal 5 – Leverage the Sydney Opera Brand, assets and business results to enable continued investment in the performing arts, cultural activities and audience reach.

Key priorities achieved for 2002/2003 included:

- development of a business model to test the feasibility of unified ticketing with a group of major presenting companies
- implementation of full partnership agreements with major presenting partners and Service Level Agreements with Opera Australia, The Australian Ballet and Sydney Symphony

- extension of the role of the Sydney Opera House as an innovative presenter and programmer through co-production with major presenting partners and utilisation of The Studio as a venue for innovative and contemporary works, development of a program for free and paid events for the Forecourt
- negotiation and implementation of a variation to Enterprise Development Agreement
- development of a program for the Sydney Opera House's 30th Birthday in October 2003
- implementation of Stage 1 of the Brand Strategy
- progression of the implementation of phase 1 of the Venue Improvement Programme
- improvement of customer experiences, services and financial return through the development of a customer service strategy; 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
- establishment of an organisation development strategy including a revised and improved performance management system for all staff.

Key priorities that will commence or will be completed in the 2003/2004 year include:

- Enhance Events Management System process and procedures
- Recording Studio – commence planning to establish an integrated recording studio and media suite
- Enhance existing tour product and explore the development of new tour products
- Integration of box office and tourism tour ticket sales
- New Enterprise Development Agreement 2003
- Develop and commence implementation of a workforce replacement and succession plan
- Review Sydney Opera House By-law 1998
- Review and enhance young audiences and education programmes
- Implement management development programme for 2003/2004
- Implement enhanced Security Strategy and Plan
- Full year implementation of Performance Planning and Review Scheme
- In collaboration with Strategic Presenting Partners, develop framework for a common ticketing and marketing platform (Unified Customer Support System)
- Implement new uniforms for front line customer service staff.

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

There was a decrease in the number of work related injuries (including journey injuries) for Sydney Opera House of approximately 10% from the previous year.

Sydney Opera House has been working to ensure compliance with the new NSW OH&S Act and Regulation. In line with this, Sydney Opera House has continued to play a leading role in developing risk assessment procedures related to productions in conjunction with our strategic presenting partners including the Sydney Symphony Orchestra, Opera Australia, Sydney Theatre Company and The Australian Ballet. During the year Sydney Opera House rolled out a number of OH&S training programs, including OH&S awareness and risk management training, to Sydney Opera House staff and staff of our business partners and service providers.

Sydney Opera House OH&S committee also ran a very successful Safety Week, launched by Hon. John Della Bosca MLC, and with the full support of NSW Labor Council and MEAA.

Year	Number of Injuries
1998/1999	373
1999/2000	299
2000/2001	296
2001/2002	299
2002/2003	265

OVERSEAS TRAVEL

Virginia Hyam, Executive Producer, Studio.

- 19 August-5 September 2002, Scotland, England and France. Attended Edinburgh Fringe Festival and visit other performances and companies in Scotland, England and France.
- 30 April-7 May 2003, England. Attended Decibel Performing Arts Showcase, Manchester, upon invitation from the organisers the British Arts Council.

Philip Rolfe, Executive Producer, Producers Unit.

- 24 October-6 November 2002, Singapore and China. Attended opening season of The Esplanade, the 4th Shanghai Performing Arts Fair and Shanghai International Arts Festival.

Christopher Tooher, Producer, Producers Unit.

- 2-30 November 2002, Canada and USA. Attended CINARS Arts Market in Montreal and the BAM Next Wave Festival in New York and met with representatives from various arts companies.
- 12-23 June 2003, Denmark and Belgium. Attended performances by New Danish Dance Theatre and meet with Belgian Arts Council, Rosas Dance Company and Kaaitheater Performing Arts Centre.

Carolyn Stewart-Smith, Manager, Planning and Governance.

- 4-8 December 2002, Macau. Attended Association of Asia Pacific Performing Arts Centres (AAPPAC) 6th Annual General Meeting and Conference and Executive Council Meeting as Secretary-General.

Norman Gillespie, Chief Executive Officer.

- 4-8 December 2002, Macau. Attended Association of Asia Pacific Performing Arts Centres (AAPPAC) 6th Annual General Meeting and Conference and Executive Council Meeting as Chairman.
- 11-25 May 2003, Japan, Spain and England. Attended Invitation Program of Agency for Cultural Affairs (in conjunction with New National Theatre, Tokyo and subsequently attended the 2003 Pritzker Architecture Prize Ceremony awarded to Jørn Utzon in Madrid followed by visits to various performing arts centres in London.

Sarah Duthie, Tourism Development Coordinator, Tourism Services.

- 2-6 April 2003, New Zealand. Attended and participated in the Annual Oztalk Tradeshow in New Zealand, coordinated by Tourism NSW and The Australian Tourist Commission.

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 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.

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.

