

# 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	9,925	147	71	27	21
December	13,211	120	9	1	0
March	12,481	186	61	11	13
June	17,829	135	48	0	0

### Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	96	9,925	10,191
December	92	99	13,211	13,341
March	92	98	12,481	12,752
June	92	99	17,829	18,012

The number of accounts paid on time this year was 98% (93% in 2005/6). Management control procedures for the accounts payable function were strengthened during the year to improve processing efficiency and monitoring payment procedures. Actual performance improved to 99% in the quarter ended June 2007. There was no interest paid on creditor accounts during the 2006/7 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 is based on the following areas:

- individual performance and accountability
- commitment to our customers
- ethical standards including use of resources, conflict of interest, gifts and benefits and corrupt conduct
- fair and equitable behaviour
- a safe and secure work environment
- records and information including confidential information
- making public comment
- outside employment

Acts, Regulations and procedure documents.

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

The Sydney Opera House Trustees also have a Trustee Code of Conduct which is reviewed and endorsed at the first Trust meeting of the calendar year. In addition to the staff Code of Conduct, it encompasses:

- accountability for public expenditure and decision making
- use of public resources
- use of official information
- official spokesperson for the Trust
- 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.

- Deloitte Touche Tohmatsu – Business Continuity Framework \$70,058
- Eclipse Group Pty Ltd – Content Management System Implementation \$120,400
- Hewlett Packard – Network Design, Exchange 2007 Implementation and Arts Exchange Network Optimisation \$70,600
- Institute of Executive Coaching Pty Ltd – Coaching Skills for Managers Program \$44,500
- Access Economics – Quantitative Analysis of Economic Impact of Sydney Opera House to Sydney, NSW and Australia \$76,500
- Logan Brewer Production – *High Tea at Sydney Opera House* Development \$55,509
- Gavin Anderson – Strategic Counsel, Stakeholder Communication, Government Engagement \$223,217
- Grenzebach, Glier & Associates – Development of comprehensive fundraising approach \$200,539.

In addition, 16 Consultancies of \$30,000 or less cost a total of \$153,618. The nature of these projects were: Information Technology (5), Management Services (2), Engineering (3), Training (2) and Other (4).

## 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 Sydney Opera House has been in accordance with Premier's Memoranda and Treasurer's Directions.

Sue Natrass AO  
Interim Chief Executive

## CUSTOMER EXPERIENCE

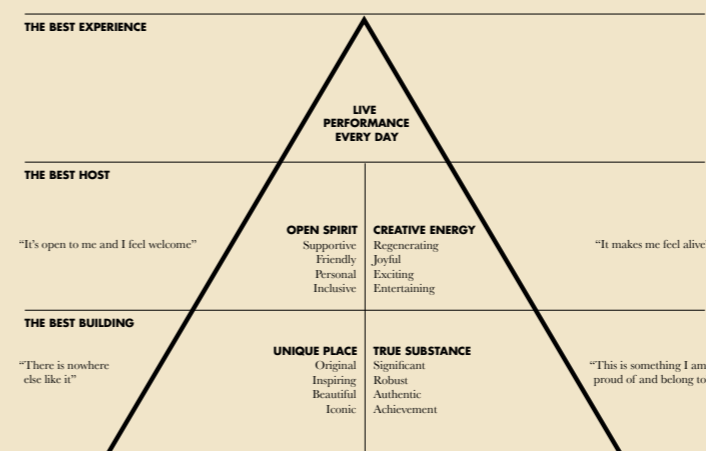
Sydney Opera House remains committed to being a customer-focused workplace where the customer is at the centre of all we do. There have been a number of new initiatives undertaken during the year as well as development of existing processes aimed at improving the customer experience.

### New Brand – Live Performance Every Day

Sydney Opera House has developed a new brand image along with a new brand

promise to Live Performance Every Day. This guiding principle builds on our commitment to our customers and describes both our core business (the work on our stages) as well as our individual approach and delivery of our roles. Whether we work with people internal or external to Sydney Opera House, *Live Performance Every Day* can be summed up in The Brand Pyramid below.

### THE BRAND PYRAMID



## Customer Service Team

The Customer Service Team (CST) is the peak Customer Service body at Sydney Opera House. The CST meets quarterly and is comprised of the Executive and key managers (Front of House, Food and Beverage, Tourism, Performing Arts, Marketing, Customer Service, Organisation Development and Learning) and is chaired by the Customer Service Manager.

The goal of the CST is to drive cultural change in order to create a House-wide service culture, in line with Sydney Opera House's *Commitment to Our Customers* and supporting the messages of the brand, particularly *Live Performance Every Day* and the 'Best Host' concept.

Previously, the CST was responsible for ensuring each portfolio had service standards specific to their portfolio roles, reviewed annually and revised as necessary, to reflect changes in strategic goals and business needs.

Currently, the CST has projects related to customer feedback, reward and recognition and staff induction.

### Sydney Opera House Host Team

We are in the process of creating a new front-line customer service team dedicated to providing an information and welcoming service to customers. The new Host Team will operate two Guest Services Desks, in the Box Office Foyer and at Stage Door, which will serve as primary contact points for visitors to the Sydney Opera House site raising awareness of the wide range of performances, experiences, products and services provided. Team members will also provide high-level customer support for hosting the *High Tea at Sydney Opera House* and VIP functions. In addition, the Host Team will contribute to servicing customer feedback by responding to it under the supervision of the Customer Service Manager. The Host Team will commence in September 2007.

