



Reconciliation Action Plan 2020-22



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The Sydney Opera House was built upon Tubowgule,
Gadigal country.

We acknowledge the Gadigal, the Traditional Custodians of this
place, also known as Bennelong Point. 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.

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Uluru Statement from the Heart

On 26 May 2017, more than 250 of Australia's First Nations leaders met at the foot of Uluru in Central Australia on the lands of the Anangu people.

The majority resolved, in the Uluru Statement from the Heart, that:

“

We, gathered at the 2017 National Constitutional Convention, coming from all points of the southern sky, make this statement from the heart:

Our Aboriginal and Torres Strait Islander tribes were the first sovereign Nations of the Australian continent and its adjacent islands, and possessed it under our own laws and customs. This our ancestors did, according to the reckoning of our culture, from the Creation, according to the common law from 'time immemorial', and according to science more than 60,000 years ago.

This sovereignty is a spiritual notion: the ancestral tie between the land, or 'mother nature', and the Aboriginal and Torres Strait Islander peoples who were born therefrom, remain attached thereto, and must one day return thither to be united with our ancestors. This link is the basis of the ownership of the soil, or better, of sovereignty. It has never been ceded or extinguished, and co-exists with the sovereignty of the Crown.

How could it be otherwise? That peoples possessed a land for sixty millennia and this sacred link disappears from world history in merely the last two hundred years?

With substantive constitutional change and structural reform, we believe this ancient sovereignty can shine through as a fuller expression of Australia's nationhood.

Proportionally, we are the most incarcerated people on the planet. We are not an innately criminal people. Our children are alienated from their families at unprecedented rates. This cannot be because we have no love for them. And our youth languish in detention in obscene numbers. They should be our hope for the future.

These dimensions of our crisis tell plainly the structural nature of our problem. This is the torment of our powerlessness.

We seek constitutional reforms to empower our people and take a rightful place in our own country. When we have power over our destiny our children will flourish. They will walk in two worlds and their culture will be a gift to their country.

We call for the establishment of a First Nations Voice enshrined in the Constitution.

Makarrata is the culmination of our agenda: the coming together after a struggle. It captures our aspirations for a fair and truthful relationship with the people of Australia and a better future for our children based on justice and self-determination.

We seek a Makarrata Commission to supervise a process of agreement-making between governments and First Nations and truth-telling about our history.

In 1967 we were counted, in 2017 we seek to be heard. We leave base camp and start our trek across this vast country. We invite you to walk with us in a movement of the Australian people for a better future.

”

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Message from the CEO



Welcome to the Sydney Opera House's fifth Reconciliation Action Plan (2020-22).

The Opera House is proud to embrace and celebrate Australia's First Nations culture.

Since our first Reconciliation Action Plan (RAP) in 2011, we have built a strong workplace culture of respect and inclusion, created employment and education opportunities, and presented important First Nations artistic works on our stages and sails.

Our fifth RAP is shaped by everything we've learned, and sets out our commitment to:

- Provide a **safe** and equitable environment for First Nations staff, artists, audiences, visitors and contractors.
- Deepen our **understanding** of First Nations history and its continued impact on the lives of First Nations Australians today.
- Encourage our community to understand and speak **respectfully** about difficult issues.
- Find **bold** and **creative** solutions to overcome challenges on the path to Reconciliation.
- **Collaborate** with our teams, partners and our community to meet our RAP objectives with excellence.

As we were finalising the RAP earlier this year, I had the privilege of joining a group of Opera House staff at the Garma Festival in Arnhem Land. Energised by this experience, we left Garma with a deeper appreciation of the continuing issues and barriers that Australia's First Nations people face today and the complexity of the path ahead.

Underpinned by the Opera House's new strategic commitment to the United Nations Global Goals, our fifth RAP sets out clear actions to inspire positive change. Together with our community, staff, donors and partners, we are committed to fostering and celebrating a shared sense of belonging for all Australians.

A handwritten signature in black ink, appearing to read 'Louise Herron'.

Louise Herron AM
Chief Executive Officer

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Message from the CEO of Reconciliation Australia



Reconciliation Australia congratulates the Sydney Opera House on its past successes and continued commitment to reconciliation, as it implements its fifth Reconciliation Action Plan (RAP), its third Stretch RAP.

The RAP program is a fast-growing collective of over 1,000 organisations that have developed and implemented practical plans of action that aim to drive reconciliation across three key pillars of the program: relationships, respect and opportunities.

The Opera House is not only an exemplar of Australian iconography, but one of Australia's busiest performing arts centres, boasting over 10.9 million visitors and 1,800 performances each year. With such a significant sphere of influence, it is fantastic to see the organisation consistently and effectively promote reconciliation in Australia.

Previous RAP commitments have seen the Opera House promote the work of Aboriginal and Torres Strait Islander artists through its initiative Badu Gili – an animated light installation projected onto the Opera House sails that traced songlines and celebrated First Nations cultures.

In this RAP, the Opera House will continue to innovate in the same vein by developing a new contemporary Aboriginal and Torres Strait Islander artistic work, with the aim to tour nationally and internationally.

On behalf of Reconciliation Australia, I congratulate the Opera House for adopting this Stretch RAP, and look forward to watching the organisation's progress on the journey to reconciliation.

A handwritten signature in black ink, appearing to read 'Karen Mundine'. The signature is stylized and fluid.

Karen Mundine
Chief Executive Officer

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Our Reconciliation Vision

The Sydney Opera House's vision for reconciliation is to foster and celebrate a shared sense of belonging for all Australians.

Tubowgule, as the land on which the Opera House stands is known to its Traditional Custodians, the Gadigal, has long been a gathering place for storytelling, ceremony and celebration. The Opera House continues this legacy today by embracing and celebrating the cultures of Australia's First Peoples.

This RAP commits the Opera House to targets and initiatives that aim to safeguard these traditions and adapting cultures for future generations.



Ngaran Ngaran dancers at Dance Rites 2018. Photo by Anna Kucera.

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Who We Are

As a symbol of modern Australia, the nation's premier tourist destination and one of the world's busiest performing arts centres, the Opera House plays an integral role in Australia's identity. A celebrated community meeting place, the Opera House is operated and maintained on behalf of the NSW Government and the people of NSW by the Sydney Opera House Trust. The State, National and World Heritage-listed site is inscribed on the UNESCO World Heritage List as a 'masterpiece of human creative genius'. In 2018 it was estimated by global professional service provider Deloitte to have a social asset value of \$6.2 billion and contribute \$1.2 billion to the Australian economy annually.

Our vision is to be as bold and inspiring as the Opera House itself. Our mission is two-fold:

- 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.

The Opera House welcomes almost 11 million people to the site each year, with almost 1.4 million people seeing a show and more than 560,000 visitors taking a guided tour. The Opera House hosts more than 1,800 performances a year, including the work of eight flagship resident companies – Australian Chamber Orchestra, Bangarra Dance Theatre, Bell Shakespeare, Opera Australia, Sydney Symphony Orchestra, Sydney Theatre Company,

Sydney Philharmonia Choirs, and The Australian Ballet. The Opera House's own programming arm, Sydney Opera House Presents, complements the works of its resident companies through the presentation of First Nations performing arts, contemporary music and performance, talks and ideas, classical music, children, families and creative learning and artist and sector development. Additionally, a broad range of shows and community events are presented by third parties at the Opera House.

