

**Heritage Action Plan FINAL 2022**

## **Acknowledgement of Country**

The Sydney Opera House acknowledges the Gadigal of the Eora Nation, traditional custodians of Tubowgule, the land on which Australia's most iconic building and premier performing arts centre stands.

We honour the long Gadigal history of gathering and storytelling, and celebrate the strength and resilience of First Nations people and communities, past and present. The Opera House continues this legacy today by embracing and celebrating First Nations artistic expression and culture.

First Nations readers are advised that this document may contain the names and images of Aboriginal and Torres Strait Islander people who are now deceased. The Sydney Opera House supports the 2007 United Nations Declaration on the Rights of Indigenous Peoples.

## Welcome

*The Sydney Opera House “stands by itself as one of the indisputable masterpieces of human creativity, not only of the 20th century but in the history of human kind”. (UNESCO World Heritage Committee)*

As we approach the Opera House’s 50<sup>th</sup> anniversary in 2023, we are committed to ensuring its heritage significance – the building and its functions as a performing arts centre and gathering place for the community – is conserved and celebrated for current and future generations.

Over the past two decades, we have deepened our understanding of, and commitment to, excellent custodianship, as demonstrated by:

- Receiving State (2003), National (2005) and World Heritage (2007) listings.
- Observing the *Utzon Design Principles*, which 20 years ago set out original architect Jørn Utzon’s design intent for the building. They guide us in respecting his vision while managing the changes needed to ensure the Opera House remains a world-class performing arts centre.
- Launching and implementing our award-winning fourth edition *Conservation Management Plan*, a landmark document that identifies why the Opera House is significant and the policies needed to conserve, share and celebrate that significance. The *Conservation Management Plan* also recognises the important contribution of Australian architect Peter Hall, who completed the building after Utzon left the project.
- Delivering an extensive program of capital works to renew the Opera House for future generations of artists, audiences and visitors.

Building on these achievements, the Heritage Action Plan 2022-25 sets out our priorities and ambitions for heritage management over the next four years. It aligns with and supports the *Utzon Design Principles*, *Conservation Management Plan* and *SOH Strategy 2018-23*, and together with our other community actions plans, underpins the Opera House’s commitment to the United Nations Global Goals, which provide a roadmap to a more sustainable future for all.

Our heritage commitments are divided into five themes:

- Care for our place and purpose
- Tell our story
- Engage partners and communities
- Be responsible and capable custodians
- Ensure strong heritage accountability

Many thanks to everyone who has contributed to this Plan, including past and present members of the Opera House’s staff, Trust, Conservation Council, and Design Advisory Panel as well as the local and international heritage and architecture communities.

The Opera House is a gift and as its custodians, we all have a role to play in caring for this remarkable building and celebrating its significant contribution to our nation.

Louise Herron

## **An Indisputable Masterpiece**

The Opera House is one of the great buildings of the 20th century and Australia's pre-eminent performing arts venue. The epitome of excellence and creativity, it elevates and enriches the human experience. Its heritage significance is founded in:

- The Opera House's function, form, materials, colour, spaces and setting.
- Its unique combination of architecture, engineering, design and the performing arts.
- The building's central role in the life of the city and in Australian culture and identity.
- The cultural traditions of the Gadigal and the connection to Country.

In this context, conservation is the care and continuing development of the Opera House in such a way that its significance is retained or revealed and its future secured.<sup>1</sup>

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<sup>1</sup> *Dr James Semple Kerr, The Conservation Plan 2013*

## **Our History**

The Opera House is the most recent layer of a deeper human story, a place that is part of the history of Australia and modern Sydney.

### **For over 65,000 years ... Australia is home to the world's oldest living culture.**

Aboriginal people have lived on Country for thousands of years in an ever-evolving landscape shaped by culture and nature.

The Opera House is located on Bennelong Point, known as Tubowgule to its traditional custodians, the Gadigal of the Eora Nation.

### **1788 to 1800s...**

Adjacent to where colonisers and convicts arrived in 1788, Bennelong Point is entwined in the story of colonial Sydney.

1790-95 A site of political mediation between Aboriginal people and the colonisers – Woollarawarre Bennelong, a senior Eora man who was kidnapped by Governor Phillip and served as an interpreter between the Eora and the British, asked the government to build him a brick hut. Bennelong Point is named in his honour.

1796 – 1810s The site was used to operate a salt works and later it was one of many locations along the harbour where lime was quarried and burned to build colonial Sydney.

1800s In the early 19th century, the point was part of Sydney Cove's defensive system, including the construction of Fort Macquarie. It was also a bustling waterfront for industry and transport in the second half of the century.

### **1900-50 ...**

Bennelong Point embodies the story of the growth of modern Sydney in the 20th century as a growing metropolis.

1901 For the first half of the century, it was part of the city's bustling public transportation system, occupied by a tram shed. The 12-track depot housed more than 60 electric tram cars and serviced George Street via Circular Quay lines.

### **1950s to 1973 ...**

At mid-century, through the emergence of post-war optimism and changing social attitudes, the vision for an Opera House was born.

1957 Danish architect Jørn Utzon wins international design competition.

1959 Construction begins on site.

1960 First performance held on site by American singer and civil rights activist Paul Robeson for construction workers.

1966 Utzon leaves the project. The consortium Hall, Todd & Littlemore is appointed to complete the Opera House, including Peter Hall, one of Australia's brightest young architects.

1966-1973 Stage 3 construction works are undertaken, including the interiors and glass walls.

1973 Opening of the Opera House by Her Majesty Queen Elizabeth II and His Royal Highness the Duke of Edinburgh. Programming includes Ben Blakeney performing as Bennelong.

**1973 to present ...**

As a symbol of modern Australia, the nation's premier tourist destination and pre-eminent performing arts centres, the Opera House plays an integral role in Australia's identity.

1999 Jørn Utzon is re-engaged

2007 UNESCO World Heritage listing.

2013 Decade of Renewal begins.

2017 Fourth edition of the Opera House's *Conservation Management Plan* published.

2020 Concert Hall Renewal works begin. For the first time since opening, the Opera House suspends all public-facing activity on site, due to COVID-19 pandemic.

2022 Concert Hall to reopen.

In a normal year, the Opera House welcomes almost 11 million people to the precinct and stages more than 1,800 performances, with almost 1.5 million people seeing a show and more than 560,000 visitors taking a guided tour of the building.

**The Heritage Action Plan aligns with our**

- Vision            To be as bold and inspiring as the Opera House itself.
- Mission            To treasure and renew the Opera House for future generations of artists, audiences and visitors.  
  