### Sydney Opera House Courtesy Shuttle

We continue to operate our Courtesy Shuttle service, designed to transport less mobile and elderly patrons and visitors on the round trip between Circular Quay and Sydney Opera House. Usage continues to increase and feedback from customers using this service has been overwhelmingly positive. This year the shuttle service carried in excess of 13,000 passengers.

### Portfolio Customer Service Standards

The new Sydney Opera House Brand has led to further attention to the customer experience. The three principles – 'Best Host', 'Best Experience', 'Best Building' have been incorporated into the Tourism and Visitor Operations Portfolio customer services standards. These standards not only reflect the organisation-wide commitment to service excellence, but also make the values relevant to a portfolio's specific customer's needs. They are at the centre of the new *Front of House Handbook* which embeds service behaviours into operational tasks associated with specific roles and duties. They also inform and provide the foundation for the *Sydney Opera House Host Handbook* which sets out service behaviours and standards for the Host Team.

### Customer Research

*Adventures in the Dark August 2006 (Final Report)*

Undertaken by Woolcott Research, the study assessed the Adventures in the Dark program and positioning by examining the following:

- awareness and appeal of the program
- purchase decisions and purchase behaviour
- motivators and barriers to attendance
- satisfaction
- feedback against aspects of the value proposition
- customer profile.

The research design involved a mix of methodologies, both qualitative (series of eight mini-group discussions) and quantitative (self-completion and telephone interviews totalling 267).

The outcome of the research provided valuable feedback to the programming team regarding content, pricing and season duration, as well as to the marketing and communications approach, all of which have been taken into consideration for the new program.

## Government Reporting Continued

### Brand Research

Logo Evaluation December 2006

Undertaken by GA Research, this study aimed to identify which of the four potential new Sydney Opera House logos best meets the following criteria:

- hits the mark amongst target audiences – resonates
- exciting, bold and striking
- easy to comprehend
- an evolution not a revolution
- solves the current design issues by allowing greater flexibility
- clear and easily identifiable.

The research methodology was qualitative:

- two community focus groups containing a mix of frequent, regular and occasional attendees at Sydney Opera House events, ranging from 18 to 40+ years of age
- two community focus groups of infrequent and non-attendees containing a mix of people who regularly attend performances at other venues but who do not visit Sydney Opera House more than once a year, ranging from 18 to 40+ years of age
- one focus group of Sydney Opera House staff from across the organisation.

In summary:

- most people think of the sails as the Sydney Opera House logo and do not know what the actual logo looks like
- when they hear about the issues with the old logo, there is widespread support for change
- however, the sails are seen as a non-negotiable component of any new logo (preferably the profile view)
- the ‘steps’ option was seen as best meeting the criteria
  - it was chosen as first or second preference by all five groups
  - perceptions of it improved once people saw more applications and images of the related marketing campaign and when they understood it was designed to incorporate the Sydney Opera House steps
- it is the number one choice for two priority target audiences
  - regular attendees who are aged 41+ years of age
  - non-attendees who are aged 18–40.

### 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

We continue to collect customer satisfaction data via the Online Survey on our website, [sydneyoperahouse.com](http://sydneyoperahouse.com). This survey is designed to measure the quality of the services provided. In the past 12 months over 1,100 visitors took the time to provide us with a rating of their experience.

The results of the survey show most service areas scoring 80% or better.

#### Online Customer Satisfaction Survey Results

	2006/07	2005/06
Overall, how would you rate your most recent visit to Sydney Opera House?	81%	82%
How would you rate the overall cleanliness and presentation of the site?	84%	84%
Performance Support Services - Ushers, Program Sellers, Security and Theatre Bars staff	82%	83%
Car park	69%	68%
Dining	73%	77%
Tours	82%	86%
Ticketing	81%	83%

### Overall unsolicited feedback 2003 to 2007

Type of Unsolicited Feedback	06/07	05/06	04/05	03/04	02/03
Negative	305	362	224	153	177
Positive	57	120	90	56	17
Suggestions	28	80	29	29	13

### Unsolicited feedback by category for 2006/07

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	2	41	1
Presentations – Strategic Presenting Partners	3	27	2
Presentations – Other Presenters	2	21	1
Business Partners - Food and Beverage, Retail, Parking	2	46	3
Performance Related - Box Office, Front of House, Security	29	55	13
Wilson Parking Car Park	0	56	1
Tourism	11	9	1
Access	2	10	2
Site and Venue Presentation	3	24	2
Other	3	24	2
Total	57	305	28

This feedback is shared with relevant departments and organisations so that an appropriate response may be provided to the customer and improvements can be made. Feedback 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 event processes, 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 Symphony and the Producer’s Unit. Areas that scored high (average 5.9 out of 7) included event and stage management staff, sound and audio visual skills and approach, venue hire bookings and relationship management, recording studio, first aid, theatre bars, stage management services, the website, and the new Recording Broadcast Allowance process.

