

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	15,663	324	19	0	0
December	15,997	35	3	0	0
March	9,657	119	1	0	0
June	2,866	26	3	2	0

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	98	15,663	16,006
December	92	100	15,997	16,035
March	92	99	9,657	9,777
June	92	99	2,866	2,897

The number of accounts paid on time this year was 99% (99% in 2006/7). 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 2008. There was no interest paid on creditor accounts during the 2007/8 financial year.

CODE OF CONDUCT

The Code of Conduct contains guidelines to assist staff in applying 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; and
- 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 on the Sydney Opera House intranet.

In 2008/9 the Code of Conduct will be updated as part of a broader review of policies and procedures at Sydney Opera House.

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; and
- relevant legislation.

CONSULTANTS

In accordance with NSW Government guidelines, projects for which consultants received more than \$30,000 are listed individually. Payments for projects of \$30,000 or less are grouped under a total figure.

- Hawker Britton – Opera Theatre Renewal strategic communications and advice \$32,000.
- UMR Research Pty Ltd – Opera Theatre Renewal Community Attitudes Research Study \$82,887.
- Food Consultants Australia – Development of Food and Beverage Concepts \$33,170.
- Gavin Anderson – Opera Theatre Renewal strategic communications support and advice \$69,140.

19 consultancies of \$30,000 or less totalled \$203,297.

The nature of these projects were: Finance and Accounting/Tax (1), Information Technology (4), Management Services (4), Engineering(2), Training (5) and Other (3).

CREDIT CARD USE

No irregularities in the use of corporate credit cards were 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.

Richard Evans
Chief Executive

CUSTOMER EXPERIENCE

Sydney Opera House aspires to be an international benchmark for the highest standards of customer service in an arts environment. It is proud to be a customer-focused workplace and uses the principles set out in the Commitment to Our Customers to inform and guide every aspect of our business.

Sydney Opera House Commitment to Our Customers

1. Our reputation

As Best Host we put service first and foremost. We will be known for exceptional service by everyone who visits Sydney Opera House and everyone who works here.

2. Our customers

Everyone who comes into contact with us is a customer and everyone who works here is a customer. We understand and embrace the idea that our customers are critical to our success and will be at the heart of all of our effort, energy and creativity. We are proud of the diversity of our customers, which is reflected in our programs, products and services.

We will display the same behaviours in all our interactions, whether to customers, colleagues, contractors or suppliers.

3. Our style

To give our customers the Best Experience we will make them feel warmly welcomed and we will strive to ensure that visiting the Sydney Opera House is a positive, memorable experience.

We will offer a courteous, helpful, informed and personalised response to our customers.

We will seek our customers' feedback and will support each other in responding to it to meet their needs.

4. Our spirit

Best Building – Sydney Opera House is an exciting place to visit, and it is a workplace to be proud of. We will convey a sense of passion for Sydney Opera House in all our interactions with our customers and with one another.

5. Our profile

We are more than employees of Sydney Opera House – we are all its ambassadors and are part of its personality.

We will acknowledge this identity by always taking pride in our presentation, our services, our attitudes and our behaviour.

We will make sure Sydney Opera House is a clean, safe and enjoyable precinct.

6. Our team

We will work together, support each other and take personal responsibility to ensure that each customer's experience is seamless and consistently excellent.

We will bring our knowledge and expertise to each interaction, offering responsive, effective and exceptional service to achieve the best possible outcome.

Service at Sydney Opera House means everyone, everywhere, every time making our customers feel special.

The Brand – Live Performance Every Day

The brand essence to *Live Performance Every Day* is a guiding principle that builds on the Commitment to Our Customers and describes both our core business (the work on our stages) and the individual approach and delivery of our roles.

Warmly Welcome

As Best Host, we aim to always put the customer and the visitor experience first.

In 2007 we reviewed Front of House operations with the goal of better meeting our customer commitment to 'warmly welcome'. The resulting restructure of procedures during performance times has created a more open feel to the southern foyers of both the Concert Hall and Opera Theatre, improved general access and has helped to deliver on our promise to 'warmly welcome'.

Sydney Opera House Host Team

The Host Team was created in September 2007 as the new front-line customer service team dedicated to providing a welcoming and informative service to customers. The Host Team is now well established, operating two crucial customer service hubs, the Stage Door and the Information Desk in the Box Office Foyer. They have been successful in raising awareness of the wide range of performances, experiences, products and services on offer at Sydney Opera House and offer a five-star customer service standard to all customers, artists and staff.

Sydney Opera House Courtesy Shuttle Bus

This year Sydney Opera House signed a further two-year contract for the popular 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 remains high for this important service and feedback from customers continues to be overwhelmingly positive. This year the shuttle service carried in excess of 15,000 passengers (13,000 in 2006/7).

Customer Service Standards

The front-line customer service teams continue to be guided by the principles in the Commitment to our Customers and brand essence to *Live Performance Every Day*, in all aspects of their day to day work. All portfolios have adopted customer service standards that focus on the specific roles and responsibilities within those particular areas to firmly place customer service as a key skill and priority. Customer Service is now well established as a major component of the Orientation Training for all new staff, clearly stating the importance of creating a customer-focused workplace in every portfolio and through each individual role.

