

Government Reporting

Index

| | |
|---|----|
| Account Payment Performance Indicators..... | 54 |
| Code of Conduct | 54 |
| Consultants | 55 |
| Credit Card Use | 55 |
| Customer Experience | 55 |
| Disability Action Plan..... | 57 |
| Electronic Service Delivery | 58 |
| Energy Management..... | 58 |
| Equal Employment Opportunity (EEO) | 58 |
| Ethnic Affairs..... | 59 |
| Freedom of Information (FOI)..... | 60 |
| Heritage Management | 61 |
| Indigenous | 62 |
| Insurance | 62 |
| Investment Performance Measure | 62 |
| Land Title Holdings..... | 62 |
| Legal | 62 |
| Occupational Health and Safety (OH&S)..... | 63 |
| Overseas Travel | 63 |
| POPE Legislative Compliance..... | 64 |
| Privacy Management | 64 |
| Publications..... | 64 |
| Risk Management | 64 |
| Senior Executive Service | 65 |
| Wage and Salary Movements | 65 |
| Waste and Recycling Management | 65 |

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 (ie 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 | 5,387 | 0 | 0 | 0 | 0 |
| December | 5,863 | 9 | 0 | 0 | 5 |
| March | 6,853 | 102 | 0 | 0 | 3 |
| June | 15,603 | 2 | 0 | 0 | 0 |

Accounts Paid on Time within Each Quarter

| Quarter | Total Accounts Paid on Time | | | Total Amount Paid \$000 |
|-----------|-----------------------------|----------|--------|-------------------------|
| | Target % | Actual % | \$000 | |
| September | 92 | 100 | 5,387 | 5,387 |
| December | 92 | 100 | 5,863 | 5,877 |
| March | 92 | 98 | 6,853 | 6,958 |
| June | 92 | 100 | 15,603 | 15,605 |

The number of accounts paid on time averaged over the year was 99.5% (99% in 2007/08). Processing efficiency was improved, including the introduction of weekly multiple payment runs. Actual performance improved to 100% in the quarter ended June 2009. There was no interest paid on creditor accounts during the 2008/09 financial year.

Code of Conduct

The Code of Conduct is designed to ensure the actions and decisions of all staff are consistent with the vision, goals and standards of Sydney Opera House. The Code assists staff to apply the key principles and ethical values upheld by Sydney Opera House to their everyday work practices and behaviours. Key areas covered are 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; child protection; Acts, Regulations and procedure documents.

This year the Code of Conduct was updated in response to developments in both organisational and NSW Government policy and practices relating to employment of family and friends, child protection and the NSW Government Lobbyist Code of Conduct. The new Code is available on the Sydney Opera House website and is provided internally to all staff.

Sydney Opera House Trustees also have a Trustee Code of Conduct which outlines the standards of expected behaviour from Trustees. The Code 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. There are also separate Codes of Conduct for the Trust Philanthropy Committee and Conservation Council, that provide further guidelines for the values and behaviours expected of all members.

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.

- Hawker Britton – Sydney Opera House Renewal Project strategic advice \$97,791.
- UMR Research Pty Ltd – Sydney Opera House Renewal Project Community Attitudes Research Study \$73,953.

Five consultancies of \$30,000 or less cost a total of \$18,725. The nature of these projects were – Finance and Accounting/Tax (1), Management Services (1), Training (1) and Other (2).

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 – Where Imagination Takes You

Work continued this year to refine our brand, resulting in 'Where imagination takes you', our new brand tag line which will be progressively rolled out. Our brand's vision is to enrich the global community by being the creative hero for Australia.

Our brand promises to take everyone – people within the local, national and global communities – on a journey from the ordinary to the extraordinary. By working with the exceptional to capture people's imagination, wherever and wherever they are, we will amplify the appeal of the arts and Sydney Opera House globally.

Warmly Welcome

As hosts, we aim to always put the customer and the visitor experience first. This year we continued to refresh front of house and customer service operations to further improve standards.

A number of major building projects improving access to Sydney Opera House will significantly enhance the visitor and customer service experience for our patrons in 2009. A new public lift and escalators to the main halls will completely transform the customer journey to the main theatres from the Lower Concourse. It will also herald a new era of independence for many patrons with access needs.

New rostering allowed our Theatre Management team to take better control and ownership of specific venues and create a consistency of approach and service for our presenters and resident companies. New systems to bring audience paging under the control of Front of House are under development and will be implemented in July 2009.

The introduction of two-way radio communications for the Front of House and Stage Management teams will also come into effect during July 2009. This will bring Sydney Opera House in line with an industry standard and improve our ability to deliver professional customer service in all venues.

Sydney Opera House Host Team

The Host Team continues to set the standard for customer service delivery at Sydney Opera House, offering a benchmark five star customer service standard to all customers, artists and staff. This small front-line team is dedicated to providing a welcoming and informative service and continues to operate two crucial customer service hubs, the Stage Door and the Information Desk in the Box Office Foyer. They are a key personal link to visitors and raise awareness of the wide range of performances, experiences, products and services on offer at Sydney Opera House.

Sydney Opera House Courtesy Shuttle Bus

Customer feedback continues to be very positive regarding this complimentary service, primarily aimed at our less mobile patrons. Transporting customers between Circular Quay and Sydney Opera House, usage continues to increase as the Shuttle Bus becomes better known and established. This year it carried in excess of 17,000 passengers (15,000 in 2007/08 and 13,000 in 2006/07).

Customer Service Standards

In addition to the high level Commitment to Our Customers' principles, all portfolios within Sydney Opera House have developed and adopted their own customer service standards and guidelines. The Front of House Handbook provides more detailed operational guidance on standards of service excellence. Staff will be progressively monitored and managed against these benchmarks with the introduction of a streamlined performance management program.

Customer Service is now well established as a major component of recruitment processes and induction for all staff. Targeted customer service training with Emergency Planning and Response teams successfully strengthened customer service standards this year, and will be more widely rolled out during 2009.

Customer Service Group

The Customer Service Group was formed in 2008 as a high level strategic decision-making committee developing and implementing customer service initiatives. Some early achievements include CEO Walkrounds – building inspections focussing on presentation and customer service issues with CEO and executive level participation, and Sunday Box Office phone service.

Initiatives in development include further improvement of our customer feedback program and upgrading the Online Customer Survey, car park signage upgrade in partnership with Wilson Parking to address congestion issues when the car park is full, and a CEO's Award for Outstanding Service to recognise excellence and commitment by staff.

Sydney Opera House Car Park

A number of important initiatives to enhance the car park experience were launched this year, in conjunction with Wilson Parking and City of Sydney Council.