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

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

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

Coordinator Corporate Information
 Sydney Opera House
 GPO Box 4274
 SYDNEY NSW 2001
 Telephone: (02) 9250 7424
 Fax: (02) 9247 3651
 Email: privacy@soh.nsw.gov.au

PUBLICATIONS

The Sydney Opera House produced this year:

- Sydney Opera House 2002 Annual Report
- Bi-monthly Events guide
- Utzon Design Principles
- Venue Improvement Plan
- Kids at the House brochure and promotional material
- The Studio 6 month program brochure and promotional material
- Message Sticks brochure and program
- Event brochures and flyers
- Shop at Sydney Opera 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.

The Sydney Opera House Annual Report 2003 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 \$47,550.

RISK MANAGEMENT

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

Audits

Performance and compliance audits were carried out by the Internal Audit Bureau on a variety of business processes and systems, including:

- Review of Personnel and Payroll
- Events Based Management System - Events Settlements and Trust Presentation Reconciliation
- Tourism Services
- Accounts Payable, Corporate Credit Cards and Petty Cash
- Workers Compensation Management
- Purchasing and Tendering
- Selection, Recruitment and Induction of Staff
- Personnel Planning and Management
- Sydney Opera House Presentations.

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

SENIOR EXECUTIVE SERVICE

There are seven senior executive service positions at Sydney Opera House. Five positions are filled by women. As at 30 June 2003 the Chief Executive of Sydney Opera House was Norman Gillespie. The Chief Executive's total remuneration package was \$250,000. Key achievements this year are outlined in the Key Targets and Priorities section.

WAGE AND SALARY MOVEMENTS

A 4% and 5% wage increase was awarded to staff covered by the Crown Employees (Public Sector Salaries – January 2000) Award effective from the first pay period commencing on and after 1 January 2003 and 1 July 2003 respectively.

Sydney Opera House successfully negotiated with the Media Entertainment and Arts Alliance to extend Sydney Opera House Enterprise Development Agreement 2000 for a period of approximately one year until 7 November 2003, with a 4% pay increase being awarded.

WASTE AND RECYCLING MANAGEMENT

Sydney Opera House continues its waste recycling program in accordance with government guidelines. To date, clean recycling waste has consisted of cardboard and paper, glass, plastic and metal containers using the Visy commingle system, scrap metal and cooking oil.

Since last year's audit Sydney Opera House has implemented further improvements such as construction waste material separation. Visy continues to support Sydney Opera House's programme through updates on the future of the industry, highlighting where future changes will affect Sydney Opera House.

Over the last 12 months two audits have been carried out in line with government guidelines. Recommendations include building on the previous year's improvements, further reducing paper going to land fill, continued improvement of commingle procedures and construction waste separation and reporting, with the aim of reducing the land fill component of the waste.

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 16 qualifications in Entertainment and 11 qualifications in Assessment and Workplace Training to women within Sydney Opera House. This year, Kate O' Neill was awarded Certificate IV in Entertainment (Lighting) from the Entertainment Training Package. The qualification was received as part of participation in a pilot group testing Certificate IV Entertainment resources, developed by Sydney Opera House with funding from NSW Department of Education and Training.

Women undertook specific skills development training in a range of areas including Events Based Management System, general workplace safety training, dealing with challenging customer issues, spokeswomen's training and assertiveness skills. In addition, 75 women out of a total of 149 participants participated in the Performance Planning and Review System rollout training this year; 33 in Performance Management Skills and 43 in OH&S Legislation.

Women comprise 33% of the Indigenous Traineeship 2003 intake, and 40% of the total Indigenous Traineeship intakes.

Decision Making and Leadership

One of the outcomes following the organisation realignment of 2002/2003 was the formation of a new Executive, 60% of which are women.

Of the overall Sydney Opera House workforce, women comprise 29% of the permanent workforce, 57% of the part-time and 54% of the casual. In total, women comprise 46% of the overall workforce.

Management development programmes included performance management and feedback skills, project management and financial awareness courses. An average of 47% of participants were women, reflecting the high proportion of women in middle to senior level leadership positions.

In May 2003, a new leadership team was launched, consisting of middle and senior level managers, with a clear objective to lead the organisation in realising its vision and goals. Women comprise 52% 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 2002/2003 were Lindsay Monteath, Theatre Technical Services Staging, Sally Tingle, Presenter Services and Ann Toltz, Tourism.

Events this year included:

- 9 women attended the Springboard Programme – the programme is designed for women in non managerial roles who wish to undertake personal development to further individual goals, both personally and work related
- IWD – International Women's Day was held earlier this year in collaboration with Spokeswomen from Royal Botanic Gardens, NSW State Library and the department of Land and Water Conservation. The aim of IWD is to celebrate the diversity and achievements of women

- Self-Defence workshops run by Penny Gulliver
- Christmas Morning Tea – this event continues the tradition of telling Sydney Opera House women's stories
- Australia's Biggest Morning Tea/Cancer Council which raised over \$900
- The Spokeswomen attended the annual Spokeswomen's conference and workshops focusing on Family Friendly Workplace Practices and Mentoring.

In December 2003 elections will be held to elect a new group of Spokeswomen. The Spokeswomen will continue to work towards identifying and supporting the needs of women in the workplace.