Customer Service Team

The Customer Service Team, the peak Customer Service body at Sydney Opera House, has been a driver in creating cultural change towards a House-wide service culture and its success has prompted development of a new Customer Service Group. Chaired by the Customer Service Manager, this new committee of decision makers will meet six times each year. Priorities are Customer Service, Customer Feedback, Site Presentation and Strategy and Policy. The inclusion of external expert speakers and members of the general public to provide both professional and actual customer perspectives, will help build on the progress of the Customer Service Team and inspire a new enthusiasm for the approach and development of customer relations and service delivery.

Customer Research

Research conducted this year was a ‘people counting’ exercise to establish a new annual figure for site visitation. The last count was conducted in 1999 and the results of that study provided the visitation number of 4.4 million per annum.

The count was conducted in November 2007 by Front of House staff at three site locations over a seven day period from 8am to 8pm. This weekly count resulted in 142,122 visitors being counted on the site.

In order to calculate the projected annual figure, the following areas were taken into consideration:

- staff numbers were removed from the count;
- an adjustment was made for those visitors not counted on site between 8am and 8pm; and
- seasonal tourism figures were used as a reference point.

After these calculations, the annual visitor numbers are projected to be 7.4 million people.

Customer Service Feedback

The timely and effective management of customer feedback is an invaluable tool for delivering outstanding customer service and business performance. Feedback, both positive and negative, is welcomed and encouraged, so too are all suggestions and ideas for improvement. A review of current feedback policy has led to the introduction of a new approach next year that utilises Sydney Opera House Customer Relationship Management System, Tessitura. This is expected to facilitate a more consistent customer response from across the organisation and help to deliver on our commitment to deal with all customer correspondence within five days.

Online Customer Satisfaction Survey

We continue to collect customer satisfaction data via the Online Survey on our website, sydneyoperahouse.com. This survey is designed to measure the quality of the services provided. In the past 12 months 361 visitors provided us with a rating of their experience (1,100 in 2006/7).

Online Customer Satisfaction Survey Results

	2007/08	2006/07
Overall satisfaction with visit	78%	81%
Site presentation	82%	84%
Performance Support Services	80%	82%
Car Park	65%	69%
Dining	67%	73%
Tours	83%	82%
Ticketing	82%	81%

Overall unsolicited feedback 2003 to 2008

Type of Unsolicited Feedback	08/07	06/07	05/06	04/05	03/04
Negative	266	305	362	224	153
Positive	54	57	120	90	56
Suggestions	-	28	80	29	29

Unsolicited feedback by category for 2007/08

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
Access	1	7
Food and Beverage	-	9
Front of House	31	16
Guided Tours	5	10
Marketing	-	5
Other	3	43
Other Patrons	-	4
Performances/Presenters	6	90
Policy and Procedures	1	9
Security	1	11
Shuttle Bus	2	2
Ticketing and Box Office	4	27
Website	-	8
Wilson’s Car Park	-	25
Total	54	266

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; and
- improved business efficiencies resulting in enhanced financial stability for both organisations.

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

All four resident companies were invited to participate in the presenter satisfaction survey process and this year this opportunity was taken by the Australian Ballet and the Sydney Symphony.

Areas that scored high (6.5 out of 7 or higher) included venue hire bookings, relationship management, event management, the Recording and Broadcast Allowance process, all production services disciplines (Lighting, Staging, Sound and Stage Management), recording studio, first aid, fire and safety and emergency planning.

Areas that showed the greatest improvement since 2007 (more than 2 point increase) were the scheduling of staging staff (+2 points), site access (+3.5 points), emergency planning and OH&S (+2.2 points each).

Feedback was provided on two specific areas requiring improvement (average score less than 4 out of 7), which were contract management and maintenance. Both these areas also showed a decline in service satisfaction from the previous year.

Irregular and one-off hirers were invited to participate in online versions of the Presenter Satisfaction Survey. During 2008, nine companies took the opportunity to respond, with positive feedback received.

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. Its ultimate focus is ensuring the best customer experience 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 designed to improve access to facilities and services, as well as providing leadership in accessibility for the performing arts industry.

It provides a strategic framework within which clear goals are set for improvement of accessibility to Sydney Opera House facilities, services and performance product to people with disabilities and for the measurement of progress towards those goals.