Significant improvement to egress from the car park exit was achieved through implementing an earlier start to the no stopping and no parking times in Macquarie Street, previously 8pm and now 6.30pm. Changes to traffic light phasing in Macquarie Street and a major upgrade of car park infrastructure were also achieved. These initiatives have resulted in a 40% improvement in the average vehicle exit time at peak periods.

A Taxi Zone was created in Macquarie Street after 8pm, onsite ticket validators for staff, artists and customers were introduced, and we worked with the management team at Wilson Parking to ensure customer service training was improved and better standards delivered. Wilson Parking was also welcomed as a sponsor for a number of events. All projects combined have seen a reduction in the number of customer complaints about the car park.

Customer Research

An Onsite Conversion Study was undertaken by Inside Story in November and December 2008. This study aimed to gain a deep understanding into people's behaviour patterns onsite, understand any barriers to purchase, navigation issues, product awareness and their overall experience. The study was both quantitative and qualitative, comprising an online survey completed by 1,001 recent Sydney Opera House customers (those who had purchased tickets to a performance in the past six months), intercept interviews with 360 people onsite (mix of local, interstate and overseas residents), focus group discussions with three groups (two with regular visitors and one with sporadic visitors) and two in-depth phone interviews among sporadic visitors.

Results showed:

- 84% agreed that an "information centre to tell us more about what there is to see and do at the Sydney Opera House" would greatly enhance their experience and engagement with the site;
- 42% of first time visitors are unsure of where to go and what to do – therefore, they simply "wander around", take a photo and believe that they have had the Sydney Opera House experience. Navigation and signage needs to be improved to meet customer needs;
- Local residents are not familiar with the full range of food and drink on offer. Eating and drinking done is offsite, often because there is seen to be better variety elsewhere; and
- The need to encourage people to move around the outside of the site, via clear customer journeys.

The study has informed the development of two new marketing initiatives designed to better inform customers of activities onsite. These initiatives, as well as further campaigns and projects to improve navigation and engage with visitors onsite will be implemented next year.

Customer Service Feedback

Customer feedback is one of the ways Sydney Opera House measures the success of its performances, customer service and facilities management. Our customers include ticket buyers,

people who eat and drink on the precinct, attendees of presenter performances, presenting organisations and hirers.

For the first time this year we recorded and reported customer service interactions using our box office operating system and customer database Tessitura. This has allowed for a much improved capture of feedback from all areas of Sydney Opera House and has inevitably increased totals from previous years. A special category was established this year to monitor specific feedback regarding a new Box Office transaction fee introduced this year, which accounted for 52% of all counted complaints.

Online Customer Satisfaction Survey

This survey is designed to measure the quality of the services provided. In the past 12 months 359 visitors provided us with a rating of their experience (361 in 2007/08).

Online Customer Satisfaction Survey Results

| | 2008/09 | 2007/08 | 2006/07 | 2005/06 |
|---------------------------------|---------|---------|---------|---------|
| Overall satisfaction with visit | 81% | 78% | 81% | 82% |
| Site presentation | 84% | 82% | 84% | 84% |
| Performance Support Services | 85% | 80% | 82% | 83% |
| Car Park | 62% | 65% | 69% | 68% |
| Dining | 74% | 67% | 73% | 77% |
| Tours | 77% | 83% | 82% | 86% |
| Ticketing | 80% | 82% | 81% | 83% |

Overall Unsolicited Feedback 2004 to 2009

| Type of Feedback | 2008/09 | 2007/08 | 2006/07 | 2005/06 | 2004/05 |
|------------------|---------|---------|---------|---------|---------|
| Negative | 661 | 266 | 305 | 362 | 224 |
| Positive | 83 | 54 | 57 | 120 | 90 |

Unsolicited Feedback by Category for 2008/09

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 |
|-------------------------|-----------|------------|
| Front of House | 31 | 19 |
| Marketing | 3 | 9 |
| Performance Content | 19 | 102 |
| Policies and Procedures | 1 | 31 |
| Retail and Food | 1 | 9 |
| Security | 2 | 2 |
| Site and Venues | 1 | 29 |
| Ticketing Services | 14 | 67 |
| Box Office Counter Fee | - | 344 |
| Tourism | 7 | 3 |
| Website | - | 38 |
| Shuttle Bus | 3 | 1 |
| Wilson's Car Park | 1 | 7 |
| Total | 83 | 661 |

Presenter Satisfaction Measurement Surveys

In 2008 Sydney Opera House updated the Presenter Satisfaction Survey System which had been in place for the past three years. While retaining the principles that underpinned this system – pursuit of excellence, respect and understanding and mutual advantage – the process was simplified and streamlined to encourage greater participation from resident companies.

Conducted every 12 months, the new system involves a survey completed by the presenter and a review meeting at which the responses are discussed. Feedback is sought on event delivery processes, technical services, front of house services, building facilities, safety, catering and other services provided by Sydney Opera House. The survey ranks satisfaction from 1 (total dissatisfaction, very inconsistent or unreliable service, vast improvement required) to 7 (total satisfaction, no room for improvement). This year all four resident companies participated.

Areas that scored high (6.5 out of 7 or higher) included account management, invoicing and settlement, recording studio, Host Team, first aid, Fire and Safety Officers, customer database and Theatre Bars. Areas that showed the greatest improvement since 2007/08 (more than 2 point increase) were venue hire contracts (+2.3 points) and maintenance (+2.0 points).

Feedback was provided on only one specific area requiring improvement (average score less than 4 out of 7): backstage security. This was mostly due to the ongoing issues with electronic room access and staffing changes on the Help Desk (which has since been resolved).

Irregular and one-off hirers were invited to participate in online versions of the Presenter Satisfaction Survey. During 2008/09 ten companies took the opportunity to respond, with overwhelming positive feedback received. This is in keeping with results for prior years.

Disability Action Plan

The *Sydney Opera House Access Strategic Plan 2005/08* 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, contained 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. From July 2009 this Plan will be replaced by a new *Sydney Opera House Access Strategic Plan 2009/12*.

Achievements 2008/09

- Construction continued on the Accessibility and Western Foyers Project. Including the first public lift with capacity for four wheelchairs from Lower Concourse level to the Vehicle Concourse and Box Office level, and two new escalators installed into stairs from Box Office level to the Southern Foyers of the Concert Hall and Opera Theatre.
- New accessible unisex toilet facility constructed in the Western Foyers.
- The Sydney Opera House Access Masterplan commenced concept designs for improving access to the public, performing arts presenter and business partner and employee areas of Sydney Opera House.
- Increase in wheelchair and companion seating spaces constructed in the main body of seating in all three Western Theatre venues.