                          To inspire, and strengthen the community, through everything we do.
- Values            Creativity  
                          Excellence  
                          Collaboration  
                          Accountability  
                          Safety

## **Our Commitment to Heritage Conservation**

In 2019, as part of embedding the *Conservation Management Plan* in the organisation and strengthening our custodianship, Opera House staff prepared the following statement:

What we do matters. Consistent with our organisational vision, mission and values, we will:

- Conserve all aspects of the Opera House's heritage significance for current and future generations through the implementation of our Conservation Management Plan.
- Strengthen our knowledge, skills and understanding of the Opera House, embedding heritage conservation practice throughout the organisation.
- Meet our State, National and World Heritage obligations.
- Demonstrate excellence and leadership in heritage conservation, setting benchmarks and evaluating ourselves to ensure best practice.
- Respect our heritage significance in everything we do, encouraging innovation and collaboration.
- Tell compelling and meaningful stories about the Opera House's heritage significance and conservation activities to local and global communities onsite and online.



## **Conservation in Action**

This Plan turns the Opera House's conservation commitment into action, prioritising our heritage management initiatives under five pillars.

## Care for Our Place and Purpose

### What we will do

We will care for all aspects of our heritage – the performing arts, architecture and design, and community. We will manage change by being creative, collaborative and respectful of our heritage significance.

### Outcomes

The building and its functions are enhanced and protected.

We respect and care for our heritage.

### What this builds on

- Since opening, the Opera House has played a leading role in the performing arts, attracting nationally and internationally recognised performers, and enhancing the creativity of the nation.
- Implementation of a broad range of projects, aligned with and inspired by the *Strategic Building Plan* prepared with Jørn Utzon, including:
  - Refurbishing the Reception Hall (renamed the Utzon Room) (2004).
  - Transforming the Western Foyers and Colonnade (2006).
  - Creating a new underground loading dock, removing more than 1,000 weekly heavy-vehicle movements from the Broadwalks and Forecourt, opening up these significant spaces to the public as Utzon intended, and improving site entry.
  - Creating a new recording and broadcasting studio (2013).
  - Major upgrades to the Opera House's two major venues – the Concert Hall (2020-22) and Joan Sutherland Theatre (2017-18) – improving acoustics and accessibility, and creating safer and more flexible venues that are better equipped to present diverse and dynamic performances. The Joan Sutherland Theatre passageway and lift won a UNESCO Asia-Pacific Award for Cultural Heritage Conservation in 2019.
  - Creating the Yallamundi Rooms – a premium function and events centre that opened in 2019, resulting in the removal of the former intrusive events marquee. In 2020, the new centre won the NSW National Trust Heritage Award for Continuing Tradition.
  - The opening of a new Centre for Creativity (2022), enabled by transforming office space into a purpose-built venue for creative education activities.

Many of the above projects were enabled by the Opera House's Decade of Renewal, which launched at its 40th anniversary in 2013 and was the largest capital program in the Opera House's history largely funded by the NSW Government.

- Environmental sustainability is intimately linked to heritage conservation – both are values-led approaches to caring for a place. The Opera House's commitment to sustainability is set out in companion Environmental Action Plans (since 2010) and a climate risk plan (2019), and is demonstrated by achievement of a 5-Star Green Star Performance Rating from the Green Building Council Australia (2019).
- Conservation through ongoing maintenance is critical to the continued function and longevity of the building. This includes thousands of maintenance work orders a year, as well as less frequent larger projects, such as the five-yearly "tile tap test" of more than one million tiles on the sails, and technological innovation, such as using the latest borescope technology to inspect under the tiles in a non-intrusive way.

## **Tell Our Story**

### **What we will do**

We will tell stories about the Opera House to local and global audiences in diverse and engaging ways, onsite and online. This includes the history and significance of the site and building, its conservation and the performing arts. We will strengthen storytelling by First Nations people about our First Nations heritage – honouring the history, art and culture of the land's traditional owners.

### **Outcomes**

Deeper understanding of the site's heritage significance and conservation practices.

First Nations stories are shared, understood, respected and celebrated.

People are engaged in the varied and unique stories of our place.

### **What this builds on**

- The Welcome Centre on the Lower Concourse, the first project in the Opera House's Decade of Renewal, won the National Trust NSW Heritage Award for interpretation (2013). The Centre tells the story of the evolution of the site through a digital mural and archival displays.
- A purpose-built digital storytelling space was created to engage and educate visitors about the Opera House through a 270-degree immersive digital experience (2019).
- A First Nations heritage project commenced in 2019 to improve understanding of the history and values of the site and to deepen engagement with First Nations communities, giving them a voice through story- and truth-telling.
- Extensive guided tours in a range of languages attract more than 560,000 visitors (in a 'normal' pre-COVID year) to learn about the Opera House's history and cultural significance.
- A digital collection was established for the Opera House on the Google Arts and Culture platform, now housing more than a thousand digital artefacts across 56 exhibits.
- The role and contribution of Peter Hall, the Australian architect who completed the Opera House, including its interiors, is better understood and integrated into storytelling, onsite and online.
- John Coburn's *Curtain of the Sun* and *Curtain of the Moon*, former house curtains of the Drama and Opera Theatres, were publicly exhibited on site (2019) and the story of these remarkable artworks shared through digital programs (2020).

## Engage with Our Partners and Community

### What we will do

We will build strong relationships with our partners and the wider community to extend our impact and raise our profile as a leader in heritage conservation.

### Outcomes

Partnerships of mutual benefit that respect and elevate our significance.

The Opera House continues to be a leader in heritage management and conservation.

### What this builds on

- A group of generous donors, led by the late Peter Weiss AO and facilitated by the NSW Government, purchased the Le Corbusier tapestry *Les Dés Sont Jetés* (“*The Di[c]e Are Cast*”), commissioned by Jørn Utzon in 1958 intended for the Opera House. The tapestry now hangs in the Western Foyers.
- The long-standing support of the Wolanski family has enabled the creation and distribution of digital content, including some of the Opera House’s first performing arts and educational videos. The Wolanski Collection, enabled by the Wolanski Foundation, includes materials collected from 1973 to 1997 that tell the history of the Opera House and its first decades of performance.
- The Getty Foundation funded a study to assess the condition of the Opera House concrete and develop a long-term Concrete Conservation Strategy. The framework was developed for managing concrete conservation within our building information model.
- The Opera House committed to the United Nations Sustainable Development Goals (2019), which provide a roadmap to creating a more sustainable future for all. Honeywell became the Opera House’s first Global Goals partner and will help the Opera House become climate-positive by 2023, deepen understanding of engineering in the community, and support a First Nations graduate program.
- A built-environment program in the new Centre for Creativity, SOH Build, started in 2022, enabled by The Ove Arup Foundation. The program, aimed primarily at secondary and tertiary students explores the intersection of architecture, engineering, the arts and First Nations stories through the Opera House lens.
- MADE, or the Multidisciplinary Australian Danish Exchange (2013-23) is an extra-curricular program offered to Australian and Danish architecture, engineering and design students to promote multidisciplinary ways of working, fostering relationships between Denmark and Australia among the next generation, and supporting the knowledge and understanding of the *Utzon Design Principles*.

## **Be Responsible and Capable Custodians**

### **What we will do**

We will continue to develop heritage management capabilities for everyone who works at the Opera House and deepen our sense of custodianship, responsibility and pride in caring for, and celebrating, the place.