Achievements 2007/08

- The Accessibility and Western Foyers Project works packages included commencement of construction on the Bennelong Lift project (with a capacity for four wheelchairs) and a new accessible unisex toilet facility in the Western Foyers.
- Construction also began on accessibility improvements to the Playhouse theatre, which will result in an increase in wheelchair seating availability and the installation of wheelchair lifts, which will avoid the steps on entry into the venue.
- Drafting of the Sydney Opera House Access Master Plan commenced. It includes development of a methodology for assessing access design solutions within conservation and heritage frameworks. The Access Master Plan will become an essential reference document to guide the design of all new physical access upgrades within the public, presenter and business partner areas.
- Funding was allocated for installation of a permanent captioning system in the Drama Theatre to improve the service for customers and reduce operational costs for presenters.
- A Staff Access Guide was completed, which translates the principles of accessibility into staff behaviours under the Sydney Opera House brand essence of *Live Performance Every Day*.
- sydneyoperahouse.com increased its compliance with accessibility guidelines to achieve Priority 1 and the majority of Priority 2 checkpoints as defined in the W3C Web Content Accessibility Guidelines 1.0. This removes significant access barriers to the Sydney Opera House website for users with disabilities.
- In November 2007, we again collaborated with Accessible Arts to host the AART.BOXX 07 Exhibition, a collection of works by artists with a disability under the age of 25. Over 350 people attended the two day exhibition in the Utzon Room, which sought to promote positive community attitudes towards young people with disabilities. In 2007, the exhibition was expanded to include a free 'artist talk' public component. The program attracted a capacity audience, proving popular with both industry and the public.
- Access awareness sessions were integrated into regular staff orientation programs, while new Host Team customer-facing staff received tailored disability training from external provider Accessible Arts. Internally tailored access planning sessions were delivered as part of the pilot Manager Induction Program.
- International Day of People with Disabilities 2007 was celebrated with an Access Awards breakfast in which 23 awards were presented to Sydney Opera House staff and external partners. Special discounted Access Tours were again offered to people with disabilities from the 29 November to 5 December 2007.

Sydney Opera House, working in partnership with Vision Australia and the Sydney Theatre Company, provided audio described performances this year as follows:

- *Don's Party*, Sydney Theatre Company – Drama Theatre, one performance, October 2007;
- *Vertical Hour*, Sydney Theatre Company – Drama Theatre, one performance, March 2008; and
- *Serpent's Teeth*, Sydney Theatre Company – Drama Theatre, one performance, May 2008.

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.

An evaluation of the Access Strategic Plan 2005/8 will be undertaken in late 2008 and a new three year Plan will be established commencing 2009. A new summarised Access Guide brochure, providing details of theatre access to facilities and services available at Sydney Opera House, will be developed to accompany performance tickets purchased by customers with disabilities. Audio described performances and Access Awareness sessions will continue and a new program for International Day of People with Disabilities will be developed. Work will continue on the Accessibility and Western Foyers Project, with the new lift scheduled to open in early 2009.

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, including publications, information on services and access, job vacancies and tenders. The ability to purchase tickets for Sydney Opera House events and tours and to make a donation to the Sydney Opera House Annual Fund is also available. Creditor payments are available via electronic funds transfer.

ENERGY MANAGEMENT

Sydney Opera House remains committed to sustainable energy management principles and to achieving savings in energy use. The progressive implementation of sustainability initiatives, including the completion of the Water Savings Action Plan and the implementation of the first phase of the Lighting Masterplan, has continued.

Other improvements include the replacement of thermostatic mixing valves and installation of additional sub-metering to improve the monitoring of the significant energy use equipment, particularly mechanical services. The metering network has been expanded to remote sites to better understand our current usage. Our electricity contract maintained a 'green power' component of 6%.

The energy use profile was reassessed during the year and a number of energy saving initiatives have been identified in the Sydney Opera House Energy Management Strategic Plan developed this year. The following seven initiatives will be implemented over the next 12 to 18 months:

- creation of a new position of Manager, Sustainability & Energy to lead, manage and integrate the development and implementation of energy management and other sustainability initiatives across the organisation;
- development of a strategy to save energy in the operation of the chillers;
- revised approach to the air conditioning of the venue areas;
- automatic switching of lighting installations;
- improvements to maintenance practices;
- introduction of energy efficient motors; and
- review of air conditioning of the Box Office Foyer area.

EQUAL EMPLOYMENT OPPORTUNITY (EEO)

This year Sydney Opera House has engaged in a range of EEO-related projects in accordance with Government EEO key reporting areas.

We worked to ensure that employees' views are heard and there is a sound information base of EEO data through:

- using Employee Opinion Survey data to inform a range of new staff and organisational development strategies; and
- review and redevelopment of the Human Resource Information System to build capacity for the management, analysis and reporting of data.

EEO needs were included in a range of planning initiatives via:

- commencement of an organisation-wide Policy Review to ensure quality and consistency across policy areas, including EEO; and
- continuation of regular organisation-wide open forums with the Chief Executive and internal newsletter for all staff.

A commitment to ensuring fair policies and procedures, and a workplace culture displaying fair practices and behaviours was demonstrated through initiatives including:

- increased organisation-wide communications and briefings on Bullying, Harassment and Violence in the Workplace Policy, and Work Related Concerns and Grievances;
- enhancing capacity for staff skill development and career progression through a new Performance Planning and Review Scheme;
- development of new Core Competencies for all staff, incorporating EEO principles and practices into staff performance expectations;
- development of new operating procedures and guidelines in conjunction with an organisational Policy Review; and
- Bullying and Harassment Workshops provided to staff as part of the Safety Day Program.