- Two Platform Stairlift climbers were installed on entry to the Playhouse to provide mainstream disability access into the theatre.
- Hearing loop system installed in the Box Office counter windows.
- Permanent captioning system installed in the Drama Theatre.
- Performances under the banner of Sydney Opera House Presents and tours became affiliated with the NSW Companion Card, providing complimentary tickets for attendant carers assisting patrons with a significant and permanent disability.
- Regular Access Awareness sessions delivered as part of monthly staff induction training.
- A series of new information materials were developed for patrons and customers with disabilities, including a Theatre Access Guide Brochure, Online Access Diary for assisted performance information, and a Quarterly Online Access Newsletter.
- In partnership with Accessible Arts, Sydney Opera House hosted industry information sessions in the Utzon Room. Inclusion of People with Disabilities is Core Business for all Arts Organisations was presented by Betty Siegel, Director of Accessibility at the Kennedy Centre for Performing Arts, Washington D.C., and an Industry Companion Card Information Session was presented by National Disability Services.
- Discounted Access Tours of Sydney Opera House, including an Auslan interpreter tour, offered as part of celebrations for International Day of People with Disabilities 2008.

Sydney Opera House, working in partnership with Vision Australia and Sydney Theatre Company, provided the following audio described performances this year: *The Narcissist*, Sydney Theatre Company – Drama Theatre, one performance in September 2008; *The Pig Iron People*, Sydney Theatre Company – Drama Theatre, one performance in November 2008; *Travesties*, Sydney Theatre Company – Drama Theatre, one performance in April 2009; *When The Rain Stops Falling*, Sydney Theatre Company – Drama Theatre, one performance in June 2009.

Sydney Opera House Access Strategic Plan 2009/12

Going forward, the new three year *Sydney Opera House Access Strategic Plan 2009/12* endorsed by the Trust in June 2009, follows the format and incorporates the planning outcomes set out in the *Guidelines for Disability Action Planning by NSW Government Agencies*.

The Plan consists of 48 access strategies with the ultimate goal of increasing the participation of people with disabilities (as customers, staff and business partners) by providing equal access to Sydney Opera House premises, services, facilities, performances and experiences.

Year 1 of the new Plan will involve:

- Completion of the Sydney Opera House Access Masterplan for backstage, presenter and public areas;
- Completion of the Accessibility and Western Foyers Project upgrades;
- Refurbishment and upgrade of the Lower Concourse accessible toilet facility;
- Upgrade to the accessible lift in The Studio venue to improve wheelchair access reliability;
- Research into a proposal for an inclusive mentoring/work experience program for arts workers with disabilities, in partnership with Accessible Arts; and
- A new high profile external ambassador program to assist with promotion of access facilities.

The full Plan is available on the Sydney Opera House website and will be lodged with the Department of Aging, Disability and Home Care.

Electronic Service Delivery

A number of major initiatives were achieved this year to improve the electronic service delivery to patrons, visitors, stakeholders and staff. These initiatives will continue with endorsement of a new *Information Systems Strategic Plan 2008/11* by the Sydney Opera House Trust Risk Management Committee in February 2009.

Sydney Opera House provides a variety of services through the website sydneyoperahouse.com, including publications, information on services and access, promotional offers, job vacancies, tenders and applications for filming. The ability to purchase tickets for Sydney Opera House events and tours and make a donation to the Sydney Opera House Annual Fund is also available.

Website development continued with a focus on improving services and information on events, food and beverage experiences, tours, retail and site access. Enhancing services for online ticket purchases and new web functionality allows patrons to select their own seat while maintaining the ability to book tickets with a 'best available seat' option. In addition, this year saw the development of a platform to display live events over the internet (for instance broadcasting over the internet the *Lighting of the Sails* for the *Luminous* festival).

A wireless network was deployed in the Green Room, providing guests and performers with internet access. This has been very well received and used extensively. Plans to expand the wireless network across the building are being developed and will be implemented when funding is available.

Supporting business continuity, an alternate site has been created to house backup infrastructure, allowing all critical business systems to be run in the event of loss of the main centre located at Sydney Opera House. This provides some basic disaster recovery capability to protect against flood and fire type issues, and allows continued availability of customer service and internal management systems.

Energy Management

Sydney Opera House is committed to environmental sustainability, including energy management. A number of energy management initiatives were successfully implemented in 2008/09.

- Appointment of Manager, Sustainability and Energy to develop, manage and integrate energy management and other sustainability initiatives across the organisation.
- Upgrades to improve the efficiency of the air conditioning system, including replacement of older motors with new efficient ones and installation of an additional small, efficient chiller to service the Lower Forecourt, to better match our demand requirements.
- Expansion of automated lighting controls to turn off lights when they are not required. For example, we have reduced the operating hours of Sail lighting to align with the Sydney Harbour Bridge, turning the lights off for an extra four hours per night. This saves around 12 megawatt hours per year, or around 11 tonnes of greenhouse gas.
- Purchased 6% GreenPower, supporting Australia's renewable energy industry, and continued implementation of our Energy Saving Action Plan and Water Saving Action Plans.
- Investigation of innovative approaches to air conditioning of venue and box office areas to ensure energy efficiency without affecting the functional use of the spaces.

In addition, a number of energy management actions have been undertaken.

- Progressive replacement of older lighting with newer energy efficient lights, such as the replacement of old energy hungry tubes with energy efficient tubes in the Green Room.
- Launch of an internal 'Greening the House' campaign and section on the staff intranet aimed at educating staff about environmental sustainability and encouraging energy efficiency.

- Replacement of all old printers, faxes and photocopiers with energy efficient multifunctional machines.
- Use of biodiesel generators as an alternative energy source to light the Sails as part of the *Luminous* festival. In addition, carbon emissions from the *Lighting of the Sails* were offset through Greenhouse Friendly™ carbon credits.
- Assistance to Sydney Symphony to monitor the electricity used during their Earth Hour performance, so that they could purchase GreenPower for the electricity used.
- Consultation with key stakeholder groups, staff and contractor companies for development of an Environmental Sustainability Policy and Plan.
- Hosting a 'Client Earth' forum – a wide ranging discussion about sustainability and social change.

Electricity, Gas and Water Use Statistics

| Electricity Use (MWh) | 2008/09 | 2007/08 | 2006/07 |
|--|---------------|---------------|---------------|
| Sydney Opera House | 17,707 | 18,730 | 19,056 |
| Offsite Leases (office and storage) ¹ | 277 | 209 | 164 |
| Total | 17,984 | 18,939 | 19,220 |

| Gas (GJ) ² | 2008/09 | 2007/08 | 2006/07 |
|-----------------------|---------|---------|---------|
| Sydney Opera House | 2,416 | 2,371 | 2,377 |

| Water (ML) ³ | 2008/09 | 2007/08 | 2006/07 |
|-------------------------|---------|---------|---------|
| Sydney Opera House | 54 | 58 | 66 |

¹ Data on Sydney Opera House electricity use at Customs House is provided by City of Sydney.