Feedback was provided on specific areas requiring improvement (average score less than 4.0 out of 7), which included site access, occupational health and safety and backstage security. We took action to specifically understand issues of concern and then make improvements and we recorded a positive shift in the second round of surveys. Areas that showed the greatest improvement were invoicing, the website, joint marketing, and the customer database. Most surveyed areas remained constant or improved with only cost estimates showing a large decline in service satisfaction. This area is difficult to assess as some of the surveyed Presenters do not have cost estimates prepared for them at this time.

### DISABILITY ACTION PLAN

The current Sydney Opera House Access Strategic Plan 2005/8 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 use, 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 improvement of accessibility to Sydney Opera House facilities, services and performance product for people with disabilities and for the measurement of progress towards those goals.

A new role of Program Manager, Accessibility was created to drive the success of the Access Strategic Plan and to provide advice and support on organisational access issues.

#### Achievements 2006/7

- commencement of the ‘Accessibility and Western Foyers’ project works packages encompassed the completion of designs for both the Bennelong Lift project (with a capacity for four wheelchairs) and the new accessible unisex toilet facility within the Western Foyers
  - funding approval was granted for the development of a Sydney Opera House Access Masterplan. The Masterplan will become an essential reference document to guide the design and implementation of all future physical access upgrades within the public, presenter and business partner areas of Sydney Opera House
  - completion of a Lighting Masterplan incorporated disability access requirements and standards
  - tailored accessibility awareness training for new customer-facing staff was conducted by external training provider Accessible Arts. Disability awareness sessions were integrated into the regular staff induction program ensuring all staff develop sensitivities around disability access issues
  - Sydney Opera House’s first public Access Guide was published communicating key access information for visitors with disabilities and carers. The Guide was also published in alternative formats including Braille, Large Print, CD and MP3 audio file versions
  - replacement of dated hearing loop facilities with a new FM hearing radio system was effected in all venues
  - Disability Access resource section was created on the staff intranet
  - *AART.BOX* was hosted in collaboration with Accessible Arts and NOISE, a collection of works by artists under 25 with a disability. Over 250 people attended the two-day exhibition in the Utzon Room, helping to raise awareness of the skills and talents of young members of the disability community
  - the Sydney Opera House Access Awards incentive program was launched. 16 people received awards in 2006, including staff and external partners. Key note speaker at the Awards launch, Dr Simon Darcy, Associate Professor in the Faculty of Business at UTS, presented: *Sydney Opera House: Access Market Potential in Globalised Environments*
  - International Day of People with Disabilities 2006 was celebrated with 131 people with disabilities and their carers participating in special discounted Access Tours offered from 29 November to 5 December 2006.
- Sydney Opera House, working in partnership with Vision Australia and the Sydney Theatre Company, provided audio described performances this year as follows:
- *I am my own Wife*, Sydney Theatre Company – Drama Theatre, two performances in September 2006
  - *Woman in Mind*, Sydney Theatre Company – Drama Theatre, two performances in November 2006

- *Season at Sarsaparilla*, Sydney Theatre Company – Drama Theatre, one performance in March 2007
- *Ying Tong*, Sydney Theatre Company – Drama Theatre, one performance in May 2007.

The following key access initiatives reached significant project milestones this year and are on track for completion next year:

- publication of a Staff Access Guide which will be used to promote positive organisational principles and staff behaviour in accessible customer service
- [sydneyoperahouse.com](http://sydneyoperahouse.com) website will achieve Priority 1 and the majority of Priority 2 checkpoints defined in the W3C Web Content Accessibility Guidelines 1.0.

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 above initiatives.

### ELECTRONIC SERVICE DELIVERY

Sydney Opera House is undertaking a number of electronic service delivery initiatives. A variety of services are available through the website [sydneyoperahouse.com](http://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. Through the progressive implementation of energy initiatives, such as replacement of economy outside air dampers, hot water use assessment, chiller performance review, glass shading trials and development of a lighting master plan, energy usage has remained static despite an increase in tourism patronage and building usage. Our electricity contract includes a ‘green power’ component of 6%.

The energy use profile was reassessed during the year with a number of initiatives identified that have the potential to reduce energy consumption. The initiatives will be progressively evaluated and implemented where possible.

Planned projects will review air-conditioning performance focusing on open spaces and replacement of thermostatic mixing valves in the hot water supply system.

### 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 to the Indigenous Traineeship program following the successful completion of our 1999 commitment to 10 traineeship opportunities for Indigenous people
- two technical theatre entry-level trainees achieved Certificate III, a further two women graduate trainees were taken on, including a new three-month placement in Marketing for Producers Unit, and a 12-month placement in Presenter Services in the Performing Arts Portfolio

## Government Reporting Continued

- continuation of the scope of our Registered Training Organisation status to include Frontline Management qualifications, in addition to those of Entertainment, enabling us to address business training requirements through the delivery of nationally recognised qualifications
- the conduct 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 that support EEO outcomes, such as the International Day for People With Disabilities (refer page 57)
- a range of regular training and development programs for staff, including disability awareness, customer service, managerial readiness, and coaching for managers
- continuation of regular organisation-wide open forums with the Chief Executive and an internal newsletter for all staff
- behaviourally-based recruitment techniques implemented, including assessment centres to enhance the existing merit-based interview process.