Access to needs-based programs for EEO groups, and improved employment access and participation by EEO groups was provided through:

- 12 month Indigenous Theatre Production Assistant traineeship, funded by the Elsa Dixon Employment Program which was successfully completed in February 2008;
- behaviourally-based recruitment techniques, including assessment centres, were used to enhance the existing merit-based interview process;
- specialised orientation and role training for new Tour Guides incorporating English, Mandarin, Japanese, and Korean languages; and
- ensuring EEO information and principles are provided to candidates in recruitment campaigns.

Sydney Opera House ensured managers and employees are informed, trained and accountable for EEO through:

- incorporation of EEO principles and practices into regular and specialised staff orientation programs;
- delivery of five new Leadership Development Training Programs to over 200 supervisors/managers to develop coaching and people management skills;
- a range of regular training and development programs for staff, including disability awareness, customer service, OH&S, stress management and workplace training and assessment; and
- continuing to offer training and qualifications through the Registered Training Organisation.

Sydney Opera House ensures a diverse and skilled workforce by:

- commitment towards NSW Government targets for EEO representation within Sydney Opera House staff; and
- ongoing professional development opportunities for staff through training programs, coaching, and recognition of prior learning.

EEO initiatives planned for 2008/9 include:

- ongoing development of the vocational and technical competency framework to clearly identify development and career path options and further improve access to these options;
- enhancement of Registered Training Organisation programs and operations to ensure equal access to training programs and initiatives;

- completion of a new Performance Planning and Review Scheme for all staff to identify key areas for skill development and career enhancement across staff groups;
- development and implementation of a new e-Learning Strategy to meet needs for accessible, immediate and flexible learning solutions;
- design of new online compliance training solutions including programs in key EEO areas such as Diversity; and
- planning and sourcing funding to implement a series of Indigenous Graduate Work Experience Placements to facilitate Indigenous employment outcomes in the arts and entertainment industry.

Table A - Trends in the Representation of EEO Groups

EEO Group	Benchmark or Target	% of Total Staff			
		2008	2007	2006	2005
Women	50%	48%	47%	44%	37%
Aboriginal people and Torres Strait Islanders	2%	0.0%	0.0%	0.0%	0.0%
People whose first language was not English	20%	14%	13%	16%	15%
People with a disability	12%	5%	4%	5%	4%
People with a disability requiring work-related adjustment	7%	0.6%	0.6%	0.9%	0.7%

Table B - Trends in the Distribution of EEO Groups

EEO Group	Benchmark or Target	Distribution Index			
		2008	2007	2006	2005
Women	100	97	99	94	107
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	78	81	85	93
People with a disability	100	n/a	n/a	88	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. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

ETHNIC AFFAIRS

Sydney Opera House respects the cultural diversity of audiences, visitors, artists and staff, and is committed to providing programs and services that support the NSW Principles of Multiculturalism. This year Sydney Opera House has worked to meet the varying needs of the community by providing a range of opportunities for artists, audiences, and visitors.

Hemispheres drew together performers from around the globe including Africa, the Middle East, India, Korea and Russia. This exciting program presented audiences with an opportunity to discover and enjoy music and musicians from a range of countries and cultures. The *Hemispheres* program included:

- *Anoushka Shankar (India)* 14 June 2008 – twice Grammy nominated daughter of Ravi Shankar, accompanied by a five-piece band including tabla, flute and kanjira played a mix of mystical Indian ragas and contemporary rhythm-centric pop melding the ancient sounds of the sita with modern electronica and rock textures;

- *Marcel Khalifé (Lebanon)* 24 April 2008 – known as the Bob Dylan of the Middle East and awarded the UNESCO Artist for Peace in 2005 for mobilising music as a dialogue between warring religious factions, his propulsive rhythms underscored ancient Middle-Eastern traditions and Western-styled compositions;
- *Omar Faruk Tekbilek (Turkey/USA)* 25 March 2008 – UNESCO Artist for Peace and a virtuoso revered as the guru of new world and Sufi music. Weaving traditional Arabesque and Turkish melodies with distinct traces of folk and flamenco to create ambient soundscapes, he used numerous percussion instruments with the ney (bamboo flute), zurna and baglama (long-necked lute);
- *Russian Roulette/Зуля (Russia)* 14 and 15 March 2008 – Aria award-winner in 2007 and leader of Tatar and Russian music in Australia, Zulya and the Children of the Underground performed in cabaret-style atmosphere with a vodka-fuelled outfit, VulgarGrad, with DJ Sveta on turntables;
- *Tourmani Diabate's Symmetric Orchestra (Mali)* 12 March 2008 – experimenter and collaborator with the likes of Björk, Ry Cooder, Salif Keita and the late great guitarist Ali Farka Touré, Tourmani mixed the ancestral sounds of Mali griots with jazz, flamenco, electro-funk and pulsating dance rhythms;
- *Daorum (Australia/Korea)* 9 March 2008 – set against visual projections of Korea's Chiri Mountain, Simon Barker led local jazz musicians Carl Dewhurst, Matt McMahon and Phil Slater with Pansori maestro Bae Il Tong and percussionist Kim Dong Won in a Pansori (part classical, part folk Korean music-theatre), jazz, rock, electronica, nongak (percussion) and sinawi (melodic improvising);
- *The Idan Raichel Project (Israel)* 5 March 2008 – an eclectic combination of reggae beats, hip-hop rhythms and modern electronica with African and Middle-Eastern flavours;
- *Cesária Évora (Cape Verde)* 3 March 2008 – this Grammy Award-winner returned to Australia for the first time in 11 years to perform in concert with an eight-piece band, infusing the traditional sounds of her island home with the blues, Latin jazz and Afro beats;
- *Yasmin Levy (Israel)* 1 March 2008 – special guests Slava and Leonard Grigoryan joined Yasmin to present a fusion of ancient Ladino, flamenco and Arabic rhythms; and
- *Ornette Coleman (USA)* 24 February 2008 – a 2007 Pulitzer Prize Winner, this alto saxophonist/composer described as 'the most recognisable sound on the planet' performed the finest quintets of his career.