² Gas facilities only used in Sydney Opera House kitchens.

³ Water use is not metered separately or controlled by Sydney Opera House under tenancy lease arrangements.

Next year, energy management initiatives will include:

- Developing a Sustainability Plan with clear objectives and targets for energy reduction;
- Upgrading metering and monitoring to allow better understanding and management of electricity, gas and water use;
- Continuing with lighting controls and upgrades; and
- Continuation of air conditioning upgrades, including a new approach to control condenser water temperature controls to run the chillers more efficiently and pre-treatment of outside air for the Concert Hall to better control humidity.

Equal Employment Opportunity (EEO)

Maintaining our commitment to equality within our workplace, a number of EEO-related achievements were realised this year in accordance with objectives to ensure a diverse and skilled workforce, improve employment access and participation by EEO groups, and maintain a workplace culture displaying fair practices and behaviours.

- Implementation of the Marker Business Excellence Project, an initiative to engage with staff and involving arts centres internationally to identify opportunities for improvement and collaboration. This year the project involved an online survey and focus groups for staff which provided feedback to be used for a wide range of organisational improvement strategies in the areas of Leadership, Strategy and Planning, Information and Knowledge, People, Customer and Market Focus, Process Management, Improvement and Innovation, and Success and Sustainability. The composition of the groups included all areas and levels of the organisation, and fairly represented gender and tenure.

Overall the business excellence self assessment score was 415 out of 1000, which is at the lower level of that which would be considered for a Bronze Award within the Business Excellence Framework. Detailed results and a report on improvement themes and ideas were published on the staff intranet. A number of initiatives have been implemented, such as wireless access in the Green Room, a number of environmental initiatives and digital communications. Other initiatives are incorporated in the new three year Strategic Plan such as establish a mentoring program, develop a meaningful suite of organisation wide performance measures, create an accessible source of information, improve communication and understand more about customers and simplify internal processes.

- Continued delivery of the monthly organisation orientation program for new staff and specific role induction programs addressing EEO principles and practices such as disability awareness and diversity.
- Customised audio tour training was delivered to Foreign Language Tour Guides incorporating English, Mandarin, Japanese, and Korean languages.
- Increase in the representation of women on the Executive Team to 75% (57% in 2007/08) and participation of 45 women leaders in a Leadership Development Program.
- Enhancement of recruitment services, including a merit-based feedback policy for all interview candidates, new information resources for managers and an improved application process through a new e-recruitment system.
- Advancement of the Indigenous Traineeship Program to include Indigenous Graduate Work Experience Placements, with funding from the NSW DET Elsa Dixon Employment Program. Two women graduate trainees successfully completed a new three month placement working on events such as the *Message Sticks Indigenous Arts Festival* and the *Luminous* festival.
- A Safety Week Program incorporating briefings on bullying, harassment and violence in the workplace and work related concerns and grievances, plus development of online resources to deliver flexible compliance training to staff.
- Update and redistribution of our Code of Conduct including publication on our website, and expansion of regular CEO Forums to include an online version, ensuring all staff have access to important information and achievements.
- Review of Sydney Opera House Registered Training Organisation programs and further development of vocational competencies and qualifications, including:
 - alignment of existing management development resources with the nationally recognised Certificate IV in Frontline Management; and
 - development and addition of a Diploma of Management to the scope of delivery.
- Continuation of a new Performance Planning and Review System, with further refinement throughout 2009.

Sydney Opera House has also participated and taken a leadership role in other external industry programs supporting EEO outcomes, such as International Day for People with Disabilities. We created and host the Access Awards, recognising the contributions of both staff and external supporters to the improvement of access at Sydney Opera House.

EEO initiatives planned for 2009/10 include:

- Continuation and development of the Marker Business Excellence Project, including further initiatives to engage with staff and integrate their improvement ideas and feedback into planning processes;
- Renewed focus on personal employee development and implementing opportunities for career coaching and mentoring;

- Sydney Opera House Registered Training Organisation will focus on:
 - development of accredited training programs and an Apprenticeship and Internship program for new entrants and existing workers;
 - research into funding for a new Indigenous Intern Partnership Program for individuals who can demonstrate that their careers in arts and entertainment would benefit from a work placement at Sydney Opera House; and
- Implementation of e-learning programs and resources, and the completion of a new online Performance Planning and Review Scheme for all staff to identify key areas for skill development and career enhancement.

Trends in the Representation of EEO Groups

| % of Total Staff | | | | | |
|--|---------------------|------|------|------|------|
| EEO Group | Benchmark or Target | 2009 | 2008 | 2007 | 2006 |
| Women | 50% | 45% | 48% | 47% | 44% |
| Aboriginal people and Torres Strait Islanders | 2% | 0.0% | 0.0% | 0.0% | 0.0% |
| People whose first language was not English | 20% | 12% | 14% | 13% | 16% |
| People with a disability | 12% | 4% | 5% | 4% | 5% |
| People with a disability requiring work-related adjustment | 7% | 0.3% | 0.6% | 0.6% | 0.9% |

Trends in the Distribution of EEO Groups

| Distribution Index | | | | | |
|--|---------------------|------|------|------|------|
| EEO Group | Benchmark or Target | 2009 | 2008 | 2007 | 2006 |
| Women | 100 | 101 | 97 | 99 | 94 |
| Aboriginal people and Torres Strait Islanders | 100 | n/a | n/a | n/a | n/a |
| People whose first language was not English | 100 | 79 | 78 | 81 | 85 |
| People with a disability | 100 | n/a | n/a | n/a | 88 |
| People with a disability requiring work-related adjustment | 100 | n/a | n/a | n/a | n/a |

Note: Staff numbers as at 30 June 2009. Information provided by the Workforce Profile Unit, Department of Premier and Cabinet. 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

In support of the NSW Principles of Multiculturalism, opportunities were created for artists, audiences, and visitors to engage with Sydney Opera House through a broad range of activities.

The universal language of music once again provided the largest component of our multicultural programming during the year. Presentations ranged from intimate recitals in The Studio to large scale popular events in the Concert Hall.

Government Reporting continued

The Studio hosted performers from a diverse cross-section of cultural backgrounds, showcasing traditional music re-imagined through contemporary sensibilities. Highlights included:

- *Kwartet Punakawan* 10 August 2008 – Indonesian pianist Jaya Suprana led his quartet through an exploration of timeless Sufi music;
- *Latin Block Party* 16–17 August 2008 – a nine-piece ‘All Star’ Latin-fusion orchestra showcased the new wave of urban Latin sounds. The season included an ‘all-ages’ show to create a family fiesta performance;
- *Tujiko Noriko* 22 August 2008 – the undisputed queen of Japanese avant-pop experimental music made her much awaited return to Australia; and
- *Clocked Out – ‘The Wide Alley’* 1 March 2009 – contemporary ensemble Clocked Out’s performances of works by Erik Griswold, Vanessa Tomlinson and Zou Xiangping utilised moving and still images to support their fusion of western avant-garde with the musical traditions of China’s Sichuan province.