### **Outcomes**

Professional excellence in heritage management and conservation.

Everyone who works at the Opera House is a committed custodian.

### **What this builds on**

- In 2019, the Opera House launched Heritage Week, an annual staff program offering engaging and educational onsite and online activities including talks, exhibitions and activities to experience and appreciate the building and its function.
- A dedicated, in-house heritage team was established in 2018, after the publication of the fourth edition of the *Conservation Management Plan*. The team supports all business areas to implement the plan, build capability and awareness of heritage conservation and ensure heritage related statutory obligations are met.
- Upskilling and regular training are important parts of building heritage capabilities. The Opera House delivers conservation management plan briefings, internally and externally, includes heritage and conservation in its new starter training and since 2020 has included 'History and Heritage 101' as a regular refresher for staff.
- Tradespeople and artisans are critical for conserving the building, and ensuring these skills are passed on to younger generations. Capital and maintenance projects have supported increased and shared knowledge about the care of the Opera House's significant fabric, including timbers, bronze and concrete.

## Ensure Strong Heritage Accountability

### What we will do

We will measure and report against our objectives and actions in the Heritage Action Plan. We will embed heritage management and conservation practices in all aspects of the Opera House's operations.

### Outcomes

Effective heritage governance

The *Conservation Management Plan* is implemented and integrated across the organisation

### What this builds on

- The Opera House was inscribed on the UNESCO World Heritage list as a “masterpiece of human creativity” (2007). The Opera House is the youngest site to be listed and one of only two sites to be listed during the lifetime of its architect. The Opera House is also listed on the State (2003) and National (2005) Heritage lists.
- Jørn Utzon, the original architect who left the project in 1966, was re-engaged in the late 1990s. This resulted in a period of creativity, collaboration and productivity in the early 2000s. Foreshadowing changes that would be required to maintain the Opera House as a world-class performing arts centre into the 21<sup>st</sup> century, the *Utzon Design Principles* was launched in 2002. This innovative document enshrines in Utzon's own words his design intent and his vision for the building and its setting into the future.
- Since the publication of the first plan by international conservation leader Dr James Semple Kerr in 1993, the Opera House's conservation management plans have set the international benchmark for best practice in the field. The award-winning fourth edition, titled *Respecting the Vision*, was authored by Alan Croker, heritage architect and Opera House consultant for almost two decades, and built on Dr Kerr's three previous plans. Published in 2017, the fourth edition of the *Conservation Management Plan* sets out what is significant about the site, and the policies to retain and enhance that significance, and to guide future management, conservation and change.
- The Conservation Council and the Design Advisory Panel, established in the 1990s and 2010 respectively, provide specialist conservation, heritage and design advice to the Trust and the organisation. They advise on the principles that underlie decision-making on conservation and heritage related issues, the implementation of the *Conservation Management Plan*, *Utzon Design Principles* and other key documents, and how to conserve and enhance the heritage values of the site.

## **Realising our commitment to the UN Global Goals**

Cultural heritage fosters peace and mutual understanding between peoples and nations, and is a driver and enabler of sustainability. It is crucial in achieving the transformative vision of the UN Global Goals, which provide a roadmap for a more sustainable and prosperous future for all.

Since opening in 1973, the Opera House has championed respect for cultural heritage, environmental sustainability, creativity and diversity. The Heritage Action Plan commits to initiatives that hold the Opera House to the highest standard in safeguarding our cultural heritage, inclusivity and accessibility, reducing our environmental impact, acting as a leader in sustainability and inspiring positive change more broadly across the community.

Goal 4: Good Quality Education – 4.7

Goal 8: Decent Work and Economic Growth - 8.9,

Goal 9: Industry, Innovation and Infrastructure - 9.4

Goal 10: Reduced Inequalities - 10.2

Goal 11: Sustainable Cities and Communities –11.4, 11.7

Goal 12: Responsible Consumption and Production - 12.6

Goal 13: Climate Action - 13.1, 13.3

Goal 17: Partnerships for the Goals - 17.17

**Heritage Action Plan 2022- 2025**



**CARE FOR OUR PLACE**

<b>GOAL</b>	<b>#</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
<b><i>Building and Precinct</i></b>					
<b>Deliver a robust and best practice asset maintenance &amp; management framework</b>	1.1	In a staged approach, review and update the SOH asset management framework, identifying gaps and opportunities to integrate the CMP and Utzon Design Principles (UDP), including: <ul style="list-style-type: none"> <li>• SOH Asset Management Policy.</li> <li>• Asset Management System Plans (annual review).</li> <li>• Corporate Asset Management Strategies (annual review).</li> </ul>	Year 1-4 (2022-25)	Building, Safety and Security	Policy 18.20 Section 4.18.10 Section 4.20.10
	1.2	Develop comprehensive condition and monitoring framework for all structural elements in the building.	Year 2-3 (2023-24)	Building, Safety and Security	Policy 4.10 Policy 18.2 Section 4.4.11 Section 4.18.1
	1.3	Prepare a new Strategic Building Plan that outlines a long-term vision, asset management approach, and projects for the building and precinct.	Year 2-4 (2023-25)	Building, Safety and Security	Section 4.20.2
	1.4	Review, and update the Building Services Specification ensuring the document aligns with the CMP, UDP and sustainability objectives, and conserves methods and design for installation of services across the Opera House.	Year 1-2 (2022-23)	Building, Safety and Security	Policy 13.1 Section 4.10
<b>Optimise artistic, audience and visitor experience, amenity, accessibility, safety and security through building upgrades</b>	2.1	Complete and deliver the Concert Hall renewal project.	Year 1 (2022)	Building, Safety and Security	Policy 4.2 Policy 4.7 Policy 4.8 Policy 8.3 Policy 8.4 Section 4.4 Section 4.8.2 Section 4.8.3

GOAL	#	ACTIONS	TIMELINE	PORTFOLIO RESPONSIBLE	CMP REFERENCE
	2.2	Improve accessibility throughout the site and building, including to our two major venues (the Concert Hall and Joan Sutherland Theatre), respecting our heritage significance and consistent with the Opera House’s Accessibility Masterplan, CMP and UDP.	Year 1 -4 (2022-25)	Building, Safety and Security	Policy 17.1 Policy 17.2 Section 4.17
	2.3	Scope at least one bold, future-facing project.	Year 2 (2023)	Building, Safety and Security	
<b>Strengthen and improve maintenance programs and procedures</b>	3.1	In a staged approach: <ul style="list-style-type: none"> <li>Review and update existing maintenance, monitoring and reporting programs for the structure, building fabric, finishes, fittings, furniture, services and machinery across the Opera House (starting with the priority areas below).</li> <li>Identify any gaps, opportunities for improvement and areas to integrate the CMP and UDP.</li> <li>Where necessary establish and implement new maintenance and repair programs, procedures and processes.</li> </ul>	Year 1-4 (2022-25)	Building, Safety and Security	Policy 18.2 Section 4.7.1 Section 4.18.1
	3.2	Review, update and implement the following priority building fabric conservation programs: <ul style="list-style-type: none"> <li>Concrete</li> <li>Timbers</li> <li>Shells – including continuing investigation, monitoring and repair of the roof shell tiles, tile lids and grout. Ensure procedures, processes and outcomes are documented and the use of the latest technologies is explored.</li> <li>Bronze – including condition monitoring and reporting on bronze element, treatment programs and improved documentation.</li> <li>Granite – including continue to investigate methods, including monitoring and evaluation of existing trials, to reduce sett reflectivity on the Forecourt</li> </ul>	Year 1-4 (2022-25)	Building, Safety and Security	Policy 4.10 Policy 7.3 Policy 7.4 Policy 7.5 Policy 7.15 Policy 7.17 Policy 7.19 Policy 18.6 Policy 18.7 Policy 18.11 Policy 18.12 Section 4.4.11 Section 4.7.2 Section 4.7.3 Section 4.7.6 Section 4.7.7 Section 4.18.3