World music performers in 2007 included: *Tania Libertad*, with a career spanning three decades, she mixed the sounds of Peru, Cuba, Mexico and Brazil all grounded in African rhythms; *Bebel Gilberto* performed favourites from Tanto Tempo and the critically acclaimed Momento. As part of The Studio String Sessions, *Sergio and Odair Assad*, a contemporary guitar duo, performed works by themselves, with Villa-Lobos, Jobim and Gismonti (Brazil), Piazzolla (Argentina), as well as Scarlatti and Rameau; *Asim Gorashi*, renowned Sudanese musician and master of the oud (an Arabic lute) and violin, performed gentle Islamic-flavoured Sudanese melodies and dance rhythms to high-energy, Jimi Hendrix-style oud and violin riffs.

A renowned group of Spanish dancers, *Gala Flamenca* performed solo signature pieces as well as in ensemble, combining traditional driving rhythms of foot-stamping with flamboyant bursts of style to traditional songs and music performed by four flamenco musicians and two singers.

Camerata Porteña under the direction of Marcelo Rodriguez Scilla, performed for one night only in an Australian premiere performance that paid homage to composer Astor Piazzolla, inviting the audience to join in the celebration of the Tango.

Performed in French with English subtitles, *Sizwe Banze is Dead*, is a Peter Brook theatre production, devised by Athol Fugard; featuring John Kani and Winston Ntshona, this township play is grounded in the experiences of the urban black community of South Africa.

Part of the *Babies Proms* series for kids aged 2 to 5, *The Drum*, based on a traditional Indian folktale, was a musical adventure performed with Indian dance, percussion and sitar by Circle of Rhythm musicians Greg Sheehan, Bobby Singh and Ben Walsh, with Sarangan Sriranganatham on sitar and Damini Darbar on tanpura.

Sydney Opera House also contributed to diversity through:

- tourism pages on our website, information brochures and other printed collateral produced in all languages in which we provide tours; and
- role training for Tour Guides, Front of House staff and Hosts that incorporated elements of cultural awareness.

Next year Sydney Opera House will continue to:

- provide tours in Japanese, Korean and Mandarin;
- communicate via a range of translated material and interpreters;
- present a number of opportunities to a range of artists, audiences and the community; and
- analyse Ethnic Affairs and Priority Statement standards in conjunction with an organisation wide policy review.

FREEDOM OF INFORMATION (FOI)

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*. No applications were received during the reporting year.

FOI Statistics

FOI Requests	2007/08	2006/07	2005/06	2004/05
New requests	0	4	2	2
Bought forward	0	0	0	0
Total to be processed	0	4	2	2
Completed	0	2	0	2
Transferred out	0	0	0	0
Withdrawn	0	2	2	0
Total processed	0	4	2	2
Unfinished (carried forward)	0	0	0	0

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 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 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 reappointment 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 a team of six directors. More information about the structure and functions of the Sydney Opera House can be found on page 28 or on our website at sydneyoperahouse.com.

Public Participation in Policy Formulation

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

Categories of Documents Held by Sydney Opera House

Many documents are available free of charge on our website at sydneyoperahouse.com or by contacting the Head of CEO's Office and Government Relations. The documents available free of charge include:

- Sydney Opera House Annual Report
- Corporate Goals
- Artistic Vision
- Conservation Plan
- Utzon Design Principles
- Sydney Opera House policies
 - Artworks management policy
 - Assistance to community and charitable organisations & 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
 - Privacy policy
 - Receiving gifts and benefits
 - Smoking ban – Covered vehicle concourse
 - 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.

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:

Head of CEO's Office and Government Relations
Sydney Opera House
GPO Box 4274
Sydney NSW 2001

Enquiries may be directed to the Head of CEO's Office and Government Relations between the hours of 10am and 4pm, Monday to Friday. Contact details are listed below.

Telephone: (02) 9250 7789

Fax: (02) 9250 7844

Email: foi@sydneyoperahouse.com

HERITAGE MANAGEMENT

Following Sydney Opera House's inscription on the World Heritage List on 28 June 2007, changes were implemented in the Conservation Council, as specified in the Management Plan for Sydney Opera House.

Conservation Council membership was expanded to include one representative from each of the following Government agencies: NSW Heritage Branch, Department of Infrastructure, Planning and Natural Resources (NSW) and Arts NSW.