Sydney Opera House's reach is not limited to its geographic location – it is also an online portal for performances, creative learning, ideas and discussions reaching audiences and communities nationally and internationally through an innovative program of digital experiences. 1.1 million hours of video content released by the Opera House was consumed globally in 2018-19.

More than 900 people, including 23 First Nations Australians, are employed at the Opera House, across two locations – at the Sydney Opera House on Bennelong Point and an office located in Pitt Street Sydney.

Our Values

Safety

Our greatest responsibility.

Creative

Be bold and innovative.

Excellence

Strive for the best.

Collaboration

One team.

Accountability

Focus and own it.

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Our RAP

The Opera House embodies the cultural aspirations of our nation. Almost five decades after it opened in 1973, it continues to play a transformative role in Australian lives by promoting the rich culture and history of the nation. We are committed to respecting, embracing and celebrating First Nations cultures, through visitor experiences and creative programming on our stages as outlined in our Artistic Strategy and the organisation-wide initiatives outlined in this RAP.

In 2011, the Opera House became the first performing arts organisation in Australia to develop a RAP. The plan brings focus and clarity to our First Nations activities, a roadmap to achieving the organisation's reconciliation aspirations. In the eight years since the Opera House joined Reconciliation Australia's RAP program, it has broadened and strengthened its commitment, embedding the values of reconciliation across everything we do.

This RAP, the Opera House's fifth, has been developed with staff, including First Nations staff members, in addition to individuals and organisations from the First Nations community.

Our RAP addresses the five dimensions of reconciliation:

- Undertake research and consultation to deepen understanding and value of First Nations cultures, rights and experiences to reach **historical acceptance**.
- Celebrate First Nations cultures through presentation of First Nations works and stories to foster appreciation and embed respectful **race relations**.
- Build **equality and equity** through employment and retention programs, capacity-building projects in our First Nations programming, and build cultural competence in all staff.
- Demonstrate **institutional integrity** by publicly and actively supporting and championing reconciliation to our local and international communities, partners and visitors.
- Embed and reflect First Nations cultures and heritage onsite and online as part of shared national **unity**.



“The Sydney Opera House continues to show leadership through this fifth Reconciliation Action Plan, demonstrating its commitment to embracing and celebrating First Nations people. The actions engage, inspire and foster a deeper understanding of our diverse nations in a meaningful way as we walk together in the spirit of reconciliation.”

Deborah Mailman AM
Sydney Opera House Trustee

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The RAP Working Group

The Opera House's RAP is championed by Chief Executive Officer Louise Herron AM, Trustee Deborah Mailman AM and the RAP Working Group. It is embedded in the organisation with RAP initiatives also championed by staff outside the RAP Working Group, across all business units.

The RAP Working Group terms of reference set out the group's role to:

- Support the Opera House's RAP leadership role by advocating for the RAP and related activities to external stakeholders, including visitors, onsite partners, contractors, resident companies and industry colleagues.
- Provide a platform for staff and visitors to access First Nations content through programming and visitor experience projects.
- Encourage a safe, inclusive workplace that supports First Nations staff.
- Run projects that enable participation by First Nations people.
- Embed First Nations cultures and RAP values across the organisation through advocacy that raises awareness and inspires staff.
- Share expertise and perspectives with each other to make meaningful change.
- Develop cultural competence across the organisation.

As at June 2019, our RAP Working Group comprised 33 First Nations and non-First Nations staff:

Building, Safety & Security

Environmental Sustainability Manager
Office Administrator, Building

Corporate Services

Business Analyst
Procurement Specialist

Engagement & Development

Senior Internal Communications Manager
Partnerships Account Manager
Communications Specialist

People & Government

Director, People & Government
Government Relations Manager
Manager, Organisational Development & Learning
Manager, Human Resources
Workforce Planning Manager
Senior Project Officer, People & Government
Planning & Heritage Policy Officer
Rostering Officer
Coordinator, Organisational Development & Learning
Human Resources & Recruitment Coordinator

Production & Events

Event Account Manager
Production Manager
Staging Operator

Programming

Head of First Nations Programming
Head of Children, Families & Creative Learning
Head of Talks & Ideas
Manager, Strategy & Projects
Producer, First Nations Programming
Digital Producer, Children, Families & Creative Learning

Visitor Experience

Director, Visitor Experience
General Manager, Tours, Retail & Projects
General Manager, Food & Beverage
Head of Sales, Tours & Experiences
Function Sales Associate
Food & Beverage Administrator
Front of House Attendant

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The Global Goals

In 2015, the United Nations (UN) defined 17 goals to address the world's most pressing challenges, including poverty, inequality, climate, education and justice by 2030.

These 'Global Goals' provide a roadmap to achieve a more sustainable and prosperous future for all. They have been widely adopted by leading global and Australian companies and government organisations.

Since opening, the Opera House has championed environmental sustainability, creativity, diversity, cultural rights and respect for heritage. Now, almost 50 years on, we remain committed to these ideals and values. They are perfectly encapsulated in the Global Goals. These goals can only be achieved through global action.

You can find out more about what we have done and plan to do, together with our partners, in our most recent Accessibility, Reconciliation and Environment Action Plans.

Through this alignment with the Global Goals, the Opera House's Reconciliation Action Plan supports global efforts to promote cultural awareness, equality and opportunity for all.

To see how the RAP aligns to the Global Goals, go to page 49.



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Dancer Beau Dean Riley Smith on the Podium for *Bangarra: 30 years of sixty five thousand*, celebrating the 30th anniversary of Bangarra Dance Theatre in 2019. Photo by Daniel Boud.

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Highlights from Our RAP Journey

2011

- First performing arts organisation in Australia to launch a RAP.
- Message Sticks expands from a film festival to a multi-arts festival curated by Rhoda Roberts AO.
- A First Nations representative is appointed to the Conservation Council.
- Commencement of the First Nations Internship Program (formerly the Indigenous Schools Based Apprenticeships/Traineeships Program).
- Partnership with Indigenous Literacy Foundation for Indigenous Literacy Day to raise awareness and funds to support literacy for First Nations children in rural and remote Australia.



Launch of first RAP 2011.

2012

- Launch of the second RAP 2012-13.
- Rhoda Roberts AO appointed as Head of Indigenous Programming.
- First Nations Work Experience program commences.
- First Nations musician Thelma Plum wins the Opera House-sponsored Deadly Award for a First Nations performing artist, earning the opportunity to record an album in the Opera House's recording studio.



Rhoda Roberts AO.
Photo by Anna Kucera.

2013

- Delivery of Teaching Indigenous Perspectives workshop for teachers.
- The Opera House partners with Bangarra as the Registered Training Organisation to oversee two First Nations traineeships with Bangarra.
- Launched our first 3-year Stretch RAP for 2014-16.



Message Sticks 2013.
Photo by Prudence Upton.