GOAL	#	ACTIONS	TIMELINE	PORTFOLIO RESPONSIBLE	CMP REFERENCE
					Section 4.18.5 Section 4.18.5 Section 4.18.6
	3.3	<b>Lighting</b> Review and update the lighting program, including internal and external lighting upgrades and maintenance procedures, in accordance with the CMP and UDP.	Year 1-4 (2022-25)	Building, Safety and Security	Policy 7.14 Policy 9.1 Policy 14.2 Policy 14.5 Section 4.7.5 Section 4.9.1 Section 4.9.2 Section 4.14.1 Section 4.14.2 Section 4.14.3
	3.4	<b>Signage</b> Scope the development of a signage strategy, ensuring it accords with the CMP and the UDP.	Year 2-3 (2023-24)	Building, Safety and Security	Policy 8.2 Section 4.8.1
<b>Conserve and strengthen Utzon and Hall design regimes</b>	4.1	Conserve and enhance Utzon and Hall's design regimes (including hybrid-designed spaces) in front and back of house areas through capital works projects and maintenance programs.	Year 1-4 (2022-25)	Building, Safety and Security	Policy 4.9 Section 4.4.4 Section 4.8 Section 4.10.11
	4.2	Develop and implement a program with timeframes for the removal of intrusive items as identified in the CMP	Year 1-4 (2022-25)	Building, Safety and Security	Policy 18.17 Section 4.18.8 See Tolerance for Change and Opportunities for Change tables specifically list intrusive items.
	4.3	Review Opportunities for Change tables in the CMP and report on implementation.	Year 1-4 (2022-25)	Building, Safety and Security	Opportunities for Change tables
<b>Use</b>					
<b>Strengthen and improve processes</b>	5.1	Ensure housekeeping responsibilities, guidelines, processes and practices are effective and appropriate, maintaining the	Year 1-4 (2022-25)	Building, Safety and Security,	Policy 8.2 Policy 18.18 Policy 18.19

<b>GOAL</b>	<b>#</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
<b>relating to use of the precinct to ensure all aspects of the Opera House – performing arts, visitor experience and the building – are conserved and enjoyed by current and future generations</b>		highest standards of presentation are maintained at the Opera House, particularly in publicly accessible areas.		Production & Events Visitor Experience	Section 4.8.2 Section 4.18.9
	5.2	Regularly monitor and review the impact of ‘drinks in venue’, and update procedure as required.	Year 1-4 (2022-25)	Building, Safety and Security Production & Events (Event Operations)	Section 4.18.9
	5.3	Regularly assess implementation of the Indoor Event Guide, including Foyer Activation and Banner Guide, to ensure it is effective and compliant with the CMP. Update as required.	Year 1-4 (2022-25)	Production & Events (Event Operations) Engagement (Marketing)	Section 4.9.4 Section 4.15
	5.4	Minimise, manage and monitor heritage impacts of outdoor events and activations through implementation, review and updating, where required, of the existing framework.	Year 1-4 (2022-25)	People & Government Production & Events (Event Operations)	Policy 6.2 Section 4.6.1 Section 4.6.4
	5.5	Develop and implement guidelines for temporary food and beverage activations in the Lower Concourse.	Year 1-4 (2022-25)	Visitor Experience (Food and Beverage) People & Government	Policy 6.3 Policy 7.17 Section 4.6.1 Section 4.6.7 Section 4.7.7
	5.6	Review and update food and beverage commercial tenancies fitout handbook as part of tender processes.	Year 1-4 (2022-25)	Visitor Experience (Food and Beverage)  Building Safety and Security	Section 4.6.2 Section 4.6.6 Section 4.7.7 Policy 6.4 Policy 6.7

GOAL	#	ACTIONS	TIMELINE	PORTFOLIO RESPONSIBLE	CMP REFERENCE
					Policy 7.17 Policy 6.4 Policy 6.7
	5.7	Revise lease boundaries and furniture (types and layouts) in the Lower Concourse when opportunity arises.	Year 1-4 (2022-25)	Visitor Experience (Food and Beverage)	Policy 7.17 Section 4.6.8 Section 4.7.7
	5.8	Review and update food and beverage venue hire documentation and conditions to protect and conserve the spaces.	Year 1 & 3 (2022-24)	Visitor Experience (Food and Beverage)	Section 4.6.8 Section 4.7.7
<b><i>Climate Change and Sustainability</i></b>					
<b>Embed values-based approach to managing climate change risk</b>	6.1	Review and update the Opera House's climate risk assessment, including enterprise risks, in relation to the cultural heritage significance of the place	Year 1 (2022) & Year 3 (2024) Every 2 years	Building, Safety and Security	Policy 20.16 Policy 20.17 Section 4.20.12
	6.2	Develop and implement a values-based climate adaptation plan, ensuring the measures protect the heritage significance of the place.	Year 1-2 (2022-23)	Building, Safety and Security	Policy 20.16 Policy 20.17 Section 4.20.12
	6.3	Trial a climate change adaptation and mitigation initiative that conserves the heritage significance of the Opera House.	Year 3-4 (2024-25)	Building, Safety and Security	Policy 20.16 Policy 20.17 Section 4.20.12
	6.4	Ensure maintenance schedules, strategic management plans and capital works programs address identified climate change risks.	Year 1 -2 (2022-23)	Building, Safety and Security	Policy 20.16 Policy 20.17 Section 4.20.12
<b>Ensure sustainability of building materials for future maintenance and capital works projects</b>	7.1	Develop a lifecycle plan for significant materials and elements that integrates CMP policies, UDP and sustainability considerations to ensure : <ul style="list-style-type: none"> <li>- The ongoing security and availability of Opera House building materials, including maintaining adequate stocks.</li> <li>- Materials are stored appropriately and stocks are monitored against projected needs</li> </ul>	Year 1-4 (2022-25)	Building, Safety and Security	Policy 18.16 Policy 18.20 Policy 18.21 Policy 18.22 Policy 18.23 Section 4.18.10