EEO initiatives planned for 2007/8 include:

- continued development of a vocational and technical competency framework to clearly identify development and career path options and further improve access to these options
- review of Registered Training Organisation strategic goals and operations to ensure training programs and initiatives are able to be equitably accessed
- continued traineeships in the Producer's Unit and Presenter Services areas
- planning and development of a new Graduate Program within Theatre Technical Services to provide industry access and professional development to specialist skilled workers
- development and pilot of a Graduate Indigenous Traineeship program, as well as continuing an Indigenous Trainee Network offering support for the ongoing development of trainees
- continued development of the mentoring and coaching skills of those responsible for training and performance of others
- provision of core skill training to support the continued development of team members and to ensure equal opportunity for professional and career development
- development and roll-out of targeted induction training to address the EEO and diversity needs of different staff and stakeholder groups, including a new manager induction program.

**Table A - Trends in the Representation of EEO Groups**

EEO Group	Benchmark or Target	% of Total Staff			
		2007	2006	2005	2004
Women	50%	50%	44%	37%	38%
Aboriginal people and Torres Strait Islanders	2%	2%	0.0%	0.0%	0.0%
People whose first language was not English	20%	20%	16%	15%	14%
People with a disability	12%	12%	5%	4%	5%
People with a disability requiring work-related adjustment	7%	7%	0.9%	0.7%	1.1%

**Table B - Trends in the Distribution of EEO Groups**

EEO Group	Benchmark or Target	Distribution Index			
		2007	2006	2005	2004
Women	100	99	94	107	110
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	81	85	93	89
People with a disability	100	n/a	88	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 2007. 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.

### ETHNIC AFFAIRS

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

Part 2 of the *Biennale of Sydney: Zones of Contact* series in August 2006 included Tomoko Mukaiyama (Japan) in a collaborative work which resulted in a new work with a unique approach to the piano with both voice and body. *Who's Afraid of Representation* by Rabi Mroué (Lebanon) examined the meaning of a 'public body' and a 'private body' through two distinct stories that reflect the problematic nature of individualism in rigid Lebanese society and how artists interpret these issues.

In September 2006 *The Faster Cooler Pleasure Show* coordinated by David Bonney and Ben Walsh showcased six of Japan's hottest dance artists with five local choreographers in a battle for the dance floor. Live music from Regurgitator and The Bird combined with dance and DJs including Seymour Butts and VJs to turn The Studio into a cozy club space with a bar.

*Hinepau* by New Zealand's Capital E National Theatre for Children in October 2006 depicted a story about being different. *Hinepau* incorporated animation with an eloquent message encouraging us to have strength to be ourselves, the wisdom to forgive and understand and reminded us that to nurture our environment for future generations we must pay attention to our past.

*Eva Yerbabuena Ballet Flamenco* in January 2007 showcased one of the world's finest flamenco performers and her company of six dancers and seven musicians.

*Dhafer Youssef with Jatinder Thakur* and the *Divine Shadows Quartet* in February 2007 bridged a number of cultures, melding ancient Arabic musical traditions with contemporary jazz and rock.

A series of world music concerts in March 2007 included *Kronos Quartet*, an avant garde group with *Asha Bhosle*, iconic Bollywood singer. Salif Keita, a Mali born singer known as the 'Golden Voice of Africa', performed traditional Malian music with a blend of Western influences. *Mariza*, a Portuguese fado singer returned to thrill audiences yet again as she did in the 2006 Sydney Festival. *Gotan Project*, a ground-breaking group of three musicians in Paris who have created a cult following through their exploration of tango, electronica and folkloric music of Argentina also performed.

*Marisa Monte* a Brazilian pop icon, performed for the very first time in Australia in May 2007, singing hits from her 2006 Latin-Grammy Award winning album *Universo Ao Meu Redo* and her 2006 Latin-Grammy nominated album *Infinilo Particular*.

*Wild Cursive* by Cloud Gate Dance Theatre of Taiwan in May 2007 danced the calligraphic forms echoing the serpentine, meandering lines of ink as it spreads its dramatic arcs across cascading rice paper panels on stage. The 19 members of the troupe performed a marriage of the old and the new, drawing on martial arts and contemporary dance.

*Dasshoku Hora* in May 2007 saw Yumi Umimare strip back the candy-coloured surface of Japanese culture with dance from butoh to cabaret.

*Joseph Tawadros Trio* in June 2007 featured the world-renowned Oud player joined by brother James and bass player Ben Rodgers in a special concert that formed part of the Utzon Music Series.

In January 2006 we became the first tourist venue in Australia to offer daily Asian Language Tours in Japanese, Korean and Mandarin. Promotion through tour operators, visits to trade shows in market and on-site signage have resulted in around 77,000 visitors taking a tour in one of these languages this year (24% of all tours taken).

Information brochures, other printed collateral and the Tourism pages on our website are produced in all languages in which we provide tours.

### 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*. Four applications were received during the reporting year. Two were subsequently withdrawn and access was granted to the documents for the other two requests.