The Conservation Council's Charter was also expanded to include a monitoring and advisory role for the Trust in conserving the World Heritage values, as well as reporting, through the Trust, to the Minister(s) responsible for administering the *New South Wales Environmental Planning and Assessment Act 1979* and the *Heritage Act 1977* and to the Minister for the Arts.

The above requirements for the Conservation Council have been met.

The first development application assessed under the new World Heritage requirements was the installation of two new escalators from the Box Office level to the Southern Foyers of the Concert Hall and Opera Theatre. These escalators will be built over the next 12 months as part of the Accessibility and Western Foyers Project. The process demonstrated that the World Heritage provisions for assessment and approval of projects are effective.

INDIGENOUS

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

Individual performances under the Indigenous banner included the *Whichway* concert, presented by The Studio and featuring leading contemporary Indigenous musical performers in original country, blues, and hip-hop, including Sharnee Fenwick, Marlene Cummins and The Last Kinection.

The Eyes of Marege, written by Julie Janson, choreographed by Bernadette Walong and DJakapurra Munyarryun, featured artists from Teater Kita Makassar (Sulawesi) and brought to life a fusion of high-powered physical theatre, music, song and dance.

Message Sticks Indigenous Arts Festival

Presented by Sydney Opera House, Message Sticks Indigenous Arts Festival is a celebration of Indigenous culture through contemporary film, performance, music and visual arts.

Message Sticks will be held in July 2008 and will be reported on in next year's annual report.

Indigenous Traineeship

Since 1999, Sydney Opera House has committed to annually offering Indigenous workplace learning and development opportunities. As a Registered Training Organisation, Sydney Opera House has facilitated 13 out of 17 entry-level trainees to complete a 12-month technical theatre traineeship and work towards the nationally recognised Certificate III in Live Production Theatre and Events (Technical Operations).

In 2008, a pilot 12 month Graduate Traineeship Program in the Presenter Services Department and Producers Unit resulted in ongoing casual employment for the graduate in the Front of House area. The event and performance management experience gained by the trainee yielded offers for a range of production positions both at Sydney Opera House and for external Indigenous companies.

This success has led Sydney Opera House to focus on establishing a three-month Indigenous Graduate Work Placement Program enabling four graduates to gain the required work skills to cement their academic learning and to expose them to a diverse network of future employers.

Wesley Enoch, Sydney Opera House Trustee and currently Artistic Director at Belvoir Street Theatre, will be assisting in the establishment of a Sydney Opera House Trainee Network Forum to introduce the trainees to industry contacts and broker short secondments to relevant entertainment industry companies.

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 six property claims totalling \$168,692.

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.

	2007/08 \$	2006/07 \$	2005/06 \$	2004/05 \$	2003/04 \$
Motor Vehicle	0	0	0	700	0
Property	661,490	406,700	481,550	525,630	433,640
Public Liability	370,940	342,230	344,060	459,330	433,440
Workers' Comp.	842,390	1,411,974	1,114,080	1,119,640	970,410
Miscellaneous	1,880	0	5,370	5,350	5,710
TOTAL COST	1,876,700	2,160,904	1,945,060	2,110,650	1,843,200
Total Employees	719	703	701	644	660
COST PER EMPLOYEE	2,610	3,074	2,775	3,277	2,793

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 2008 was valued at \$75,000,000.

LEGAL

The *Sydney Opera House Act 1961* was amended by the *Statute Law (Miscellaneous Provisions) Act (No 27) 2007* to include a new provision at the end of section 2 as follows:

“(2) Notes included in this Act do not form part of this Act”.

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

OH&S continues to be a priority for the organisation. Details on statistics and initiatives can be found at page 35. In addition the following was undertaken:

- a Fall Restraint System was installed on the External Centre Rib of the Shells, which provides safe access for essential maintenance and structural inspections by Information Systems, Building Development and Maintenance and Security staff. United Group Services was contracted to oversee the installation by Karabiner Access, which included training, the supply of full-body harnesses and related equipment; and
- a number of Safe Work Procedures were updated during the year including: Electrical Supply Isolation and Equipment Disconnection, Energy Isolation Lock out/Tag Out, Incident Reporting and Investigation, Ladder Safety, Hot Work, Cougar Elevated Work Platforms, Confined Spaces, Safe Working at Heights, Working in the Concert Hall Auditorium Ceiling Areas, Working in the Opera Theatre Auditorium Ceiling Areas. Risk compliance has been targeted with the creation of new Safe Work Procedures dealing with Risk Assessment and Incident Reporting. The Production Services department has also undertaken to create new Safe Work Procedures for their activities.

Workers Compensation

There has been a continued improvement in health and safety this year, with a reduction in the number of staff accidents (down to 229 from 252 in 2006/7), despite an increase in the number of performances. Lost time to injuries has increased compared to 2006/7 (increased to 5.09 from 4.21 hours lost per thousand hours worked in 2006/7), due to a small number of long-term cases carried over to this year. The number of Workers Compensation cases has decreased (down to 44 from 46 in 2006/7). There were 11 WorkCover reportable incidents during 2007/8.

Improvements in the number of injuries are the result of changes implemented in accordance with our on-going obligations under the NSW Government “Working Together” initiative to reduce workplace injuries.