GOAL	#	ACTIONS	TIMELINE	PORTFOLIO RESPONSIBLE	CMP REFERENCE
	7.2	Develop a Historic Fabric Reuse Plan to identify significant building fabric to retain, store and reuse for maintenance, repair or capital works.	Year 1-4 (2022-25)	Building, Safety and Security	Policy 18.15 Policy 18.16 Policy 18.20 Policy 18.21 Policy 18.24 Section 4.18.10
<b>Integrate sustainability and heritage conservation documentation</b>	8.1	Review the CMP to identify adjustments in relation to climate change adaptation and sustainability, and prepare policy addendum if required.	Year 2 (2023)	People and Government	Policy 20.16
	8.2	Incorporate sustainability and climate change action in relevant heritage compliance reporting where appropriate.	Year 1-4 (2022-25)	People and Government	Policy 20.16
	8.3	Scope inclusion of heritage conservation considerations in the Opera House's Sustainable Procurement Framework.	Year 1-2 (2022-23)	Corporate Services	Section 4.20.12 Section 4.20
<b>Collections</b>					
<b>Manage the Opera House's collection through development of a robust framework</b>	9.1	Develop a Collections Management Policy to provide a framework for the conservation and management of the Opera House collection.	Year 1 (2022)	People and Government	Policy 18.24 Section 4.18
	9.2	Develop and implement a Collections Management Handbook that provides the procedures, tools and information to implement the Collections Management Policy.	Year 2-3 (2023-24)	Building Safety and Security, People and Government	Policy 18.24 Section 4.18
	9.3	In a staged approach, establish and implement a conservation program (including inspection, digitisation, monitoring and treatment) of collection items through Opera House maintenance and collections software.	Year 1-4 (2022-25)	Building Safety and Security	Section 4.12.2 Section 4.12.5
	9.4	Develop a conservation management plan for the Opera House tapestries artworks, including a significance	Year 1-2 (2022-23)	People and Government	Policy 12.2 Section 4.12.2

<b>GOAL</b>	<b>#</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
		assessment and association with the place, recommendations for their ongoing management, monitoring and care.			
<b>Improve understanding of collections objects and ensure information is accessible</b>	10.1	Continue to populate the collections management database with information about existing and newly accessioned items to the collection.	Year 1-4 (2022-25)	Building Safety and Security	Policy 18.24 Policy 19.1 Section 4.18 Section 4.19
	10.2	Develop and implement project to improve our understanding of the Opera House artworks including oral histories where possible, and significance assessments.	Year 1-4 (2022-25)	Building Safety and Security	Policy 12.3 Policy 12.4 Policy 18.24 Section 4.12.2
	10.3	Prepare an inventory of historic building fabric and technical equipment in the Opera House's offsite storage for assessment and potential accession to the collection.	Year 1 -2 (2023-24)	Building Safety and Security	Policy 15.1 Policy 15.2 Policy 18.24 Section 4.18.11
	10.4	In a staged approach, identify significant historic objects onsite (including signage, furniture, equipment) and recommendations for their conservation management, including accession to the collection.	Year 3-4 (2024-25)	Building Safety and Security	Policy 13.2 Policy 18.24 Section 4.13
<b>Information Management</b>					
<b>Maintain, care and manage the Opera House's records in accordance with our statutory obligations</b>	11.1	Review and update Records Management Policy to improve records management and meet our statutory obligations.	Year 1 (2022)	Corporate Services	Policy 19.1 Section 4.19
	11.2	Review and update the Records and Information Management Program to ensure effective implementation of the Records Management Policy and improve recordkeeping and compliance.	Year 2 (2023)	Corporate Services	Policy 19.1 Section 4.19

<b>GOAL</b>	<b>#</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
	11.3	As a priority, develop and implement a project to manage and preserve the Opera House's magnetic based media including audio-visual records. Project includes digitisation, indexing, metadata standardisation, gathering of copyright and publishing information, formats and standards for preservation and transfer to State Archives.	Year 2-5 (2023-25)	Corporate Services	Policy 19.1 Section 4.19
	11.4	Develop and implement a project to digitise the Opera House's paper-based records, including digitisation, indexing, metadata standardisation, preservation and transfer to State Archives or destruction.	Year 2-5 (2023-25)	Corporate Services	Policy 19.1 Section 4.19
	11.5	Develop a plan to manage and preserve digital records relating to the Renewal program, for ultimate transfer to State Archives.	Year 3-4 (2024-25) * Dependent on NSW Government timing and funding	Building Safety and Security, Corporate Services	Policy 3.1 Policy 19.1 Policy 20.18 Section 4.19 Section 4.20.14
	11.6	Continue to maintain and populate the Building Information Model, ensuring the original building numbering system is retained and new building works are incorporated into the model.	Ongoing Year 1-4 (2022-25)	Building Safety and Security	Policy 19.1 Policy 19.3 Policy 19.4 Policy 19.6 Section 4.19
	11.7	Develop a plan for a digital asset management system to organise, archive, and increase staff access to historical images and audio-visual content of the Opera House.	Year 3-4 (2024-25) * Dependent on NSW Government timing and funding	Corporate Services, Engagement	Policy 16.5 Policy 19.1 Section 4.19



## TELL OUR STORY

GOAL	#	ACTIONS	TIMELINE	PORTFOLIO RESPONSIBLE	CMP REFERENCE
<b>Effectively communicate the Opera House's heritage significance through the development and implementation of a robust and strategic storytelling framework</b>	1.1	Deliver and report on existing Opera House interpretation Strategies: <ul style="list-style-type: none"> <li>• Renewal Interpretation Strategy.</li> <li>• Coburn Tapestries Exhibition and Interpretation Strategy.</li> <li>• Concert Hall and Creative Learning Centre Interpretation Strategy.</li> <li>• Concert Hall Acoustic reflectors interpretation Plan.</li> </ul>	Year 1-2 (2022-23)	All portfolios	Policy 3.1 Policy 12.2 Policy 16.1 Policy 16.2 Policy 20.15 Section 4.16
	1.2	Scope, plan and deliver heritage-related initiatives for Opera House's 50 <sup>th</sup> anniversary.	Year 1-2 (2022-23)	People & Government Office of the CEO	Policy 3.1 Policy 16.1 Policy 16.2 Policy 16.5 Section 4.16
	1.3	Develop a comprehensive site-wide interpretation plan incorporating the actions in this table.	Year 3-4 (2024-25)	People & Government Visitor Experience Engagement	Policy 3.1 Policy 16.1 Policy 16.2 Section 4.16
<b>Deepen understanding of the history and heritage significance of the Opera House, challenging traditional narratives to:</b> <ul style="list-style-type: none"> <li>• Develop a more inclusive interpretation of our heritage</li> </ul>	2.1	Scope a project on the role of diversity in the design and construction of SOH.	Year 2-3 (2023-24)	People & Government	Policy 4.1