### FFOI Statistics

FOI Requests	Personal	Other	Total
New requests	-	4	4
Bought forward	-	-	-
Total to be processed	-	4	4
Completed	-	2	2
Transferred out	-	-	-
Withdrawn	-	2	2
Total processed	-	4	4
Unfinished (carried forward)	-	-	-

### Freedom of Information Statement of Affairs Functions and Structure

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

The Trust is charged with:

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

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

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

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

The Chief Executive of the Sydney Opera House Trust is the General Manager who is supported by an Executive Team of seven directors. More information about the structure and functions of the Sydney Opera House can be found in the Sydney Opera House Annual Report or on our website at [sydneyoperahouse.com](http://sydneyoperahouse.com).

### Public Participation in Policy Formulation

The Trustees represent the public in the management and functioning of the Sydney Opera House.

### Categories of Documents Held by the Sydney Opera House

Many documents are available free of charge on our website at [sydneyoperahouse.com](http://sydneyoperahouse.com) or by contacting the Coordinator, Corporate Information. The documents available free of charge include:

- Sydney Opera House Annual Report
- Corporate Goals
- Artistic Vision
- Conservation Plan
- Utzon Design Principles
- Privacy Management Plan
- Sydney Opera House policies
  - Artworks management policy
  - Assistance to community and charitable organisations and events
  - Charitable collections policy
  - Commitment to our customers
  - Credit control and debtor management
  - Customer feedback
  - Giving corporate donations
  - Illumination of the sails
  - On-site recording
  - People with disabilities and older people
  - Performance buy-out policy
  - Privacy policy
  - Receiving gifts and benefits
  - Sponsorship policy.

Sydney Opera House also holds information on files and in computer systems covering the following functions:

- Events management and production
- Box Office
- Tourism
- Commercial activities
- Customer feedback
- Marketing
- Occupational health and safety
- Security
- Philanthropy and corporate partnerships
- Trust
- Industry liaison
- Government relations
- Property management and conservation
- Public relations.

There are also administrative records concerned with the day-to-day management of the Sydney Opera House. These cover matters such as asset management, purchasing, travel, personnel management, financial management, information technology and telecommunications, legal matters and planning documents.

## Government Reporting Continued

### Access

If you want access to any of the documents, apart from the free of charge documents, you will need to make a request under the FOI Act for access. Requests 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](mailto:foi@sydneyoperahouse.com)

### HERITAGE MANAGEMENT

On 28 June 2007 the Sydney Opera House was inscribed on the World Heritage List under criterion 1 as a work of “outstanding human creative genius”. Sydney Opera House has previously achieved local, state and national heritage listings. Through a bilateral agreement signed by the Australian and NSW Governments in January 2006, the Australian Government has agreed that all developments that have the potential to affect the World Heritage significance of Sydney Opera House can be appropriately dealt with through the NSW environmental assessment system by referral from the Australian Department of Environment and Water Resources to the NSW Department of Planning.

A buffer zone has been established to give extra protection to the World Heritage values of Sydney Opera House. The buffer zone includes: the inner waters of Sydney Harbour, headlands and bays and foreshores within a 2.5 km radius of the Opera House; and the foreshores of the Rocks, City of Sydney and North Sydney up to one street back from the waterline.

The buffer zone will help to preserve the setting of Sydney Opera House, including significant views from public places along the foreshore. The new controls will be used by relevant councils and consent authorities when assessing development applications which fall within the zone, and by proponents when they prepare their development applications. The controls will not affect: the use of existing development on land that is privately owned or occupied; or minor building works such as renovations, repairs and internal alterations.

The changes take effect through an amendment to the *Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005*. The draft amendment was publicly exhibited from December 2005 to February 2006, as part of the World Heritage Nomination.

### INDIGENOUS

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

### Message Sticks Indigenous Arts Festival

Presented by Sydney Opera House, Message Sticks Indigenous Arts is a celebration of Indigenous culture through contemporary film, performance, music and visual arts. The featured event this year was:

*Message Sticks Indigenous Film Festival 4–6 May 2007*

After the success of Message Sticks Indigenous Film Festival in 2006, with all sessions at full capacity, this year’s Festival was bigger with screenings in both the Playhouse and The Studio. Curated by indigenous film-makers Rachel Perkins and Darren Dale, the program featured the world premiere of 13 short films by emerging Indigenous Australian directors under the banner ‘Bit of Black Business’. These 13 five-minute films, commissioned by the Australian Film Commission and SBS Television, provided an insightful portrait of Indigenous Australia in the 21st century.

The Gala Opening Night, hosted by Deborah Mailman, featured the Sydney Premiere of *Crocodile Dreaming*, an Australian short drama about two estranged half-brothers struggling against their own jealousy and distrust for each other, starring the Festival’s special guest David Gulpilil. The Gala also featured the announcement of the winners of the Tudawali Award, won by Priscilla Collins for her contribution to the screen industry, and the

Bob Maza Fellowship, won by Aaron Pederson enabling him to continue his development as an actor in the international arena.

Australian documentaries screened included:

*Footprints in the Sand/Glen Stasiak*

An extraordinary journey in search of Warri and Yatungka, believed to be the last of the Gibson Desert people who ‘came in’ out of the desert for the first time in the late 1970s.

*Dark Science/Johan Gabrielsson & Warwick Thornton*

The story of Swedish scientist, Eric Mjoberg who came to the Kimberley region of Western Australian in the early 1900s seeking the ‘missing link’.