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2014

- Bangarra celebrates its 25th anniversary and 10th year in residence at the Opera House with a free performance on the Forecourt and photography exhibition in the Opera House's Western Foyer.
- Launch of the annual Careers Day for Aboriginal and Torres Strait Islander high school students.
- Redfern Talks Back presented in partnership with the National Centre for Indigenous Excellence.
- With support from the Australia Council for the Arts, Creative Scotland and Creative New Zealand, the Opera House partners with Active Events (Scotland) and Taranaki Arts Festival (New Zealand) to present the Tri Nations Boomerang Concert, a unique collaboration of Australian, Maori and Celtic artists.
- Launch of Guwany Walama, an interactive digital tour of the Aboriginal history of the Opera House site.
- Launch of Homeground, an annual free outdoor festival celebrating First Nations music, dance and culture.
- AMP Capital joins as Sponsor of the Opera House and becomes Event Partner for Homeground/Dance Rites 2014-20.
- Launch of Deadly Voices from the House, a weekly national radio program through National Indigenous Radio Service (NIRS) and Community Broadcasting Association (CBA).

2015

- Launched in 2015 on the Western Broadwalk as part of Homeground festival, Dance Rites is Australia's national First Nations dance competition. A detailed case study is provided on page 23.
- The Opera House wins a Green Globe Award for Social Sustainability through its RAP and Access Strategic Plan.
- A welcome plinth was installed at the entrance to the site as the first point of contact. It includes wayfinding, building information, information about the site's history and, most importantly, an audio and written Acknowledgement to Country spoken by Rhoda Roberts AO.

2016

- Songlines lights up the Opera House sails for Vivid Sydney, curated by Rhoda Roberts AO.
- Launch of a new e-learning module to increase staff understanding of First Nations cultures and history and how they are celebrated at the Opera House.
- Deadly Voices from the House launched in a podcast format.
- Homeground opening ceremony live-streamed on Facebook through the Opera House's Broadcast Studio, reaching more than 214,000 people.
- Portside Sydney teams up with Australia's only hatted Indigenous chef, Clayton Donovan, to create bespoke food and beverage offerings using native ingredients and flavours for Homeground.
- Staff volunteering program introduced for Homeground.



Songlines for Vivid Sydney 2016. Artwork by Donny Woolagoodja. Photo by Daniel Boud.

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2017

- Badu Gili, a daily lighting of the Opera House's eastern Bennelong sail with First Nations art, launched on the eve of NAIDOC Week. A detailed case study is provided on page 21.
- Launch of award-winning Conservation Management Plan 4th Edition, which includes provisions for greater recognition of our First Nations heritage.
- Westpac becomes Major Partner of the Opera House and Event Partner for Homeground/Dance Rites 2017–19.

2018

- A suite of audio recordings of a Welcome to Country from male and female local First Nations artists and community leaders was prepared in 2018 and 2019 to play before performances at the Opera House.
- Acknowledgement of Country added to Opera House staff email signature.
- Launch of the inaugural Reconciliation Awards to recognise the outstanding contribution of Opera House staff towards reconciliation.
- First Nations alumni from the work experience and internships programs become involved in facilitating new programs, sharing their knowledge and experiences at the Opera House and mentoring new students. A detailed case study is provided on page 22.

2019

- EnergyAustralia renews as Major Partner of the Opera House and becomes an Event Partner for Dance Rites 2019. EnergyAustralia's support enables seven Opera House staff members to attend Garma Festival of Traditional Cultures to deepen their understanding of First Nations cultures and build community relationships. A detailed case study is provided on page 20.
- The Yallamundi Rooms open, the first new venue created inside the Opera House since the refurbishment of Utzon Room in 2004. The name Yallamundi means "storyteller" in the local Sydney Aboriginal language.
- In celebration of the 2019 International Year of Indigenous Languages, the Opera House hosted a reading by international jazz musician and UNESCO Goodwill Ambassador for Intercultural Dialogue Herbie Hancock and author, Binjari woman Karen Manbullo. The pair read Manbullo's work Moli det Bigibigi in both Kriol and English to an audience of young musicians.
- Bangarra celebrated its 30th anniversary and its 15th year in residence at the Opera House with the presentation of the highly successful 30 Years of Sixty Five Thousand.



Guwany Walama digital education program.
Photo by Yaya Stempler.

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Recruitment and retention

The Opera House is committed to increasing the number of First Nations staff employed at the Opera House. Equally as important is a strong focus on retaining First Nations staff and providing a culturally safe environment. This includes establishing a First Nations staff network, where staff can meet, socialise, share experiences and gain peer support and mentoring. The First Nations staff network can also discuss and provide advice on First Nations projects.

Cultural competence training

The Opera House's cultural competence training programs provide a strong platform for organisational development. As the volume of First Nations projects and material increases, opportunities for staff to meet and discuss their experiences and findings are important steps in our organisation's cultural journey.

Procurement

A targeted, multi-layered approach to increasing the Opera House's spend with First Nations companies is required, including community advice and supporting resources.

Metrics

Appropriate metrics and systems to capture and record data are required to create a benchmark from which we can design and measure the success of reconciliation programs. This includes procurement, programming, audience and website data as well as relevant information about Opera House staff and the organisations we work with.

Collaboration

Nurturing existing and establishing new partnerships with First Nations communities, organisations and individuals is crucial. First Nations people should be involved in the design of all projects. Identifying ways to collaborate and consult with our local community and embedding these practices throughout the organisation continues to be a focus for the Opera House.

Regular review of commitments

The most successful projects are those that are aligned with organisational priorities, commitments and objectives.

Consideration of the operating environment

This RAP takes place during a period of renewal at the Opera House with the Concert Hall, its largest venue, closing for up to two years to undertake capital works. This RAP has been developed with careful consideration of the operational context within which it will be implemented.

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Garma Festival

“My biggest lesson was knowing that as a young First Nations and Sri Lankan person, I have the capability and strong passion to bring all our mob together and inspire our next generation of storytellers by sharing my story.”

Tristan Field, Staging Mechanist and Work Experience Facilitator



Opera House staff Rhoda Roberts, Louise Herron, Jess Beck and Tristan Field at Garma Festival 2019. Photo by Adam Bostock.

Seven Opera House staff members attended Garma Festival 2019, Australia’s leading Indigenous cultural exchange event in North East Arnhem Land. Established by the Yothu Yindi Foundation, each year up to 3,000 people from across the globe gather to experience and learn more about the Yolgnu cultures.

The group spent the long weekend at Gulkula, a traditional ceremonial meeting ground near the remote township of Nhulunbuy. Through a rich program of events, the festival provides an opportunity for First Nations and non-First Nations people to come together to learn more about Yolgnu cultures and history, build closer relationships with the local Yolngu community and address continuing inequalities facing the broader Australian First Nations community.

Many of the Opera House’s programs are about bringing First Nations people to the Opera House site, whether online or in person. This opportunity was a fresh approach to provide staff with an understanding of First Nation cultures with a contemporary lens.

For the four non-First Nations staff, including CEO Louise Herron and Director of Programming Fiona Winning, attending the festival was an opportunity to increase their awareness of

contemporary Yolgnu cultures and the continuing issues and barriers to social inclusion still faced by the Australian First Nations community.