The Concert Hall program featured a range of musical performances selected to appeal to both specific local communities and the wider global music audience. Highlights included:

- *50 Years of Bossa Nova* 10 September 2008 – three generations of Brazilian bossa nova stars converged on the Concert Hall to celebrate 50 years of arguably the most seductive popular music to emerge from the 20th century;
- *Goran Bregovic and his Wedding and Funeral Band* 14 and 16 October 2008 – a 37 piece ensemble (including an all-male choir, Polish string orchestra and nine piece brass band) brought to life Goran Bregovic’s film scores alongside traditional Balkan tunes in a unique form of Gypsy-rock;
- *Zakir Hussain Presents Masters of Percussion* 9 November 2008 – the revered tabla virtuoso Zakir Hussain presented a celebration of North Indian music accompanied by the six-piece Masters of Percussion along with the dazzling dancing drummers of Manipur;
- *Sa Dingding* 8 March 2009 – singing in Mandarin, Sanskrit, Tibetan and an entirely self-created language, Sa Dingding, united the beauty of Chinese tradition with smoky lo-fi electronica to create a uniquely 21st century art form;
- *Roberto Fonseca* 9 March 2009 – building on his generation-bridging experience as pianist with Buena Vista Social Club, young Cuban composer Roberto Fonseca led his quintet through works drawing on his Afro-Cuban heritage and deep love of jazz, funk and soul;
- *Rita* 5 April 2009 – Israel’s premier diva performed her greatest hits with a six-piece band, combining Middle Eastern sounds and distinctive Persian rhythms in her powerful contemporary ballads;
- *Angélique Kidjo and Ayo* 12 April 2009 – world music legend and Grammy Award-winner Angélique Kidjo delivered her iconic brand of Afro-funk, salsa, reggae, gospel and jazz to the Concert Hall. The headline performance was complemented by one of the latest success stories of the global music scene, Ayo, whose gentle soul-stirring grooves reflected her Nigerian and Gypsy heritage;
- *Tinariwen and Te Vaka* 13 April 2009 – this double bill took the audience on a journey from the African desert to the Pacific Ocean. Tinariwen’s Saharan blues recounted the struggle for freedom and independence of the Tuareg people with tales of rebellion and exile, contrasted by Te Vaka’s infectious Polynesian rhythms of pan-Pacific groove; and
- *Eleftheria Arvanitaki* 23 and 25 May 2009 – two performances were presented by the queen of ‘Greek-roots’ music, combining the traditions of rembetika with a contemporary Greek idiom.

Other programs of significant multicultural interest presented during the year included:

- *Sara Baras Ballet Flamenco* 25–28 September 2008 – one of the leading lights of contemporary Spanish flamenco, Sara Baras performed her latest program *Sabores* in the Concert Hall with guest artists José Serrano and Luis Ortega and a corp de ballet of eight dancers;
- *In Spitting Distance* 7–18 October 2008 – Palestinian actor Khalifa Natour delivered a virtuoso performance in the story of an Arab traveller attempting to catch a flight on the anniversary of September 11. Written by Palestinian Taher Najib and directed by Israeli Ofira Henig, the production was performed in Arabic with English subtitles in the Playhouse;
- *Rasa Unmasked* 13–15 March 2009 – choreographed by Australia’s Anandavalli and Lingalayam Dance Company in collaboration with Malaysia’s Ramli Ibrahim and Sutra Dance Theatre, the production explored the nine key ‘sentiments of rasa’ to a soundscape incorporating the Javanese gamelan, Carnatic Indian vocals and percussion in The Studio; and
- *Teula Postcards* 29 April–2 May 2009 – acclaimed contemporary dance ensemble Polytoxic presented a satirical look behind the tourist façade of the Pacific Islands with their holiday postcard from Samoa.

Services and information to meet the needs of visitors and customers from diverse cultural backgrounds continue to be provided through public tours provided in Japanese, Korean and Mandarin. A new European language tour in French was trialled this year, and will be introduced permanently next year. In addition, website pages, information brochures and other printed collateral are produced in all languages in which we provide tours.

Programs for staff continued with role training for Tour Guides and Front of House staff, and customer service training for Emergency Planning and Response teams designed to meet the needs of a diverse customer base. A series of workshops and events for staff focused on working in a culture that respects and values diversity were held during Safety Week 2008.

Next year Sydney Opera House will continue to:

- Provide tours in Japanese, Korean and Mandarin, and a new language tour in French;
- Communicate via a range of translated material and interpreters;
- Present a number of opportunities to a range of artists, audiences and the community through events, services and consultation; and
- Provide training and development for staff in meeting customer needs.

Freedom of Information (FOI)

The impact of the FOI requirements on Sydney Opera House is minimal. 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 and one was withdrawn.

FOI Statistics

| FOI Requests | 2008/09 | 2007/08 | 2006/07 | 2005/06 |
|------------------------------|---------|---------|---------|---------|
| New requests | 4 | 0 | 4 | 2 |
| Brought forward | 0 | 0 | 0 | 0 |
| Total to be processed | 0 | 0 | 4 | 2 |
| Completed | 3 | 0 | 2 | 0 |
| Transferred out | 0 | 0 | 0 | 0 |
| Withdrawn | 1 | 0 | 2 | 2 |
| Total processed | 3 | 0 | 4 | 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, brand 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 arts 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 10 members. Trustees are appointed by the Governor on the nomination of the Minister for the Arts and their three year terms are timed to start on alternate years. If otherwise qualified, Trustees are eligible for 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 five Directors. More information about the structure and functions of 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 the Sydney Opera House.

Categories of Documents Held by Sydney Opera House

Many documents are available free of charge on our website sydneyoperahouse.com or by contacting the Government Relations department. 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
 - Assistance to Community and Charitable Organisations and Events
 - Charitable Collections
 - Child Protection
 - Code of Conduct
 - Commitment to Our Customers
 - Credit Control and Debtor Management
 - Customer Feedback
 - Giving Corporate Donations
 - Illumination of the Sails
 - Filming at Sydney Opera House
 - OH&S

- People with Disabilities and Older People
- Privacy
- Receiving Gifts and Benefits
- Smoking Ban: Covered Vehicle Concourse
- Sponsorship.