Year	Number of Staff Injuries	Number of New WC cases*
2007/08	229	44
2006/07	252	46
2005/06	253	57
2004/05	286	69
2003/04	290	67

* Includes all workers compensation cases including provisional liability.

^ In 2006/7 the number of new workers compensation cases was incorrectly reported as 27.

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
Noel Jordan Producer Young Audiences, Producers Unit	20-28 July 2007 Japan	To attend Kijimuna Festa 2007, the International Festival in Okinawa for Young Audiences.
	21 May - 8 June 2008 UK	To attend the Belfast Children's Festival and The Scotland's Children's International Theatre Festival.
Claire Swaffield Director, Information Systems	4-12 Aug. 2007 USA	To attend and present a paper at the Tessitura Arts Enterprise Software Conference and attend the Tessitura Network Board meeting.
	15-21 March 2007 USA	To attend the Tessitura Network Board meeting.

Name/Position	Dates/Location	Purpose
Ken McSwain Business Solutions Manager, Information Systems	4-12 Aug. 2007 USA	To attend and present a paper at the Tessitura Arts Enterprise Software Conference.
Kim Lee Ticketing Systems Manager, Ticketing Services	4-12 Aug. 2007 USA	To attend and present a paper at the Tessitura Arts Enterprise Software Conference.
Wendy Martin Producer, Producers Unit	8-9 Aug. 2007 New Zealand	To attend the international production of <i>Aurealia's Oratorio</i> at the Christchurch Festival for possible presentation at Sydney Opera House.
	21-24 Sep. 2007 USA	To attend the international production of <i>GATZ</i> for possible presentation at Sydney Opera House.
	7-24 Nov. 2007 UK, France and Italy	To tour with Malthouse Theatre co-production of <i>Honour Board</i> as company manager and to attend international productions for possible presentation at Sydney Opera House.
	23 Jan. - 3 Feb. 2008 USA	To attend international productions for possible presentation at Sydney Opera House.
Virginia Hyam Studio Executive Producer, Producers Unit	15 Aug. - 30 Sep. 2007 UK & Korea	To attend performances and meet with companies regarding future programming for The Studio. To attend Asialink residency in Korea for professional development.
	5-10 April 2008 USA	To facilitate the development of a new production in The Studio in 2009 and examine options for presentation in late 2008.
	23-29 May 2008 South Korea	To represent Sydney Opera House in Asia Producers Forum.
Sarah Duthie Sales Account Manager, Tourism	16-27 Aug. 2007 USA	To attend annual Oz Talk North America trade event to carry out targeted sales visit to key wholesalers and product planners.
	9-5 Sep. 2007 India	To attend the India Travel Mission.
	23-30 Oct. 2007 Taiwan and China	To attend the Taiwan Travel Mission and Australian Travel Mission to China.
Jonathan Bielski Manager, Presenter Services	29 Aug. - 2 Sep. 2007 UK	To attend the international production of <i>Le Grande Cirque</i> for possible presentation at Sydney Opera House.
Paul Akhurst Director, Facilities	28 Oct. - 3 Nov. 2007 UK	To present a paper on Sydney Opera House facilities achievements at the Auditoria and Performing Arts Centres Executive Summit 2007.
Mia Haglund Sales Account Manager, Tourism	3-13 Nov. 2007 UK and France	To develop and implement sales strategies organised by The Sandra Leach Company.
David Antaw Director, Finance & Systems	7-11 Nov. 2007 USA	To attend the Performing Arts Centres Consortium (PACC) Fall Conference.

Name/Position	Dates/Location	Purpose
Trevor Ahearn Production Manager, Producers Unit	9-21 Nov 2007 UK	To install and manage the production of <i>Honour Bound</i> at the Barbican Theatre.
Rachel Healy Director, Performing Arts	13-17 Dec 2007 Spain and UK	To represent Sydney Opera House at a Conference of Cultural Centres.
	7-13 Jan. 2008	To represent Sydney Opera House at ISPA and Arts Presenters Conferences.
	5-9 June 2008	To attend Barrie Kosky's production of <i>Kiss Me Kate</i> for possible presentation at Sydney Opera House.
Maria Sykes Director, Tourism and Visitor Operations	20-29 Jan 2008 USA	To attend G'DAY USA Australia Week Event in New York.
David Claringbold Technical Director, Production Services	11-18 March 2008 Germany and USA	To research and study for technical upgrade planning.
Philip Rolfe Executive Producer, Producers Unit	12-15 March 2008 New Zealand	To attend the New Zealand International Arts Festival.
Richard Evans Chief Executive Officer	14-19 April 2008 South Korea	To attend the Association of Asia Pacific Arts Centres Consortium (AAPPAC).
	30 Apr. - 9 May 2008 USA	To attend the Performing Arts Centres Consortium (PACC).
	24-30 May 2008 UK and Denmark	To attend the opening of Utzon Center at the University of Aalborg and to meet with CEOs of cultural institutions in London.