For the First Nations staff who attended the festival, Head of First Nations Programming Rhoda Roberts AO, Creative Studio Traffic Manager Jess Beck, and Staging Mechanist and Work Experience Facilitator Tristan Field, this was an opportunity to connect with the the Yolgnu community and for Jess and Tristan – find their place as next generation of First Nations leaders.

The trip was facilitated through the Opera House’s partnership with EnergyAustralia. We will continue to work with our partners to enable our RAP initiatives, striving to deepen our awareness of First Nations cultures and connect with both local and national First Nations communities.

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Badu Gili

“Badu Gili 2018 once again re-imagines the diverse markings, sand ceremonies and symbols that guide us in the lore of country, sea and sky. Today’s technologies give new relevance and visibility to our ancient culture, allowing the world to understand and witness its power.”

Rhoda Roberts AO, Head of First Nations Programming, Sydney Opera House

“There’s no greater canvas in Australia or even globally than the Sydney Opera House. It’s really the pinnacle of my career.”

Judith (Jenuarrie) Warrie, Badu Gili 2017 artist



Badu Gili 2018. Artist: Mabel Juli.
Photo by Daniel Boud.

On the eve of NAIDOC Week 2017, the Opera House launched Badu Gili – ‘water light’ in the language of the site’s Traditional Custodians, the Gadigal. This free experience lights the eastern Bennelong sails with a seven-minute animation every evening to celebrate the rich history and contemporary vibrancy of Australia’s First Nations cultures.

Badu Gili builds on Vivid Sydney’s 2016 Lighting of the Sails, Songlines, in which six contemporary First Nations artists from around Australia interpreted the ancient dreaming tracks that weave through our landscapes.

The free experience is designed to deepen engagement with First Nations cultures, stories, and history for the almost 11 million people who visit the Opera House every year from around the world. Through livestream technologies, the Opera House has been able to further extend the reach of this project online.

Curated by Opera House Head of First Nations Programming Rhoda Roberts AO, in consultation with a Cultural Advisory Panel, Badu Gili was animated in collaboration with creative agency Yakkazoo and features an accompanying original soundscape by Damian Robinson.

The 2017 instalment of Badu Gili featured five eminent First Nations artists from across Australia and the Torres Strait Islands, Jenuarrie (Judith Warrie), Frances Belle Parker, Alick Tipoti and the late Lin Onus and Minnie Pwerle. The content for Badu Gili was refreshed in 2018, with the second piece featuring the works of Djambawa Marawili AM, Mervyn Rubuntja, Mabel Juli, Patricia Ansell Dodds, Penny Evans, and Aiona Tala Gaidan.

More than 325,000 visitors have experienced Badu Gili on site and more than 1.7 million people have viewed video content of the project online.

As Badu Gili enters its third year in July 2019, it continues to be incredibly popular with both local and international visitors. To further increase interest and deepen engagement, Badu Gili nightly showings will increase from two to four and will, at select times throughout the year, feature a live performance element

Badu Gili is enabled by the Opera House, its Idealist donors and the Australia Council for the Arts.

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First Nations Paid Internship Program

“The internships have not only given us confidence in social settings, but the confidence to speak up in corporate environments, including the communication skills to start conversations with patrons. It taught us that if you want something, you need to work hard and juggle life commitments to achieve it.”

Rachel Durmush, Front of House Attendant



Rachel and Georgia share their experiences at a community stakeholder event 2018. Photo by Daniel Boud.

In 2013, Georgia and Rachel Durmush, twin Wailwan women from the Gomeri Nation in Warren, were among the first to take part in the Opera House’s First Nations paid internship program. The program is offered as part of the Opera House’s commitment to increasing the number of First Nations staff and providing an access point to a career in the arts.

The internship, which is available to Higher School Certificate students in partnership with Gawura at St Andrew’s Cathedral School and St Scholastica College, comprises 90 hours of paid training in the Opera House’s Ticketing and Front of House teams.

Working in the Ticketing team, Rachel and Georgia learned valuable skills, including use of the ticketing database system and first-class customer service. In 2014, Rachel and Georgia were offered jobs as attendants (theatre ushers) in the Front of House team. There, Georgia and Rachel found their home. They felt supported by Opera House staff, often rostered on together, attending opposite theatre doors, and, when doing the late shift, finishing at the same time so their father could pick them up.

In 2018, Rachel and Georgia became mentors for the Opera House’s First Nations Work Experience program for school-aged students. As mentors, Rachel and Georgia guided the

young participants through their experience by sharing their own experiences and tips. They demonstrated the type of opportunities open to the young people who come through the Opera House’s career pathway programs.

While continuing to work in their Front of House roles at the Opera House and participating in the RAP Working Group, Georgia recently completed her university studies in sociology, and is now undertaking a PhD. Rachel is continuing her law studies while working with First Nations-owned law firm Terri Janke and Company in her holidays and spare time.

“Over the five years it has made us proud to see the increase of work experience programs (at the Opera House), along with art projects like Badu Gili, the beautiful light display on the sails and performances such as Dance Rites. It excites us when visitors at the Opera House approach staff asking where they can see Badu Gili, taking an interest and wanting to connect with our First Nations culture.”

Georgia Durmush, Front of House Attendant

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Dance Rites

“Two months ago Woorabinda was a town in crisis.

There were daily break-ins, reports of vandalism and community concerns over a failure to address the real problems with children instead on a roundabout through the justice system.

Now the town is making national headlines, but this time it’s for the right reason as they celebrate an enormous cultural achievement. Following a crisis meeting in October, the community decided bringing culture back to the daily lives of Woorabinda’s young was the way to combat the growing crime issues.”

The Rockhampton Bulletin
(Kulgoodah Dancers, 2017 competition winners)



Kulgoodah Dancers at Homeground 2017.
Photo by Daniel Boud.

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Overview

Dance Rites, Australia's hallmark First Nations dance competition, provides an intergenerational exchange of knowledge and aims to safeguard and revitalise cultural practices – language, dance, skin markings, songlines, carvings, and instruments – to ensure they are shared from one generation to the next. It also highlights the diversity and continued cultural practices of Australia's First Peoples

Launched as a pilot in 2015, it has now grown to a multi-faceted engagement onsite and online, with a volunteer program for staff, donors and partner organisations. In celebration of its fourth year, for the first time, Dance Rites was held as a stand-alone event on the Opera House Forecourt on the weekend of 24 and 25 November 2018. More than 8,000 people attended across the two days of heats and finals, interspersed with performances by professional groups.

The long-term plan for Dance Rites focuses on youth empowerment, community cultural knowledge and increased confidence through custodial leadership at a grass roots and local level. Dance Rites provides a space for Australia's First Nations peoples to host, engage and share knowledge with international First Nations communities that are invited to perform at Dance Rites.

Dance Rites has been enabled by the Opera House, its annual donors, and ARROW collective, and by Opera House Partners AMP Capital, EnergyAustralia, and Westpac.

Digital engagement

In 2018, a microsite on the Opera House website was created with an audio-visual guide to Dance Rites, providing a new way for audiences to learn more about First Nations cultures and practices and access information about each of the registered teams competing.