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

- Events management and production
- Box Office
- Tourism
- Customer feedback
- Occupational Health and Safety
- Security
- Philanthropy and corporate partnerships
- Trust
- Industry liaison
- Property management and conservation.

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 would like to access 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:

Freedom of Information Officer

Sydney Opera House

GPO Box 4274

Sydney NSW 2001

Enquiries may be directed to the Freedom of Information Officer between the hours of 10am and 4pm, Monday to Friday. Contact details are listed below.

Telephone: (02) 9250 7488

Fax: (02) 9250 7844

Email: foi@sydneyoperahouse.com

Heritage Management

The cultural and architectural importance of Sydney Opera House is recognised with its inclusion on the World Heritage List, National Heritage List, and State Heritage Register. *The Management Plan for the Sydney Opera House* sets out the statutory framework that will ensure that the heritage values of the site are protected and conserved. The Sydney Opera House Conservation Council is a specialist advisory committee to the Sydney Opera House Trust on conservation matters. Refer page 29 for Conservation Council Information.

Work commenced on a comprehensive review of the Conservation Plan this year, with the fourth edition of this important document scheduled to be ready by December 2009.

The first development application assessed under the new World Heritage requirements was approved in 2008. This approval was for the installation of two new escalators from the Box Office level to the Southern Foyers of the Concert Hall and Opera Theatre. Construction of these escalators is now nearing completion and will be opened for public use in July and August 2009. No heritage issues were encountered during the construction of the escalators.

Indigenous

Sydney Opera House supports 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 Festival* is a celebration of Indigenous culture through contemporary film, performance, music and visual arts.

Due to building works in the Western Theatres two Festivals were held this year, in July 2008 and in May 2009. The film component for both Festivals was curated by Darren Dale and Rachel Perkins of Blackfella Films and supported by our partnership with Screen Australia's Indigenous Unit. All films were made by Indigenous artists and question and answer sessions were held after each screening, providing the audience with an opportunity to meet the filmmakers.

Films in 2008 were mainly documentaries, drawing a wide audience of Indigenous and non Indigenous filmmakers and members of the public. The memorable opening night film *River of No Return* was preceded by a live performance from the Chooky Dancers. Other significant films screened included *Mad Morro*, *Spirit Stones* and *When Colin Met Joyce*, and for the first time the Festival included special screenings for schools as part of our House:Ed program.

The 2008 Festival also featured three sold out music concerts in The Studio that introduced the Wangatunga Strong Women's Group from Bathurst Island and the phenomenal talent of Geoffrey Gurrumul Yunupingu to Sydney audiences.

The 10th *Message Sticks Indigenous Arts Festival* was hosted by Sydney Opera House from 7–10 May 2009. The Festival presented a collection of 18 outstanding feature, short and documentary films by Australian and international filmmakers, highlighted by the Sydney premiere of Warwick Thornton's award winning *Samson & Delilah*.

'The New Black' featured seven new short films by emerging Indigenous filmmakers, including Deborah Mailman's *Ralph* and Leah Purcell's *Aunt Maggie and the Womba Wukgun*. Two international films were presented, *Barking Water* from the USA and *Before Tomorrow* from Canada. *Message Sticks 2009* included screenings as part of the House:Ed program, as well as a series of free music performances and an exhibition of works by Indigenous photographers Ricky Maynard and the late Michael Riley.

In celebration of the Festival's 10th anniversary, a retrospective of Warwick Thornton's short drama works was presented, including the award winning *Green Bush* and *Nana*. Hosted by Margaret Thornton, the retrospective showcased five films, all of which had their premiere at the *Message Sticks Indigenous Arts Festival*.

Indigenous Traineeship

The Sydney Opera House Indigenous Technical Theatre and Graduate Traineeship Program was launched as part of the 1999 'Dreaming of a Better Future' Indigenous Conference. An initial commitment to engage 10 trainees over a three year period saw the first four trainees commence in May 2000. 17 trainees have since completed a three month or 12 month program and another three commenced in March 2009.

The Program has now established itself as an avenue for leadership development, incorporating its own Traineeship Network. Employment participation levels for Indigenous people at Sydney Opera House have increased as a direct result of the Traineeship Program, with Indigenous staff working in the Sound, Lighting, Staging, Production, Tourism and Visitor Operations - Front of House departments.

Wesley Enoch, Sydney Opera House Trustee and currently Associate Artistic Director at Belvoir Street Theatre, participated as guest speaker for the Trainee Network Forum this year and introduced the trainees to industry contacts and relevant strategies to progress their careers in the entertainment industry. In addition, other entertainment industry organisations such as Bangarra Dance Theatre, NAISDA, The Australian Ballet, Opera Australia

and Sydney Convention & Exhibition Centre have supported the Work Experience Program.

This success has led Sydney Opera House to focus on establishing a three month Indigenous Graduate Work Placement Program with funding from NSW DET Elsa Dixon Employment Program, enabling two graduates to gain the required work skills to cement their academic learning and to expose them to a diverse network of future employers.

Next year we aim to celebrate the 10th year of the program by seeking further funding opportunities to support the Indigenous Employment Program.

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 \$13,420.

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.

| | 2008/09 \$ | 2007/08 \$ | 2006/07 \$ | 2005/06 \$ | 2004/05 \$ |
|--------------------------|------------------|------------------|------------------|------------------|------------------|
| Motor Vehicle | 0 | 0 | 0 | 0 | 700 |
| Property | 662,440 | 661,490 | 406,700 | 481,550 | 525,630 |
| Public Liability | 382,770 | 370,940 | 342,230 | 344,060 | 459,330 |
| Workers' Comp. | 702,970 | 842,390 | 1,411,974 | 1,114,080 | 1,119,640 |
| Miscellaneous | 5,460 | 1,880 | 0 | 5,370 | 5,350 |
| TOTAL COST | 1,753,640 | 1,876,700 | 2,160,904 | 1,945,060 | 2,110,650 |
| Total Employees | 716 | 719 | 703 | 701 | 644 |
| COST PER EMPLOYEE | 2,449 | 2,610 | 3,074 | 2,775 | 3,277 |

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 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 Act 1961, is responsible for the operation and maintenance of 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 2009 was valued at \$75,000,000.

Legal

There have been no amendments made to the Sydney Opera House Trust Act 1961 or to the Sydney Opera House By-law 2005 in the 2008/09 year.

Occupational Health and Safety (OH&S)

OH&S continues to be a priority for the organisation. Key activities undertaken are outlined below (also refer pages 27 and 35).