<b>GOAL</b>	<b>#</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
<ul style="list-style-type: none"> <li>• <b>Respect and reflect diversity in the history of the Opera House</b></li> <li>• <b>Identify and highlight new stories to tell</b></li> </ul>					
	2.2	Develop and implement a program of oral histories from those who worked on design and construction of the Opera House, and in the performing arts, and scope how the records can be used in Opera House projects and shared with the public.	Year 1-4 (2022-25)	People & Government	Policy 19.1 Policy 19.2 Section 4.19
	2.3	Deliver at least one dedicated heritage interpretation initiative for people who are deaf or disabled.	Year 1-4 (2022-25)	Visitor Experience	Section 4.16
	2.4	Continue to undertake research about the Opera House – its history, the performing arts, visual arts and the building – identifying new stories and elements of significance.	Year 1-4 (2022-25)	People & Government	Policy 3.1 Policy 4.1
<b>Increase understanding and interpretation of First Nations history and significance at the Opera House</b>	3.1	Develop a First Nations history of Bennelong Point through engagement with the local Aboriginal community.	Year 1-2 (2022-23)	People & Government	Policy 16.2 Section 4.16
	3.2	Through consultation with the Aboriginal community, develop interpretive themes and scope storytelling projects of the First Nations history of Bennelong Point.	Year 1-2 (2022-23)	People & Government Visitor Experience Engagement Programming	Policy 3.1 Policy 16.2 Policy 20.13 Section 4.16

<b>GOAL</b>	<b>#</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
	3.3	Scope and implement at least two projects that focus on the First Nations history and significance of Bennelong Point, including a new First Nations tour.	Year 2-4 (2023-25)	People & Government Engagement Visitor Experience	Policy 3.1 Policy 16.2 Policy 20.13 Section 4.16
	3.4	Scope collaboration with neighbouring and broader precinct organisations in relation to interpretation activities on the First Nations heritage of Sydney.	Year 2-4 (2023-25)	People & Government Visitor Experience	Policy 16.2 Policy 20.13 Section 4.16
<b>Educate the community, on site and online, about the Opera House's heritage significance and conservation activities</b>	4.1	Update the Opera House website to improve access to information about the heritage significance of the Opera House and its conservation activities.	Year 1-2 (2022-23)	Engagement	Policy 16.5 Section 4.16
	4.2	Develop and implement a strategic approach for onsite recognition of the contribution of those who created the Opera House, including architect Peter Hall.	Year 1-2 (2022-23)	People & Government	Policy 16.1 Policy 16.2 Policy 16.5 Section 4.4 Section 4.16
	4.3	Further develop, and improve access to and awareness of, the Opera House's Google Arts and Culture exhibits.	Year 2-4 (2023-25)	Engagement	Policy 16.5 Section 4.16
	4.4	Promote the Opera House's heritage and conservation activities via the Opera House's owned communication channels and with media, when appropriate.	Year 1-4 (2022-25)	Engagement	Policy 16.5 Section 4.16
	4.5	Seek opportunities to share stories of the heritage and history of the Opera House through SOHP programming.	Year 1-4 (2022-25)	Programming	Policy 16.5 Section 4.16

<b>GOAL</b>	<b>#</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
	4.6	Scope methods of increasing access to the Opera House collection and significant records to share the history and heritage of the Opera House with staff and the public.	Year 3-4 (2024-25)	People & Government Building Safety and Security	Policy 16.1 Policy 16.5 Policy 20.8 Section 4.20.4
	4.7	Scope and update interpretive content in the Tours Immersive Digital Experience.	Year 2 (2023)	Visitor Experience	Policy 16.5 Section 4.16
	4.8	Regularly review and update tour guide training and tour narratives as new information and heritage values are identified.	Year 1-4 (2022-25)	Visitor Experience	Policy 16.2 Section 4.16
	4.9	Develop interpretation activities in the Utzon Room for tours, including the ability to play the CPE Bach symphonies that inspired Utzon's tapestry, and a piece of tapestry for the public to touch.	Year 1-2 (2022-23)	Visitor Experience	Section 4.16
	4.10	Scope the reintroduction of red and green colours on the tickets for the Concert Hall and Joan Sutherland Theatre.	Year 3-4 (2024-25)	Visitor Experience	Section 4.8

**ENGAGE WITH OUR PARTNERS AND COMMUNITIES**

<b>GOAL</b>	<b>#</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
<b>Enhance outcomes through greater resourcing via strategic partnerships</b>	1.1	Engage with government, private donors and the corporate sector to fund or support the heritage action plan.	Year 1-4 (2022-25)	Corporate Services People & Government	-
	1.2	Scope collaboration with universities or other learning institutions to develop a better understanding of the Opera House's heritage significance and build capacity in the next generation.	Year 1-4 (2022-25)	People & Government Corporate Services	Policy 4.1
<b>Strengthen relationships and share knowledge with key stakeholders and communities</b>	2.1	Strengthen relationships with those who contributed to the Opera House's heritage significance and their families.	Year 1-4 (2022-25)	People & Government Office of the CEO	Policy 3.1 Policy 16.1 Policy 16.2 Section 4.16
	2.2	Strengthen relationships with local and international design, heritage and architectural communities, including supporting and participating in the ICOMOS General Assembly in 2023.	Year 1-4 (2022-25)	People & Government	Policy 3.3
	2.3	Develop and implement a program of oral histories from those who worked on design and construction of the Opera House, and in the performing arts, and scope how the records can be used in Opera House projects and shared with the public.	Year 1-4 (2022-25)	People & Government	Policy 19.1 Policy 19.2 Section 4.19

<b>GOAL</b>	<b>#</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
	2.4	Seek strategic opportunities to collaborate with and learn from other performing arts and cultural organisations, heritage managers, government, and business in relation to heritage conservation and management.	Year 1-4 (2022-25)	People & Government	-
<b>Strengthen the Opera House's profile as a leader in heritage conservation, highlighting innovative and best practices</b>	3.1	Showcase best practice in Opera House heritage projects by applying for awards in heritage and allied fields.	Year 1-4 (2022-25)	People & Government	-
	3.2	Promote our heritage initiatives to a range of audiences and stakeholders through Opera House digital channels, presentations at professional conferences and in academic journals.	Year 1-4 (2022-25)	People & Government	-