*Songlines to the Seine/Julie Nimmo*

Traces the inspiration of the Indigenous Australian artists who created work for the Musee du quai Branly in Paris.

*When Natives Get Restless/Adrien Wills*

The story of a community living on the infamous Gordon Estate in Dubbo, who have just been given an eviction notice from the council, which will lead to the disintegration of the people and the community of the Gordon Estate.

*A Sister’s Love/Ivan Senn*

The latest film from Ivan Senn follows journalist and festival director, Rhoda Roberts, as she travels home to confront the brutal murder of her twin sister, eight years after her body was found in a remote forest north of Lismore, NSW.

International films screened included:

*Four Sheets to the Wind/Sterlin Harjo (USA)*

Cufe Smallhills’ father never has much to say, but one day he is quieter than usual. When Cufe finds his father dead beside a bottle of pills, he does as he promised and drags the body out to the family pond, unceremoniously sinking it to the bottom.

*Miss Navajo/Billy Luther (USA)*

Pageants conjure up images of beauty-queen hopefuls parading around in bathing suits. The Miss Navajo competition, inaugurated in 1952, redefines ‘Pageant’ as an opportunity for young women to strengthen Navajo culture.

Individual film sessions were free, but this year for the first time day and weekend passes were introduced that ensured priority seating. Message Sticks Indigenous Film Festival stakeholders and supporters included the Australian Film Commission and Indigenous Screen Australia.

### Indigenous Traineeship

In 1999, Sydney Opera House committed to offer 10 entry-level Traineeship opportunities for Indigenous people by 2003. Traineeships were in the technical theatre areas of Staging, Lighting, Sound/Audio Visual and Stage Management. As a Registered Training Organisation, Sydney Opera House can facilitate Trainees to work towards nationally recognised qualifications in Entertainment. Traineeships enable increased participation in, and accessibility to, the industry for Indigenous people.

Since 1999, 17 indigenous people have been offered entry-level Traineeship opportunities at Sydney Opera House; 13 have completed their 12-month Traineeships. Trainees work towards Certificates III in Live Production Theatre and Events from the Entertainment Training Package through on-the-job experience and off-the-job training, gaining the skills and experience to enter the industry.

In 2006, a new Graduate Traineeship program was introduced, based on Indigenous industry requests for development positions for middle managers in production, marketing and event management. The pilot program included two positions, a part-time trainee Marketing Coordinator, and a 12-month Production Assistant in the Producers Unit and Presenter Services of the Performing Arts Portfolio where experience has been gained on the Sydney Opera House Message Sticks Program, as well as the diversity of our venue events.

### INSURANCE

Sydney Opera House insurance coverage is provided by the NSW Treasury Managed Fund, a self-insurance scheme administered by GIO (which covers property, public liability and motor vehicle) and by Allianz (which covers workers compensation).

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 three property claims totalling \$40,519.62.

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.

	2006/07 \$	2005/06 \$	2004/05 \$	2003/04 \$	2002/03 \$
Motor Vehicle	0	0	700	0	2,110
Property	406,700	481,550	525,630	433,640	329,500
Public Liability	342,230	344,060	459,330	433,440	321,070
Workers’ Comp.	1,411,974	1,114,080	1,119,640	970,410	583,310
Miscellaneous	0	5,370	5,350	5,710	3,410
<b>TOTAL COST</b>	<b>2,160,904</b>	<b>1,945,060</b>	<b>2,110,650</b>	<b>1,843,200</b>	<b>1,239,400</b>
Total Employees	703	701	644	660	631
<b>COST PER EMPLOYEE</b>	<b>3,074</b>	<b>2,775</b>	<b>3,277</b>	<b>2,793</b>	<b>1,964</b>

### INVESTMENT PERFORMANCE MEASURE

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

### LAND TITLE HOLDINGS

#### Summary of Land Holdings

Ownership of the Sydney Opera House and its land is vested in the Minister administering the *Sydney Opera House Trust Act 1961* (the Minister for the Arts) on behalf of the NSW Government. The Sydney Opera House Trust, which is constituted as a body corporate under the *Sydney Opera House Trust Act 1961*, is responsible for the operation and maintenance of the Sydney Opera House and its land. The site area is 3.606 hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2007 was valued at \$75,000,000.

### LEGAL

The *Sydney Opera House Act 1961* was amended by the Statute Law (*Miscellaneous Provisions*) Act (No 2) 2006 to:

- remove the historical provisions dealing with the staged transfer of authority to the Trust as the Opera House was being built and instead to insert provisions which clearly set out the land and building over which the Trust has authority by referring to the registered land title documents
- include provisions relating to the disclosure of pecuniary interest by Trustees
- remove a provision which required the Trust to operate only one bank account, thereby enabling the Trust to operate more than one bank account to support its business operations (subject to the provisions of the *Public Finance and Audit Act 1983*).

Amendments were made to the *Charitable Trusts Act 1993 (NSW)*, the *Charities Act 1978 (Vic)*, *Income Tax Assessment Act (1936)* (Cth) and *Income Tax Assessment Act (1997)* (Cth) which enable NSW and Victorian Prescribed Private Funds to make donations to Sydney Opera House Trust. Access to these philanthropic funds is essential to the Trust’s fundraising aspirations.