Digital engagement with Dance Rites generated 141,830 views and achieved a social media reach of over 1.34 million. The competition finals were live-streamed on the Opera House website.

Volunteer program

To extend the cultural engagement of Dance Rites, Opera House staff, donors and corporate partners were offered the opportunity to volunteer their time to work on the festival as artist liaisons with the competing dance groups. Forty-two volunteers worked on the two-day festival. In addition to Opera House staff, volunteers included staff from Cleanaway, Westpac, BT Financial and other financial institutions and philanthropists. Dance Rites volunteers gained the opportunity to support our First Nations community and culture, and to absorb the significance of the event. The volunteers were tasked with registration, including checking in artists and providing wrist bands, assisting the competing and professional dance groups behind the scenes, artist liaison and running the catering tent for artists.

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Relationships

The Opera House connects people through creativity, collaboration and community. The reach and impact of these connections will grow through strong, meaningful, two-way partnerships based on trust and respect with First Nations peoples and organisations.



Rhoda Roberts AO with Jannawi Dance Clan members at Badu Gili Opening Night 2017. Photo by Jacquie Manning.

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	Action	Measurable Target	Responsibility	Timeline	
1	Develop, maintain and leverage mutually beneficial relationships with First Nations Australians, communities and organisations.	1.1	Scope and document the appropriate mechanisms to consult and work with First Nations stakeholders, particularly local communities. Disseminate this information to staff through updated cultural protocols.	Director, People & Government (RAP Working Group Chair)	June 2021
		1.2	Meet with a minimum of one local Aboriginal and Torres Strait Islander stakeholder/organisation per year, to continuously improve guiding principles for engaging with the local First Nations community.	Director, People & Government (All)	Annually in June
		1.3	Connect staff with First Nations artists and organisations with a minimum of 20 staff volunteering each year to work on First Nations programming or with external organisations.	Director, Programming Director, People & Government (Head of First Nations Programming (Manager, Human Resources))	Annually in June
		1.4	Continue the Hope community engagement project hosting local First Nations groups from across metropolitan and western Sydney to attend performances and events at the Opera House at least four times per year.	Director, Programming (Head of First Nations Programming)	June 2022
		1.5	Partner with the Indigenous Literacy Foundation to present Indigenous Literacy Day.	Director, Programming (Head of Children, Families & Creative Learning)	September 2019
		1.6	Establish a Memorandum of Understanding between the Opera House and the Metropolitan Local Aboriginal Land Council.	Director, People & Government (RAP Working Group Chair)	June 2020
		1.7	Connect the Opera House food and beverage operators with the National Indigenous Culinary Institute and scope opportunities for collaboration.	Director, Visitor Experience (General Manager, Food & Beverage)	December 2019
		1.8	Establish and maintain at least three formal two-way relationships with Aboriginal and Torres Strait Islander communities or organisations including Metro Local Aboriginal Land Council and the National Aboriginal and Islander Skills Development Association (NAISDA).	Director, People & Government (All)	June 2022

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	Action	Measurable Target	Responsibility	Timeline	
2	Build relationships through celebrating National Reconciliation Week	2.1	Develop a program of at least two National Reconciliation Week activities per year, including at least one cultural education event or initiative, and encourage staff, onsite operators, resident companies and key stakeholders to participate.	Director, People & Government (RAP Working Group Chair)	Annually in May
		2.2	Establish a forum for staff to post messages on a staff social network platform about what reconciliation means to them during National Reconciliation Week.	Director, Engagement & Development (Senior International Communications Manager)	Annually in May
		2.3	Circulate Reconciliation Australia's National Reconciliation Week resources and materials to all staff.	Director, People & Government (RAP Working Group Chair)	Annually in May
		2.4	In addition to promoting internal National Reconciliation Week events, disseminate information about external events happening around Sydney that recognise and celebrate National Reconciliation Week.	Director, People & Government (RAP Working Group Chair)	Annually in May
		2.5	Register the Opera House's National Reconciliation Week events on Reconciliation Australia's NRW website.	Director, People & Government (RAP Working Group Chair)	Annually in May
		2.6	Develop a survey for National Reconciliation Week activity attendees to gauge level of engagement with activity and other insights.	Director, People & Government Director, Engagement & Development (RAP Working Group Chair) (Senior Internal Communications Manager)	Annually in May
		2.7	RAP Working Group to participate in an external event for National Reconciliation Week.	Director, Engagement & Development (Senior Internal Communications Manager)	Annually in May

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	Action	Measurable Target	Responsibility	Timeline	
3	Celebrate the Opera House's reconciliation journey through raising awareness of our RAP internally and externally.	3.1	Present an annual CEO Town Hall for all staff featuring the Opera House's annual Reconciliation Awards to celebrate RAP achievements and engage staff in RAP activities	Director, Engagement & Development (Senior Internal Communications Manager)	Annually in July
		3.2	Raise awareness about First Nations activities at the Opera House and the RAP on the website by: <ul style="list-style-type: none"> Updating the Opera House's RAP webpage annually including recent achievements; and Establishing a dedicated First Nations page on the website, regularly updated with information about First Nations activities at the Opera House including programming, career pathway programs and RAP-related projects, as well as information about the Aboriginal heritage of the Opera House site. 	Director, Engagement & Development Director, People & Government (General Manager, Marketing) (RAP Working Group Chair)	Annually in July
		3.3	Uncover storytelling opportunities across First Nations programming, activities, and experiences at the Opera House as part of an annual calendar of communication initiatives. Incorporate key First Nations messages into appropriate campaign activity and raise awareness about the RAP and its achievements.	Director Engagement & Development (Head of Corporate Communications) (Head of Public Relations) (Senior Internal Communications Manager)	Annually in June
		3.4	Meet with at least two organisations that have a RAP or other like-minded organisations, to scope opportunities to collaborate and advance reconciliation, including the Opera House's on site food and beverage operators, resident companies, corporate partners and NSW cultural institutions.	Executive Team Director, People & Government (RAP Working Group Chair)	June 2020
		3.5	Implement internal communications strategies to engage staff to drive reconciliation outcomes, including around National Reconciliation Week, NAIDOC Week and the Opera House's annual Reconciliation Awards.	Director, People & Government Director, Engagement & Development (RAP Working Group Chair) (Senior Internal Communications Manager)	June 2022
		3.6	Communicate the Opera House's commitment to reconciliation publically through the Opera House's website and in social media.	Director, People & Government Director, Engagement and Development (RAP Working Group Chair) (General Manager, Marketing)	Annually in June

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	Action	Measurable Target	Responsibility	Timeline	
4	Promote positive relationships between First Nations and non-First Nations staff through anti-discrimination strategies.	4.1	Review, update and implement the Opera House's anti-discrimination policy, including consultation with First Nations Opera House staff and advisors.	Director, People & Government (Human Resources Manager) (Senior Policy Officer)	June 2022
		4.2	Senior staff leaders to support anti-discrimination initiatives or stances against racism through departmental meetings, all staff forums and, where appropriate, at public or stakeholder events.	Executive Team (Senior Leadership Team)	June 2022
		4.3	Conduct research to identify any existing and potential discrimination including unconscious bias among staff and establish appropriate counter-measures.	Director, People & Government (Manager, Organisational Development & Learning)	June 2022
		4.4	Provide education opportunities for senior leaders and managers on the effects of racism.	Director, People & Government (Manager, Organisational Development & Learning)	Annually in June

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Respect

Built on Tubowgule, land with a rich heritage, the Opera House's respect for the land, histories and cultures of Australia's First Nations people is integral to our daily activities. By appreciating, learning about and honouring the histories, art and cultures, including contemporary cultures, of Australia's First People, we will ensure the Opera House reflects the national identity and diversity of its people.