**BE RESPONSIBLE AND CAPABLE CUSTODIANS**

<b>GOAL</b>	<b>#</b>	<b>ACTION</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
<b>Improve skills in heritage conservation and increase our understanding of the site's significance for all those who work at the Opera House through training programs</b>	1.1	Continue to undertake existing heritage training with those that work here, including onboarding and conservation management plan briefings.	Year 1-4 (2022-25)	People & Government	Policy 3.3 Section 4.20.4
	1.2	Develop a heritage capability framework that identifies, defines and outlines heritage capabilities, needs gaps and opportunities for different business areas, operators, contractors and resident companies based on consultation and a review of current training.	Year 2-3 (2023-24)	People & Government	Policy 3.3 Policy 18.4 Policy 18.9 Policy 18.19 Policy 20.3 Policy 20.8 Section 4.16.2 Section 4.20.4
	1.3	Develop and implement a heritage training program in a staged approach for those who work at the Opera House, including staff, contractors, operators and resident companies, based on the framework.	Year 3-4 (2025-25)	People & Government	Policy 3.3 Policy 20.8 Section 4.20.4
	1.4	Undertake monitoring and evaluation of heritage training and awareness raising programs, and update as required.	Year 1-4 (2022-25)	People & Government	Policy 3.3 Policy 20.8 Section 4.20.4
<b>Improve access to heritage resources and ensure support is available to the organisation to implement the</b>	2.1	Create a Heritage Hub on the Opera House intranet accessible to all business areas with a range of tools and information for implementation of the conservation management plan.	Year 1-2 (2022-23)	People & Government	Policy 20.8 Section 4.20.4

<b>GOAL</b>	<b>#</b>	<b>ACTION</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
<b>conservation management plan</b>					
	2.2	Maintain and use the Opera House Heritage Consultancy Panel, in addition to NSW government heritage panels, with experts from heritage conservation, planning and allied fields to consult and advise on heritage related projects.	Year 1-4 (2022-25)	Building, Safety and Security	Policy 20.7 Policy 20.8 Section 4.20.4
<b>Raise awareness about and celebrate the Opera House's heritage significance, increasing our sense of custodianship and embedding responsibilities with all those who work here</b>	3.1	Develop and implement a heritage awareness and content calendar, tell the stories of the Opera House through internal channels (e.g. Intouch, Town Hall, Workplace etc.).	Year 1-4 (2022-25)	People & Government	Policy 3.3 Policy 20.8 Section 4.20.4
	3.2	Host an annual 'Heritage Week' .	Year 1-4 (2022-25)	People & Government	Policy 3.3 Policy 20.8 Section 4.20.4



	3.3	Collaborate with managers to embed heritage in other training and awareness raising programs, including Safety, Sustainability, Accessibility, Diversity, Inclusion & Belonging, First Nations and Reconciliation, and the UN Global Goals.	Year 1-4 (2022-25)	People & Government	Policy 3.3 Section 4.20.4
	3.4	Strengthen awareness of responsibilities in relation to heritage by including, where relevant, references to the heritage and conservation of the Opera House in contracts, position descriptions and performance development agreements.	Year 1-4 (2022-25)	People & Government General Counsel	Policy 3.3 Policy 6.3 Policy 20.3 Policy 20.8 Section 4.6.1 Section 4.20.4
<b>Enable transfer of knowledge and futureproof heritage management capabilities for the Opera House</b>	4.1	Scope and develop a mentoring, succession and apprenticeship program to transfer knowledge and skills in key roles to ensure continuity of practice in heritage conservation and allied fields.	Year 3-4 (2024-25)	People & Government	Policy 3.3 Policy 18.4 Policy 20.8
	4.2	Scope and develop an internship program to develop the skills and knowledge of university students/recent graduates in the heritage management and conservation of the House and related disciplines.	Year 3-4 (2024-25)	People & Government	Policy 3.3 Policy 18.4 Policy 20.8

**ENSURE STRONG HERITAGE ACCOUNTABILITY**

<b>GOAL</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
<b>Establish and implement a heritage management and governance framework across the organisation</b>	1.1	Develop and implement a Heritage Management Policy for the Opera House that clearly outlines the heritage governance framework, sub-policies, procedures and roles and responsibilities within the business.	Year 3-4 (2024-25)	People & Government  Policy 1.1 Policy 3.3 Policy 4.1
	1.2	Update the CMP to reflect the changes to the building due to Renewal projects since 2017 and other minor updates, in accordance with conditions for the Renewal works.	Year 1-2 (2022-23)	People & Government  Policy 20.20 Section 4.20.16
	1.3	Annually review the charters and membership of the Conservation Council and Design Advisory Panel (DAP), in consultation with the Council and DAP, to ensure objectives are being met and roles and responsibilities clearly defined, with any changes to be approved by the Board (Council) and Building & Heritage Committee (DAP).	Year 1-4 (2022-25)	Office of the CEO Building, Safety & Security People & Government  Policy 20.11 Policy 20.12
<b>Control risks through effective systems, processes, and compliance to ensure heritage significance of the Opera House is conserved</b>	2.1	Continue to meet and report on the Opera House's National and State planning and heritage obligations, including compliance with conditions of statutory approvals.	Ongoing, as required	Building Safety & Security People & Government Corporate Services  Policy 20.14 Policy 20.18
	2.2	Review and update heritage conservation risks in the organisation's Enterprise Risk Profile annually or more often as required.	Year 1-4 (2022-25)	People & Government Corporate Services  Policy 20.16 Policy 20.17
	2.3	Undertake an internal review on heritage management to identify how the Opera House ensures its heritage obligations and compliance are met.	Year 1 (2022)	Corporate Services  Policy 20.16 Policy 20.17

GOAL	ACTIONS	TIMELINE	PORTFOLIO RESPONSIBLE	CMP REFERENCE	
<b>Advocate for a fit-for-purpose planning and heritage regulatory framework that integrates the Opera House conservation management plan</b>	3.1	Update the existing site-specific planning exemptions under the <i>State Environmental Planning Policy (SEPP) State Significant Precincts, 2005</i> and heritage exemptions under the <i>Heritage Act 1977</i> to ensure the exemptions are aligned, relevant, practical and consistent with the conservation management plan.	Year 1-4 (2022-25) *dependant on NSW Government priorities and timing	People & Government	Policy 1.1 Policy 20.18
	3.2	Consult with the commonwealth on the development of a Conservation Agreement under the <i>Environment Protection and Biodiversity Conservation Act 1999</i> that aligns with the State planning and heritage exemptions.	Year 3-4 (2024-25)	People & Government	Policy 1.1 Policy 20.18
	3.3	Advocate for <i>Respecting the Vision: Sydney Opera House a Conservation Management Plan</i> to become the Opera House's Management Plan in accordance with the <i>Environmental Planning and Assessment Act 1979</i> .	Year 2-3 (2023-24)	People & Government	Policy 1.1 Policy 20.18
	3.4	Document existing, and develop new internal processes and procedures in relation to exempt activities and development to ensure rigorous and streamlined decision-making and documentation.	Year 1-4 (2022-25)	Building Safety and Security People & Government	Policy 1.1 Policy 3.3 Policy 20.7 Policy 20.19
	3.5	Review and update the Opera House's Illumination of the Sails policy and related procedures, integrating the CMP and UDP, to ensure the landmark and sculptural qualities of the Opera House are conserved.	Year 1 (2022)	People & Government	Section 4.7.1
<b>Foster internal and external relationships to improve and strengthen collaboration and communication</b>	4.1	Heritage team to regularly meet with colleagues across the Opera House to ensure: <ul style="list-style-type: none"> <li>• Business areas are supported in heritage matters and the implementation of the conservation management plan;</li> <li>• Heritage is considered in key Opera House projects and strategies, embedding it in everything we do; and</li> <li>• Collaboration and alignment with other key SOH plans and strategies, including artistic, UN global goals, diversity, inclusion and belonging, accessibility, environmental sustainability, reconciliation and others.</li> </ul>	Year 1-4 (2022-25)	All portfolios	Policy 3.3