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. \$6.4m was expended in 2007/8 from an overall project budget of \$25.5m towards replacing fire dampers, replacing and upgrading fire sprinklers and fire detection equipment, upgrading theatre smoke management systems and other sundry fire services to improve staff and patron safety. The requirements of the POPE licence are being fully met.

PRIVACY MANAGEMENT

The Sydney Opera House Privacy 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; and
- procedures for privacy complaints and internal reviews.

Details of how Sydney Opera House protects the privacy of its customers and visitors to its website are available at sydneyoperahouse.com. To obtain copies of Sydney Opera House's latest Customer Privacy Statement, Privacy Management Plan, Privacy Policy and/or to make enquiries about privacy issues, contact:

General Counsel
Sydney Opera House
GPO Box 4274
SYDNEY NSW 2001

Telephone: (02) 9250 7672

Fax: (02) 9251 7821

Email: 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.

PUBLICATIONS

This year we produced *Sydney Opera House 2007/8 Annual Report*; a bi-monthly *Events Guide* until December 2007 which was replaced in January 2008 with a monthly *What's On* publication; an *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; *World Hemispheres* program brochure and promotional material; performance brochures and flyers; corporate material (e.g. corporate stationery suite with new logo, invitations, folders, certificates, brand identity guidelines etc); promotional material for Christmas, Valentine's Day and Mother's Day gift campaigns; Retail promotional material for the Lower Concourse shop including flyers, posters and window signage display; Annual Giving Fund program material; sponsorship brochure; tourism flyers in a range of Asian languages; Backstage Tour passes; High Tea promotional material; Experience Packages flyers; Priority Shuttle - Free Bus Service flyers and *Talkback*, an internal staff newsletter that is produced quarterly.

The *Sydney Opera House Annual Report 2007/8* is available on the internet at sydneyoperahouse.com. The total costs for production of the annual report including design, copywriting, additional photography, print format copies and internet version was \$51,500 including GST.

RISK MANAGEMENT (AUDIT)

Sydney Opera House Trust Risk Management (Audit) Committee ensures that obligations are met with respect to financial reporting, internal controls and risk management, and ensures 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 2007/8 period, including:

- Financial Reconciliations Review, August 2007 – an assessment of the effectiveness of controls surrounding the preparation, reporting and follow-up of financial reconciliations as part of the 2006/7 internal audit program; and
- Cabcharge Expenditure Review, November 2007 – an assessment of the quality of the control environment for cabcharge expenditure.

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

For further information on risk/audit management refer to the Governance section at page 29.

SENIOR EXECUTIVE SERVICE

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

SES Level	2007/08	2006/07	2005/06
2	1 (1 Female)	2	1
3	3 (2 Female)	4 (3 Female)	5 (3 Female)
4	2 (1 Female)		
6*	1	1	1

* This position is actually graded SES 5, Mr Evans was granted an additional grade to SES 6 on a personal basis from appointment.

As at 30 June 2008 the Chief Executive of Sydney Opera House was Richard Evans.

Performance Statement

Mr Richard Evans

Chief Executive Officer, SES Level 6

Appointment commenced on 29 January 2008

Total remuneration package: \$305,000 pa

The Director-General has expressed her satisfaction with Mr Evans performance of his responsibilities.

Mr Evans worked to the delivery of the Sydney Opera House business plan and budget endorsed by the Trust on 27 June 2007. Key activities and achievements are outlined in this report.

The 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 through the efforts of the management team and the client arts companies that perform there.

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 and after 1 July 2007.

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 and after 1 July 2007.

A 2.5% wage increase applied to Senior Executive Service staff effective from the first pay period commencing on or after 1 October 2007 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 to be tested and refined. Sydney Opera House has complied with reporting requirements, including a waste audit to identify current diversion rates and areas of improvement.

An action plan was developed to define targets in relation to waste generation and recycling. A contract was awarded to Cleanevent for the implementation of the WRAPP report for the next two years, and to implement and coordinate a site-wide waste management system aimed both at minimising waste and increasing resource recovery.

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

As part of Sydney Opera House's compliance as a registered training organisation with the new Australian Quality Training Framework, 12 women accredited trainers have been included in a professional development program to upgrade their training and assessment skills. To increase the diversity of our workplace training capacity, a further seven women completed a workplace accredited training program. These women trainers have been instrumental in the delivery of essential role induction training.

This workplace professional development training will enable Sydney Opera House to maintain a high standard of on-the-job training focused on the learner and addressing any specific learning needs.

Decision Making and Leadership

Of the overall Sydney Opera House workforce, women comprise 42.8% of the permanent workforce, 62.8% of part-time and 55.5% of casual. In total, women comprise 49.5% of the overall workforce. The current Executive Team comprises 57% women.

Some 38 women participated in at least one of the five interrelated leadership development programs offered this year. Programs comprised Essentials of Leadership, Building Winning Partnerships and three distinct coaching programs.

Seven women participated in an Executive Workshop focussed on building a competency framework to develop staff skills and facilitate leadership pathways.

10 women took part in one or more of the Masters of Arts Management Seminars offered by the Australian Institute of Music this year. Topics included Organisational Leadership, Marketing, Strategic Planning, Cultural Policy, and Event Management. Two women were awarded a Graduate Certificate in Arts Management.