Member of the 2015 Dance Rites winning group, Naygayiw Gigi Dance Troupe, hugs a Waang Djari dancer. Photo by Prudence Upton.

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	Action	Measurable Target	Responsibility	Timeline	
5	Enhance our understanding of Tubowgule, the land on which Sydney Opera House stands and its connection to First Nations Australians.	5.1	Undertake research with the Aboriginal community into the First Nations history of Bennelong Point and surrounds to improve understanding and storytelling of the site's First Nations history.	Director, People & Government (Planning and Heritage Officer)	June 2020
		5.2	Improve storytelling of the First Nations history of the site through the development with the Aboriginal community of an interpretation strategy.	Director, People & Government (Planning & Heritage Officer)	June 2022
		5.3	Create an interpretative initiative with local First Nations communities based on the research and consultation conducted on the First Nations history of Bennelong Point.	Director, People & Government (Planning & Heritage Officer)	June 2022
		5.4	Scope a collaboration with neighbours and broader precinct organisations in relation to First Nations heritage interpretation of Sydney in line with the Opera House's Heritage Action Plan.	Director People & Government (Planning & Heritage Officer)	June 2022

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Action	Measurable Target	Responsibility	Timeline
6 Increase Opera House employees' understanding and recognition of Australia's First Nations cultures, histories, knowledge and rights through cultural education.	6.1 Implement the Opera House's Cultural Education Strategy. Report on its outcomes annually to the Executive Team and the Opera House's Annual Report, including the number of participants in cultural awareness training and feedback from staff regarding content and its application.	Director, People & Government (Head of People & Development, Manager, Organisational Development & Learning)	Annually in July
	6.2 All RAP Working Group members, Human Resources managers and the Executive Team to participate in face-to-face experiential cultural awareness workshops.	Director, People & Government (Head of People & Development, Manager, Organisational Development & Learning)	July 2019 (RAP Working Group) June 2020 (HR Managers) June 2021 (Executive)
	6.3 All new staff complete the Opera House's online cultural awareness e-learning module. E-learning module to be offered to all resident company and contractor staff.	Director, People & Government (Head of People & Development, Manager, Organisational Development & Learning)	Annually in July
	6.4 Increase percentage year-on-year of existing staff completing the Opera House's cultural awareness e-learning module from 45% in 2019 as follows: 55% - 2020, 65% - 2021, 75% - 2022	Director, People & Government (Head of People & Development, Manager, Organisational Development & Learning)	Annually in June
	6.5 60 staff members (about 6% of staff) complete face-to-face cultural awareness training each year.	Director, People & Government (Head of People & Development, Manager, Organisational Development & Learning)	Annually in June
	6.6 Scope at least two opportunities to incorporate First Nations language onsite including on the Opera House's UNESCO World Heritage signage.	Executive Director Building, Safety & Security Director, People & Government (Planning & Heritage Officer)	Dec 2020
	6.7 Incorporate a First Nations activity into the Opera House staff wellness program.	Executive Director, Building, Safety & Security (Head of Safety)	Annually in June
	6.8 Undertake at least four storytelling activities about First Nations cultures, histories, knowledge and rights for staff each year, including during National Reconciliation Week, NAIDOC Week and through other internal communications.	Director, People & Government Director, Engagement & Development (Senior Internal Communications Manager) (RAP Working Group Chair)	Annually in June

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	Action	Measurable Target	Responsibility	Timeline	
7	Incorporate First Nations heritage and cultures into Opera House programs and the precinct.	7.1	Continue to engage visitors from around the world with First Nations stories through Badu Gili, a daily sails lighting project featuring the work of First Nations Australian artists year-round. Increase showings of Badu Gili from two to four each evening.	Director, Visitor Experiences Director, Programming (Head of First Nations Programming) (General Manager, Tours, Retail & Projects)	July 2019
		7.2	Include a First Nations live performance element to Badu Gili throughout the year.	Director, Visitor Experiences Director, Programming (Head of First Nations Programming) (General Manager, Tours, Retail & Projects)	Annually in July
		7.3	At least twice a year, during significant events, work with Opera House food and beverage operators to develop a First Nations-inspired, customised menu item.	Director, Visitor Experiences (General Manager, Food & Beverage)	Annually in June and July
		7.4	Develop a face-to-face public tour of the Opera House based on the First Nations history of the site to be offered at least twice per week.	Director, Visitor Experiences (General Manager, Tours, Retail & Projects)	June 2022

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	Action	Measurable Target	Responsibility	Timeline	
8	Demonstrate respect for Aboriginal and Torres Strait Islander peoples by embedding cultural protocols in the organisation's processes and functions.	8.1	Invite a local Traditional Owner or Custodian to provide a Welcome to Country or other appropriate cultural protocol at a minimum of three significant events each year, including opening nights.	Director, Engagement & Development (Manager, Special Events)	June 2022
		8.2	Acknowledgement of Country to be given at all Opera House functions.	Director, Engagement & Development Director, Programming (Manager, Strategy and Projects) (Head of Strategic & Stakeholder Events)	June 2022
		8.3	Include an Acknowledgement of Country at the commencement of important meetings.	Executive Team (All)	June 2022
		8.4	Play an audio recording of a Welcome to Country before Sydney Opera House Presents performances and offer it as an option to resident companies, presenting partners and venue hirers.	Director, Programming Director, Production & Events	July 2019
		8.5	Review the Opera House's Aboriginal and Torres Strait Islander cultural protocols by: <ul style="list-style-type: none"> • Conducting a needs-assessment across the Opera House to identify gaps in knowledge around the application of cultural protocols; and • Investigate feasibility of developing business area-specific protocol resources to increase staff's understanding of the purpose and significance behind cultural protocols and their effective application within the organisation. 	Director, People & Government (Head of People & Development, Manager, Organisational Development & Learning)	June 2022

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	Action	Measurable Target	Responsibility	Timeline	
9	Engage with Aboriginal and Torres Strait Islander cultures and histories by celebrating NAIDOC Week.	9.1	Organise and promote to staff at least one event or initiative at the Opera House to celebrate NAIDOC Week.	Director, People & Government (RAP Working Group Chair)	Annually in July
		9.2	RAP Working Group to participate in an external event for NAIDOC Week.	Director, People & Government (RAP Working Group Chair)	Annually in July
		9.3	Promote and encourage all staff to participate in NAIDOC Week events at the NSW Cultural Institutions and throughout the City of Sydney through internal NAIDOC Week communications.	Director, People & Government (RAP Working Group Chair)	Annually in July
		9.4	Deliver at least one First Nations programming initiative to support NAIDOC Week each year.	Director, Programming (Head of First Nations Programming)	Annually in July
		9.5	Review HR policies and procedures to remove barriers to staff participating in NAIDOC Week.	Director, People & Government (Manager, Human Resources)	Annually in July
10	Support First Nations community events.	10.1	The Opera House to have a presence at a minimum of one First Nations community event (such as Yabun or NAIDOC Week at NCIE) each year.	Director, Engagement and Development (Marketing Manager, Brand)	Annually in January July 2020 July 2021

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Opportunities

The Sydney Opera House is committed to providing artistic, educational, employment and procurement opportunities for First Nations peoples that build capacity and understanding. The Opera House will focus on providing opportunities in the areas where it can make the greatest impact for Australia's First Nations people, communities and organisations. The Opera House believes creating these opportunities is essential to nurture the next generation of artists, audiences and visitors.