### OCCUPATIONAL HEALTH AND SAFETY (OH&S)

OH&S initiatives are outlined on page 33.

### Workers Compensation

There has been an improvement in health and safety this year with a substantial reduction in lost time to injuries (down to 4.21 from 9.25 hours lost per thousand hours worked in 2005/6) and in the number of Workers Compensation cases (down to 27 from 57 in 2005/6). The improvements are the result of a number of initiatives implemented over the past two years that contribute to our on-going obligations under the NSW Government “Working Together” initiative to reduce workplace injuries. There were no WorkCover reportable incidents during 2006/7.

Year	Number of Staff Injuries	Number of New WC cases*
2006/07	252	27
2005/06	253	57
2004/05	286	69
2003/04	290	67
2002/03	265	69

\* Includes all workers compensation cases including provisional liability.

### OVERSEAS TRAVEL

Sydney Opera House employees undertake interstate and overseas travel for various business reasons, including sourcing performing arts product, touring programmes and representing Sydney Opera House at key industry forums. Overseas travel is approved by the Minister for the Arts and travel undertaken during the reporting year is listed below.

Name/Position	Dates/Location	Purpose
Greg McTaggart Project Director, Building Development Group	6-11 Aug. 2006 USA	To visit Davies Symphony Hall in San Francisco and Nagata Acoustics in Los Angeles.
Norman Gillespie Chief Executive Officer	6-11 Aug. 2006 USA	To visit Davies Symphony Hall and meet with HP, our major IT partner in San Francisco and to meet with Grenzebach, Glier & Associates, our philanthropy consultant in Chicago.
	25-29 Oct. 2006 USA	To attend the Performing Arts Centres Consortium Spring Conference.
	1-4 March 2007 USA	To accept invitation to meet Edward DeBono and Frank Ghery and to meet with Nagata (Sydney Opera House acoustician) and CEO of LA Music Centre.
	20-22 March 2007 New Zealand	To attend OZPAC’S Chief Executive meeting.
Semce Dickerson CRM and Online Marketing Manager, Marketing	6-11 Aug. 2006 Canada	To attend 2006 Tessitura Conference.
David Joyce Tessitura Business Analyst, Information Systems	6-11 Aug. 2006 Canada	To attend 2006 Tessitura Conference.
Peter Nelson Box Office Coordinator, Ticketing Services	6-11 Aug. 2006 Canada	To attend 2006 Tessitura Conference.
Claire Swaffield Director, Information Systems	6-15 Aug. 2006 Canada and USA	To attend the 2006 Tessitura Conference and New York Tessitura meeting.
	24-30 March 2007 Canada	To attend March 2007 Tessitura Network Board meeting.
Wendy Martin Producer, Producers Unit	15 Aug. 2- Sep. 2006 UK and Switzerland	To visit London, Edinburgh Festival and Fringe and Zurich Theatre Spektal.
	16-24 Jan. 2007 USA	To seek international productions for presentation at Sydney Opera House.
	16-26 May 2007 Austria	To act as Tour Manager for <i>Honour Bound</i> , a Sydney Opera House commission touring Vienna Festival.

## Government Reporting Continued

Name/Position	Dates/Location	Purpose
Jessica Bateman International Sales Manager, Tourism	17 Aug - 4 Sep. 2006 USA and UK	To attend annual OzTalk North America trade event and visit key North American and UK wholesalers.
David Claringbold Technical Director, Theatre Technical Services	6-15 Sep. 2006 The Netherlands and UK	To attend IBC in Amsterdam and PLASA in London, leading trade and industry forums.
Simon Spellicy Tourism Development Manager, Tourism	1-5 Oct. 2006 Japan  26 Oct. - 1 Nov. 2006 Taiwan and China	To attend the Sydney Style Mission in Japan hosted by Tourism NSW.  To attend the Taiwan Travel Mission and the 10th Australian Travel Mission to China.
Sarah Duthie Operations Manager, Sales and Reservations, Tourism	1-5 Oct. 2006 Japan  14-18 March 2007 New Zealand	To attend the Sydney Style Mission in Japan hosted by Tourism NSW.  To attend the annual OzTalk New Zealand Tourism Trade Fair.
Nicole Hall Group Marketing Manager, Marketing	29 Oct. - 12 Nov. 2006 USA	To attend the Performing Arts Centres Consortium Fall Marketing Conference and a series of visits to major Performing Arts Centres.
Jonathan Bielski Manager, Presenter Services	10-19 Oct. 2006 South Korea and Japan  17-28 Jan. 2007 USA  17-24 March 2007 New Zealand	To attend the Performing Arts Market in Seoul and speak at SINO Australian Conference as part of Shanghai Performing Arts Festival.  To attend the Arts Presenters Conference and Market in New York and establish business partnerships.  To attend Performing Arts Centres Consortium Fall Conference and a series of visits to major Performing Arts Centres.
Christopher Wynton Public Relation Manager, Corporate Communications	14-19 Feb. 2007 Denmark	To oversee Channel Nine <i>60 Minutes</i> interview with architect Jørn Utzon.
Noel Jordan Producer, Young Audiences, Producers Unit	17-21 March 2007 New Zealand  19 May - 3 June 2007 Scotland	To attend APPN Symposium 2007 and performances in the Capital E National Arts Festival.  To attend Bank of Scotland's International Theatre Festival 2007.
Philip Rolfe Executive Producer, Producers Unit	20-24 March 2007  20 April - 6 May 2007 Canada and USA  25 June - 5 July 2007 UK and Japan	To attend OZPAC's Biannual Executive Forum.  To attend major showcase of Canadian arts at invitation of Canadian Government.  To attend performances in Manchester, London and Osaka.