- Development of a new OH&S Policy and OH&S Consultation Statement, as well as a Safety Leadership Handbook to provide leaders with practical guidance on ensuring the safety of all people working at Sydney Opera House.
- A safety management system to document plans, procedures and activities has been developed to help continue to improve our safety record.
- A new centralised incident reporting and Material Safety Data Sheet repository has been established to allow collation of accurate data and proactive risk management processes.
- Development of an online safety learning package to provide general site safety induction for staff, hirers and contractors, for implementation in 2009/10.

Worker's Compensation

The number of staff accidents resulting in injury this year has decreased (from 229 in 2007/08 to 221 in 2008/09). Lost time to injuries has also decreased compared to 2007/08 (reduced from 5.09 in 2007/08 to 4.87 hours lost per thousand hours worked in 2008/09).

The number of Workers Compensation cases has decreased (down to 44 from 45 in 2007/08).

Improvements in both the number of injuries and lost time injury statistics are the result of an increased focus on high risk activities across the organisation, and an overall increase in the resources applied to OH&S management as a result of the organisational safety realignment.

| Year | Number of staff injuries | Number of new workers compensation cases* |
|---------|--------------------------|---|
| 2008/09 | 221 | 44 |
| 2007/08 | 229 | 45 [^] |
| 2006/07 | 252 | 46 |
| 2005/06 | 253 | 57 |
| 2004/05 | 286 | 69 |

* Includes all workers compensation cases including provisional liability.

[^] In 2007/08 the number of new workers compensation cases was incorrectly reported as 44.

Overseas Travel

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

| Name/Position | Date/Country | Purpose |
|--|---|--|
| Wendy Martin Head of Theatre and Dance | 5-8 July 08 France, Spain and USA | To attend the Avignon Arts Festival and International productions for presentation at Sydney Opera House. |
| | 8-22 Nov. 08 Canada, Germany and France | To attend performances in Canada and France commissioned by Sydney Opera House for presentation in 2009 and the world's leading dance festival in Germany. |
| | 13 May - 3 June 09 UK, Belgium, France, Canada and USA | To attend performances for presentation at Sydney Opera House and attend the Kunsten Festival in Brussels. |

| Name/Position | Date/Country | Purpose |
|---|--|--|
| Sarah Duthie Sales Account Manager, Tourism | 7-20 Aug. 08 USA | To attend the annual OzTalk North America trade event to carry out targeted sales visits to key wholesalers and product planners. |
| | 14-27 Sept. 08 India | To attend the India Travel Mission to establish business relationships with key travel agencies and tour operators. |
| David Antaw Director, Finance and Innovation | 12-15 Aug. 08 New Zealand | To participate in the first comparison session of Project Marker involving The Edge, Auckland and The Arts Centre, Melbourne. |
| Carolyn Stewart-Smith Manager, Planning and Governance | 12-15 Aug. 08 New Zealand | To participate in the first comparison session of Project Marker involving The Edge, Auckland and The Arts Centre, Melbourne. |
| Ken McSwain Business Solutions Manager, Information Systems | 23-31 Aug. 08 USA | To attend and present a paper at the Tessitura Arts Enterprise Software Conference. |
| Aaron Curran CRM Manager | 23-31 Aug. 08 USA | To attend and present a paper at Tessitura Arts Enterprise Software Conference. |
| Richard Evans CEO | 25-29 Aug. 08 China | To accept an invitation to speak at the 2008 World Summit for Theatre Operation and Development and attend the 10th Anniversary Concert of the Shanghai Grand Theatre. |
| | 20-28 Oct. 08 USA and Canada | To attend the Performing Arts Consortium Conference in Canada and a meeting with Hewlett Packard in the USA. |
| | 3-8 Dec. 08 Denmark and UK | To attend the funeral of Jørn Utzon. |
| | 5-17 May 09 USA | To attend the Performing Arts Centres Consortium Conference and meet with heads of performing arts centres in New York and Los Angeles. |
| | 20-24 May 09 China | To accept an invitation to speak at the 2009 International Summit on Theatre Development at the National Centre for the Performing Arts in Beijing. |
| Victoria Doidge Director, Marketing and Development | 25 Aug. - 9 Sept. 08 USA and UK | To scope the development of a digital distribution capability to enable Sydney Opera House content to be distributed across a range of destinations. |
| Brigid Collaery Stage Manager | 30 Sept. - 14 Oct. 08 USA | To undertake an internship at the Kennedy Centre in Washington and at the Brooklyn Academy of Music, New York. |
| Philip Rolfe Associate Director | 26 Oct. - 9 Nov. 08 UK, Spain and Italy | To attend the Womex Music Market in Spain, meetings in London and the production of <i>In-I</i> in Rome. |
| Gavin Norris Production Manager | 3-8 Nov. 08 UK | To attend meetings in London to discuss creative and technical aspects for the forthcoming production of <i>Le Grand Cirque</i> . |
| Ray Dick Assistant Facilities Manager | 13-20 Nov. 08 New Zealand | To attend a conference in Corrosion and Prevention. To visit The Edge to discuss facility opportunities and challenges within the same industry and discuss potential solutions. |
| Noel Jordan Head of Performance for Young Audiences | 14-16 March 09 New Zealand | To attend the Capital E National Arts Festival, Wellington and the Auckland International Arts Festival. |

| Name/Position | Date/Country | Purpose |
|--|---|---|
| Cameron O'Neill Supervisor, Sound/AV Technical Support | 1-8 April 09 Germany and The Netherlands | To attend the Pro Light and Sound Messe in Frankfurt and visit the Kassel Theatre. |
| Virginia Hyam Head of Contemporary Culture | 18-21 June 09 Singapore | To attend an international production of Video Games Live and meet with the producers and touring organisation. |
| Simon Spellicy Tourism Manager | 2-5 June 09 Korea | To accept the invitation of the Mayor of Seoul to receive 'Best City Landmark in Asia Pacific' Award at the Seoul Tourism Awards. |
| Maria Sykes Director, Commercial and Operations | 2-5 June 09 Korea | To accept the invitation of the Mayor of Seoul to receive 'Best City Landmark in Asia Pacific' Award at the Seoul Tourism Awards. |

POPE Legislative Compliance

Place of Public Entertainment (POPE) Licence works to upgrade fire systems in the building commenced in mid-2006 and have progressed according to agreed timeframes. The overall project budget is \$25.5 million, of which \$15.8 million has been spent in previous years to complete a Fire Services upgrade, Western Theatres Smoke Management System upgrade, and Green Room Fire Safety upgrade.

In 2008/09, \$6 million was expended towards replacing fire dampers throughout the building. The deadline for completion of the Fire Damper project is February 2010. The project is well ahead of schedule and is expected to be completed in the first half of 2009/10.

Stage 1 of the Fire Hydrant upgrade project has commenced, with expenditure to date of \$300,000 for the installation of strategically placed isolation valves throughout the hydrant system. The isolation valves will enable parts of the system to be isolated in future, without affecting the remaining hydrants. This will improve access for maintenance and provide redundancy within the system in case of a partial malfunction.