Opera House staff welcome First Nations work experience students in 2018.

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Action	Measurable Target	Responsibility	Timeline
11 Enhance First Nations employment, retention and professional development outcomes within the Opera House.	11.1 Consult with Aboriginal and Torres Strait Islander staff on reviewing and updating the recruitment, retention and professional development strategy and plan for the Opera House.	Director, People & Government (Head of People & Development, Manager, Human Resources)	June 2021
	11.2 Advertise job vacancies in First Nations media to effectively reach First Nations stakeholders.	Director, People & Government (Head of People & Development, Manager, Human Resources)	June 2022
	11.3 Establish an Opera House First Nations staff network, to meet at least quarterly, to increase peer support and well-being of First Nations staff. First Nations work experience students and interns invited to attend these events.	Director, People & Government (Head of People & Development, Manager, Human Resources)	June 2021
	11.4 Support First Nations staff through mentorship, professional development opportunities, leadership pathways and programs using the Opera House's performance development process.	Director, People & Government (Head of People & Development, Manager, Human Resources)	June 2020 June 2022
	11.5 Support Opera House First Nations staff to attend quarterly external networking events for First Nations staff working in Cultural Institutions during paid working hours.	Director, People & Government (Head of People & Development, Manager, Human Resources)	Annually in June
	11.6 Provide the Minister with recommendations for First Nations candidates for membership on its Trust.	Director, Office of the CEO (Company Secretariat) (Manager, Government Relations)	Annually in June
	11.7 Maintain employment of First Nations Australian staff at 2.2% during a period of reduced activity at the Opera House, due to a major building upgrade.	Director, People & Government (Head of People & Development, Manager, Human Resources)	Annually in June
	11.8 Review HR recruitment procedures and policies to remove barriers to Aboriginal and Torres Strait Islander participation in our workplace.	Director, People & Government (Head of People & Development, Manager, Human Resources)	June 2020

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Action	Measurable Target	Responsibility	Timeline
12 Identify the diverse industries at the Opera House and provide guidance around increasing First Nations employment opportunities.	12.1 Opera House to host at least one meeting per year with on-site food and beverage operators to discuss opportunities for First Nations employment and procurement in their organisations. Meetings will cover approaches for increasing First Nations employment and supporting existing First Nations staff in the workplace, as well as increasing procurement where possible from First Nations Suppliers.	Director, Visitor Experiences (General Manager, Food & Beverage)	June 2022
	12.2 Ensure relevant companies delivering building and renewal projects at the Opera House comply with the NSW Government Aboriginal Participation in Construction Policy.	Executive Director, Building, Safety & Security (Commercial Manager)	Annually in June

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Action	Measurable Target	Responsibility	Timeline
13 Increase spend to First Nations suppliers to support improved economic and social outcomes.	13.1 Develop and implement a First Nations Procurement Strategy.	Executive Director, Corporate Services & Chief Financial Officer (Procurement Specialist)	July 2019
	13.2 Annually meet with First Nations colleagues to receive advice on the Opera House's First Nations procurement and identify appropriate suppliers that enable organisational needs.	Executive Director, Corporate Services & Chief Financial Officer (Procurement Specialist)	June 2021
	13.3 Develop an intranet tool to support Opera House staff in First Nations procurement that communicates information and opportunities for procurement from First Nations businesses, including the NSW Government's Aboriginal Procurement Policy and its application at the Opera House.	Executive Director, Corporate Services & Chief Financial Officer (Procurement Specialist)	June 2022
	13.4 Maintain commercial relationships with 10 First Nations businesses.	Executive Director, Corporate Services & Chief Financial Officer (Procurement Specialist)	June 2022
	13.5 Spend a minimum of \$50,000 annually by procuring from First Nations businesses.	Executive Director, Corporate Services & Chief Financial Officer (Procurement Specialist)	Annually in June
	13.6 Provide face-to-face staff training and online resources on First Nations Procurement.	Executive Director, Corporate Services & Chief Financial Officer (Procurement Specialist)	June 2021
	13.7 Opera House retail store offers at least five items celebrating First Nations cultures to expand opportunities for First Nations artists.	Director, Visitor Experiences (General Manager, Tours, Retail & Projects)	Dec 2020
	13.8 Establish relationships with young First Nations entrepreneurs, including emerging First Nations artists, to develop product, and connect them with the Opera House retail store.	Director, Visitor Experiences (General Manager, Tours, Retail & Projects)	June 2022
	13.9 Establish a relationship with Supply Chain Sustainability School to encourage Opera House contractors to increase First Nations procurement.	Executive Director, Building, Safety & Security (Manager, Environmental Sustainability)	June 2020

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	Action	Measurable Target	Responsibility	Timeline	
14	Create opportunities for First Nations students to obtain employment, or develop skills and professional knowledge.	14.1	Connect with Australia's First Nations communities through digital programs, by delivering digital education programs to remote and regional school districts.	Director, Programming (Head of Children, Families & Creative Learning)	June 2022
		14.2	Identify cross-promotion opportunities between the Opera House and Narragunnawali, Reconciliation Australia's education arm, including: Links to Guwanyi Walama in Narragunnawali online curriculum resources, and cross promotion through Indigenous Literacy Day; and Encouraging schools who attend the Opera House's Children, Families and Creative Learning program to develop a RAP.	Director, Programming (Head of Children, Families & Creative Learning)	June 2020
		14.3	Offer a minimum of two internships per year through the Opera House's First Nations Internship Program.	Director, People & Government (Head of People & Development, Manager, Organisational Learning & Development)	Annually in June
		14.4	Provide mentoring and professional development to alumni of the First Nations internship program who progress to ongoing employment with the Opera House.	Director, of People & Government (Head of People & Development, Manager, Organisational Development & Learning)	Annually in June
		14.5	Scope and plan a tourism internship program that includes tour guide and tertiary level tourism product development internships.	Director, Visitor Experiences (Head of Sales, Tours & Experiences)	June 2021
		14.6	Continue the Opera House's First Nations Work Experience program with up to 24 students taking part in the program each year.	Director, People & Government (Head of People & Development, Manager, Organisational Development & Learning)	Annually in June
		14.7	Develop and maintain at least two relationships with tertiary education providers to position the Opera House as an employer of choice for First Nations graduates and provide employment pathways for First Nations graduates.	Director, People & Government (Head of People & Development, Manager Human Resources)	June 2021
		14.8	Present an annual careers day for First Nations students at the Opera House. Careers day to be promoted to First Nations students through: <ul style="list-style-type: none"> • A flyer distributed to schools • NSW Department of Education networks 	Director, People & Government (Head of People & Development, Manager, Organisational Development & Learning)	Annually in June