Name/Position	Dates/Location	Purpose
Chirs Venn Lighting Supervisor, Theatre Technical Services	12-21 May 2007 USA	Attend the Broadway Lighting Master Classes.
Trevor Ahearn Production Manager, Producers Unit	19 May - 18 June 2007 Austria and The Netherlands	To install and manage production of <i>Honour Bound</i> in the Vienna and Amsterdam festivals.
Maria Sykes Director, Tourism and Visitor Operations	23-30 June 2007 New Zealand	To attend 31st Session of the UNESCO World Heritage Committee Meeting.

### PRIVACY MANAGEMENT

The Sydney Opera House Privacy Plan is available on the website at [www.sydneyoperahouse.com](http://www.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](http://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](mailto:privacy@sydneyoperahouse.com)

There were no privacy complaints or reviews conducted during the year. A number of customers chose to opt out of receiving direct marketing material.

### POPE LEGISLATIVE COMPLIANCE

Building maintenance works continued to be focused on upgrading fire systems as part of the Place of Public Entertainment (PoPE) compliance requirement. \$9m was allocated from a project budget of \$25.5m towards replacing fire dampers, replacing and upgrading fire sprinklers and fire detection equipment, and upgrading theatre smoke management systems to improve patron safety. The requirements of the PoPE licence are being fully met.

### PUBLICATIONS

This year we produced *Sydney Opera House 2006/7 Annual Report*; Bi-monthly Events guide; Adventures 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; *Utzon Room Music Series* program brochure and promotional material; *Message Sticks* brochure and program; Performance brochures and flyers; corporate material (eg Christmas and Mother's Day Gift Voucher flyer; invitations to exhibitions and opening events, folders); Tourism Visitor Information Booklet in the following languages: English, Japanese, Korean, Mandarin and Modern Chinese; Tourism Flyers; Backstage Tour passes; public Access Guide and Priority Shuttle - Free Bus Service flyers and *Talkback* (internal staff newsletter – produced quarterly).

The Sydney Opera House Annual Report 2006/7 is available on CD and on the internet at [sydneyoperahouse.com](http://sydneyoperahouse.com). The total costs for production of the annual report including design, copywriting, additional photography (Trustees and Executive Team), print format copies, multimedia CDs and internet version was \$68,737 includes GST.

### 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 2006/07 period, including:

- Revenue Assurance (November 2006)
- Self-Funded Productions (December 2006).

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

For further information on risk management refer to the Governance section at page 27.

### SENIOR EXECUTIVE SERVICE

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

SES Level	2006/07 Positions	2005/06 Positions
2	2	1
3	4 (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 2007 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: \$290,185

Dr Gillespie's administration delivered the Sydney Opera House's key activities and achievements as outlined in this report.

Sydney Opera House is an Australian icon and remains the flagship performing arts venue in Sydney as well as a signature Sydney landmark. Its reputation and standing is maintained both through the efforts of the management team and the client arts companies that perform there.

Dr Gillespie worked to the performance criteria contained in his 2006/7 performance agreement, but left the Sydney Opera House prior to completion of the official performance reporting process.

### WAGE AND SALARY MOVEMENTS

A 4% wage increase was granted to staff covered by the *Crown Employees (Public Service Conditions of Employment) Award 2002* effective from the first pay period commencing on or after 1 July 2006.

A 4.48% increase was granted to staff covered by the *Sydney Opera House Enterprise Agreement 2006* effective from the first pay period commencing on or after 1 July 2006.

A 4% wage increase was granted to Senior Executive Service staff effective from the first pay period commencing on or after 1 October 2006 as per the *Statutory and Other Offices Remuneration Act, 1975*.

### WASTE AND RECYCLING MANAGEMENT

The conduct of waste audits has continued enabling strategies to be refined and tested for waste collection, removal and procurement.

The year has resulted in a positive change in the ratio of recyclable and putrescible waste, which has been achieved in part by:

- increased focus on the separation and recycling of cardboard and paper from general waste by providing more recycling bins
- increased focus on the separation and recycling of building works waste materials from general waste
- introduction of separation of loose waste such as foam containers for fruit and vegetables for recycling
- reduced rates of contamination among separate waste streams such as glass, cardboard and paper.

### 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 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, conservation management training, information security management, customer service, business writing and performance planning and review refresher training. Women comprise 37% of the total Indigenous Traineeship intakes.

### Decision Making and Leadership

Of the overall Sydney Opera House workforce, women comprise 38% of the permanent workforce, 64% of part-time and 52% of casual. Women comprise 48% of the overall workforce. The current Executive Team comprises 57% women.

Management and supervisory development programs this year included Managerial Readiness, Manager as Coach and Working With and Through Your Team. An average of 47% of participants across all programs were women.