<b>GOAL</b>	<b>ACTIONS</b>	<b>TIMELINE</b>	<b>PORTFOLIO RESPONSIBLE</b>	<b>CMP REFERENCE</b>
	4.2	Scope an Opera House heritage champions program to advocate use of the CMP, implement the Heritage Action Plan and identify initiatives, needs and issues.	Year 2 (2023)	All portfolios Policy 3.3
	4.3	Maintain and strengthen the Opera House’s collaborative relationships with government at Commonwealth, State and local levels regarding planning and heritage matters.	Year 1-4 (2022-25)	People & Government Policy 2.4 Policy 3.3
<b>Strengthen accountability through monitoring, evaluation and reporting</b>	5.1	Regularly report to the Trust, Conservation Council, and Design Advisory Panel on heritage and design-related matters in accordance with their charters.	Year 1-4 (2022-25)	People & Government Building Safety and Security Office of the CEO Policy 3.3 Policy 20.7 Policy 20.11 Policy 20.12 Policy 20.19
	5.2	Develop and implement a system to effectively track, measure and report on Heritage Action Plan activities, including annual reporting to the Executive Team and Trust.	Year 1 (2022)	People & Government Policy 16.1 Policy 18.2 Policy 20.19
	5.3	Ensure the Opera House Annual Report includes heritage achievements and activities.	Year 1-4 (2022-25)	People & Government Policy 16.1 Policy 20.19

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Abigail Delaney and Dubs Yunupingu, dancers from the Jannawi Dance Clan on the Opera House sails for Dancerites, 2019. Photo by Daniel Boud. SOHT.

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Sydney Opera House CEO Louise Herron, CEO. Photo by Ken Leanfore. SOHT

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The Flaming Lips perform in the Concert Hall, September 2019. Photo by Prudence Upton. SOHT.

Calling Country Ceremony on the Bennelong Lawn, Royal Botanic Gardens. Smoking led by Tim Bishop, November 2020. Photo by Daniel Boud.

Wu-Tang Clan performing at the Concert Hall in 2018. Photo by Daniel Boud. SOHT.

A worker clammers over a pedestal mould, 1964. Photo by Max Dupain. Mitchell Library, State Library of New South Wales and Courtesy Max Dupain and Associates.

Joan Sutherland Theatre chairs. Photo by Daniel Boud. SOHT

Sydney Opera House shells. Photo by Brett Boardman. SOHT.

Joan Sutherland theatre side foyers showing brush box panelling. SOHT.

Joan Sutherland Theatre northern foyer. Photo by Daniel Boud. SOHT.

Britten's Peter Grimes in Concert, 2019. Sydney Symphony Orchestra. Photo by Jess Gleeson

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View of Dawe's Battery at the Entrance of Sydney Cove ca 1818, by Joseph Lycett. State Library NSW.

Fort Macquarie. City of Sydney Archives.

Tramshed, Bennelong Point. City of Sydney Archives.

Aerial photograph of Circular Quay, 1960s, City of Sydney Archives.

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Sydney Opera House under construction, City of Sydney Archives.

Jørn Utzon's competition submission drawing number 1. By Jørn Utzon, State Archives of NSW.

Stage Three: Peter Hall, David Littlemore and Lionel Todd, 1973. Photo by Max Dupain. Mitchell Library, State Library of New South Wales and Courtesy Max Dupain and Associates.

The public gathers on the Concourse on Bennelong Point for the opening of the Sydney Opera House. Leo Davis Collection. SOHT.

Sydney Opera House from Royal Botanic Garden. Photo by Daniel Boud.

Jørn Utzon, 1999. SOHT.

Renovations continue in the Concert Hall as part of Renewal works. Photo by Daniel Boud. SOHT.

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Concrete beams, 1963. Photo by Max Dupain. Mitchell Library, State Library of New South Wales and Courtesy Max Dupain and Associates.

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The Sydney Opera House from Dawes Point. Photo by Dan Boud. SOHT.

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Sydney Opera House Staff Inspect Tiles On Iconic Landmark Sails As Part Of Building Maintenance, 5 April 2022. Photo by Mark Metcalfe / Stringer. Getty Images.

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Building maintenance in the Joan Sutherland Theatre Northern Foyer in 2020 showing Possum Dreaming mural by Michael Nelson Tjakamarra. Photo by Daniel Boud. SOHT.

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Inclusion champion Max Burt with Ian Cashen Executive Director of Building Safety and Security using the new Joan Sutherland lift for the first time in 2018. Photo by Daniel Boud. SOHT.

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John Coburn's *Curtain of the Sun* in the Joan Sutherland Theatre, with Kristin Coburn, 2019. Photograph by Jacquie Manning. SOHT.

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Vivid Sydney audio described access tour, 2014. Photo by Daniel Boud. SOHT.

Peter Hall inspects the glass walls of a side foyer, R.L. Stewart/Fairfax Syndication, 1969. From the collection of the Sydney Opera House.

Tours Immersive Digital Experience, Sydney Opera House. Photo by Daniel Boud. SOHT.

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Children at the Opera House, 2019. Photo by Jaimi Joy. SOHT.

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Zakius Matthew (aged 7) leads Malu Kiai Mura Buai Dance Troupe from Boigu Island - Homeground Festival 2015. Photo by Daniel Boud. SOHT.

Viewing of Le Corbusier tapestry *Les Dés Sont Jetés* ("The Di[c]e Are Cast"), 2015. Photo by Anna Kučera Photography. SOHT.

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Cleaning the Lower Concourse. Photo by Daniel Boud. SOHT.

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Heritage Week 2019 archives showcase. Photograph by Jennifer Dunstan. SOHT.

John Coburn's *Curtain of the Moon* and colour matching, 2019. Photo by Jacquie Manning. SOHT.

Building operations and maintenance. Photograph by Ken Leanfore. SOHT.

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Head of Lighting, Ange Sullivan, installs a ghost light in the Joan Sutherland Theatre during 2020 closure due to Covid-19 pandemic. Photo by Daniel Boud. SOHT.

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Alan Croker and Louise Herron, Yallamundi Rooms planning meeting. Photo by Taryn Southcombe. ABC News.

Drawing by Jørn Utzon, Utzon Design Principles. Drawing © Utzon Architects.

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Sydney Opera House from Bennelong Lawn. Photo by Jacquie Manning. SOHT.

## **Back Cover**

The Sydney Opera House exists  
because a few brave people dared to think differently

They made the impossible possible, and inspired a nation

And so we stand as a proud testament to the power of dreaming in public

To the transformative potential of art and ideas  
We expand horizons, shift perspectives and stir emotions  
If you're ready for the extraordinary, we're ready for you

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