The requirements of the POPE Licence are being fully met. Pending changes to the NSW Environmental Planning and Assessment Act relating to POPE Licences are being monitored and Sydney Opera House will continue to report in accordance with any changes introduced in the future.

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:

Privacy Contact Officer

Sydney Opera House
GPO Box 4274
SYDNEY NSW 2001

Telephone: (02) 9250 7111

Email: privacy@sydneyoperahouse.com

There were no privacy complaints or reviews conducted during the year. Sydney Opera House received two inquiries relating to the privacy of customer's credit card information on our ticketing system, which were each resolved to the patron's satisfaction. A number of customers also chose to opt out of receiving direct marketing material.

Publications

This year we produced *Sydney Opera House 2007/08 Annual Report*, a bi-monthly *What's On Guide* introduced in April/May 2009 to replace the previous monthly version; Fairfax Quarterly insert *'At the House'* (produced and printed by Fairfax); brochures for *Adventures*, *Kids at the House*, *Message Sticks Indigenous Arts Festival*, *Luminous* festival, and the *Spiegelteat*; program brochures for *Utzon Music Series* and *Hemispheres*; programs for *Message Sticks Indigenous Arts Festival*; promotional material for *Adventures*, *Kids at the House*, *Utzon Music Series*, *House:Ed*, *Hemispheres*, *Luminous* festival and the *Spiegelteat*; individual performance brochures, flyers and posters for each show; promotional material for a Christmas gift campaign; Christmas Card; tourism flyers in a range of Asian languages; Backstage Tour passes; High Tea promotional material; Experience Packages flyers; Utzon Memorial program.

The *Sydney Opera House Annual Report 2008/09* 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 \$42,430 including GST.

Risk Management

Audits

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. The charter of the Risk Management Committee was revised to include assisting the Trust with the management of the Sydney Opera House Philanthropy Program as it relates to monitoring the implementation of the Program, establishing guidelines for the investment and the expenditure of Program monies and approval of actual expenditure of the monies.

Performance and compliance audits were carried out by Deloitte Touche Tohmatsu on a variety of business processes and systems for the 2008/09 period, including:

- *Systems Security Review*, May 2009 – an evaluation was undertaken of the extent to which selected systems' security controls are implemented and operating effectively at Sydney Opera House. Systems in the scope of the review included Event Business Management System (EBMS), Sun Financials, PayGlobal, CHRIS21 and Tessitura. An assessment was also undertaken of the alignment of the primary Sydney Opera House network with recommended industry practices. The majority of findings have been resolved, or are on track for resolution by July 2009;
- *Opera Point Events Contract Compliance Review*, January 2009 – a review was undertaken of the compliance of Opera Point Events (OPE) with the Services Agreement with Sydney Opera House, by reviewing processes and testing a range of transactions to supporting documentation and revenue declarations. The key issue related to record keeping. Management continues to work with OPE to implement the recommendations;
- *Entertainment Expenses Review*, November 2008 – an internal assessment of the quality of controls over entertainment expenditure was conducted. This included the assessment of the adequacy of existing Sydney Opera House policies, identification of trends in entertainment expenditure over the last three years and compliance with Sydney Opera House policies in the areas of authorisation and approval of entertainment expenditure, accuracy of the recording of expenditure and use of corporate credit cards. The majority

of issues raised have been addressed with the implementation of an Entertainment Expenses Policy and associated guidelines in October 2008. In addition, an updated Credit Card Policy and a comprehensive Procurement Policy were also implemented in October 2008; and

- *Philanthropy Health Check Review*, August 2008 – a comparison was conducted of the procedures adopted by Sydney Opera House to the NSW Government's best practice guidelines for charitable organisations developed by the Department of Gaming and Racing, and it was found that the program closely aligned to those best practices. Suggested recommendations have been implemented, with a revised Philanthropy Committee Charter approved by the Trust in February 2009 and a Philanthropy Committee Code of Conduct adopted in March 2009.

Business Continuity

Sydney Opera House has in place a Business Continuity Plan and an Information Systems Disaster Recovery Plan to ensure critical business processes and IT systems can be continued in the event of a serious unplanned event which may disrupt normal business activity. The Business Continuity Plan addresses the full range of Sydney Opera House resources including data processing, data communications links, personnel, desktop computers, workspace, voice communications, hard copy records and documents, and critical corporate service support.

For further information on risk management refer to the Corporate Governance section on page 29.

Senior Executive Service

There are eight senior executive service positions at Sydney Opera House. Six positions are filled by women.

| SES Level | 2008/09 | 2007/08 | 2006/07 |
|-----------|---------------|--------------|--------------|
| 2 | 2 (2 female*) | 1 (1 female) | 2 |
| 3 | 4 (3 female*) | 3 (2 female) | 4 (3 female) |
| 4 | 1 (1 female) | 2 (1 female) | |
| 6^ | 1 | 1 | 1 |

* Includes maternity leave coverage of two positions.

^ 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 2009 the Chief Executive of Sydney Opera House was Richard Evans.

Performance Statement

Richard Evans

Chief Executive Officer, SES Level 6

Appointment at Level 6 commenced on 29 January 2008

Total remuneration package: \$311,950 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 26 June 2008. 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 2008.

A 4.44% 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 2008.

A 2.5% wage increase applied to Senior Executive Service staff effective from the first pay period commencing on or after 1 October 2008 as per the Statutory and Other Offices Remuneration Act 1975.

Waste and Recycling Management

Sydney Opera House has been working to improve waste and recycling management.

Two waste audits were conducted this year to gain an in depth understanding of the waste streams at Sydney Opera House. Audit information has been used to review current practices and to develop a Recycling and Waste Management Strategy for improving waste recycling, which will be implemented in the next year. The strategy will include a new three bin separation system (paper, comingled and landfill), improved recycling of building maintenance materials including light bulbs, and trial systems for managing organic food waste from kitchens within the Sydney Opera House precinct.

Results of the waste audits are outlined below.

| Stream | Tonnes | Cubic Metres | Percentage of Total (Tonnes) |
|---------------------|---------------|-----------------|------------------------------|
| Cardboard recycling | 51.91 | 741.56 | 7% |
| Paper recycling | 15.27 | 386.30 | 2% |
| Glass recycling | 150.95 | 487.00 | 20% |
| General waste | 547.17 | 4,142.57 | 71% |
| Total | 765.30 | 5,757.43 | 100% |

World Environment Day was celebrated on 5 June 2009 with a 'Greening the House' exhibition, featuring displays which described and sought feedback on the draft recycling and waste management strategy and provided mobile phone recycling points.