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	Action	Measurable Target	Responsibility	Timeline	
15	Continue to develop First Nations artists, content and communities through Opera House programming.	15.1	Present Dance Rites annually at the Opera House as a stand-alone First Nations dance competition.	Director, Programming (Head of First Nations Programming)	Annually in November
		15.2	Present Deadly Voices, the Opera House's First Nations national podcast program growing a new target audience and enabling national coverage for emerging and established First Nations artists.	Director, Programming (Head of First Nations Programming)	Annually in June
		15.3	Continue to embed First Nations programming across all Opera House programming genres with a minimum of one First Nations project/ content presented in each program area annually.	Director, Programming (Head of First Nations Programming)	Annually in June
		15.4	Present a minimum of 10 First Nations programs throughout the year at the Opera House as a mix of free and ticketed offerings of contemporary and traditional First Nations art forms, practices and engagement.	Director, Programming (Head of First Nations Programming)	July 2019
16	Promote employment pathways for First Nations artists and arts workers at the Opera House.	16.1	Develop a new contemporary First Nations artistic work that has the capacity to tour nationally and internationally.	Director, Programming (Manager, Strategy & Projects)	June 2020
		16.2	Implement the results of the 2019 scoping study to develop pathways for First Nations arts workers, identifying and securing positions across programming and production.	Director, Programming Director, Production & Events (Manager, Strategy & Projects)	June 2022

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	Action	Measurable Target	Responsibility	Timeline	
17	Support First Nations charities.	17.1	Formalise relationship with a nominated First Nations charity with the partnership including opportunities for involvement with National Reconciliation Week, NAIDOC Week celebrations and other Opera House activities.	Director, People & Government (RAP Working Group Chair)	July 2019
		17.2	Increase year-on-year donations to our First Nations charity partner through the Opera House's staff giving program.	Director, People & Government (RAP Working Group Chair) Director, Engagement & Development (Senior Internal Communications Manager)	Annually in June
18	Increase audiences for the Opera House's First Nations programming and digital content.	18.1	Grow online audience reach through the creation of engaging digital content around First Nations experiences and offerings at the Opera House. At least two pieces of First Nations content to be created each year and promoted on Opera House channels including via the website, social media and email.	Director, Engagement & Development (General Manager, Marketing)	June 2021
		18.2	Maintain and, where appropriate, grow representation of First Nations content and peoples across marketing and communications material distributed by the Opera House. Report year-on-year growth of video views from 1.8m views of First Nations content and web page views from 4.4k page views in FY19.	Director, Engagement and Development (General Manager, Marketing)	June 2021
		18.3	Establish a process for collecting aggregate level data on the paid attendance of First Nations audiences at Opera House shows and experiences, and develop reporting that allows the Opera House to benchmark and review engagement with this audience.	Director, Engagement and Development (General Manager, Marketing)	June 2021
19	Increase partnerships, government and philanthropy support on First Nations projects.	19.1	Secure a minimum of \$40,000 each year for First Nations programming and/ or RAP-related initiatives through philanthropy, sponsorships and government grants. These partnerships will be developed and nurtured through the promotion of the RAP Opera House First Nations programs to government, potential and existing partners and donors.	Director, Engagement & Development (Head of Philanthropy) (Head of Corporate Partnerships) Director People & Government (Government Relations Manager)	Annually in June

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Governance

Through effective governance and regular tracking and evaluation of our progress, we will understand the reach of our RAP initiatives, celebrate our achievement, reassess our internal capabilities and identify opportunities for improvement.



The interactive show, *Saltbush: Children's Cheering Carpet*, performs in 2016 at the Opera House. Photo by Anna Kucera.

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	Action	Measurable Target	Responsibility	Timeline	
20	Establish and maintain an effective RAP Working Group to drive governance of the RAP.	20.1	RAP Working Group to oversee the development, endorsement and launch of the RAP 2020-22 with senior leadership team engagement.	Director, People & Government	July 2019
		20.2	Maintain Aboriginal and Torres Strait Islander representation on the RAP Working Group.	Director, People & Government (RAP Working Group Chair)	Annually in June
		20.3	Support First Nations staff to participate in the RAP Working Group, including financial support for casual employees to attend RAP Working Group meetings and internal awareness raising about the RAP.	Director, People & Government (RAP Working Group Chair)	June 2022
		20.4	Continue to apply the RAP Working Group Terms of Reference and disseminate to new members as required, and the RAP Working Group annually.	Director, People & Government (RAP Working Group Chair)	Annually in June
		20.5	Meet at least four times per year to drive and monitor RAP implementation.	Director, People & Government (RAP Working Group Chair)	Annually in March, June, September and December

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	Action	Measurable Target	Responsibility	Timeline	
21	Provide appropriate support for effective implementation of RAP commitments.	21.1	Embed key RAP actions in performance expectations of senior management and all staff through the Opera House's Executive Team Key Performance Indicators and the Opera House's Statement of Business Intent.	Director, People & Government	July 2019
		21.2	Embed appropriate systems and capability to annually track, measure and report on RAP commitments.	Director, People & Government	July 2019
		21.3	Maintain an internal RAP Champion from Executive Team.	Director, People & Government (RAP Working Group Chair)	June 2022
		21.4	Embed resource needs for RAP implementation.	Director, People & Government (RAP Working Group Chair)	June 2022
		21.5	Include our RAP as a standing agenda item at senior management meetings.	Director, People & Government (RAP Working Group Chair)	June 2022

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Action	Measurable Target	Responsibility	Timeline
22 Build accountability and transparency through reporting RAP achievements, challenges and lessons internally and externally.	22.1 Complete and submit the annual RAP Impact Measurement Questionnaire to Reconciliation Australia.	Director, People & Government (RAP Working Group Chair)	Annually in September
	22.2 Report RAP progress to: <ul style="list-style-type: none"> • NSW Government: Annually through the Opera House's Statement of Business Intent and Annual Report • Trust: Annually • Executive Team: Annually • RAP Working Group: Quarterly • Staff: Quarterly 	Director, People & Government (RAP Working Group Chair)	Quarterly 2020, 2021, and 2022
	22.3 Publically report on the Opera House's RAP commitments annually, outlining achievements, challenges and lessons.	Director, People & Government (RAP Working Group Chair)	Annually in July
	22.4 Report on the Opera House's performance against the United Nations Sustainable Development Goals (SDGs) in relation to First Nations, Sustainability and Accessibility initiatives.	Executive Director, Building Safety & Security (Manager, Environmental Sustainability) (RAP Working Group Chair)	Annually in June
	22.5 Investigate participating in Reconciliation Australia's biennial Workplace RAP Barometer.	Director, People & Government (RAP Working Group Chair)	May 2020, 2022
23 Continue our reconciliation journey by developing our next RAP.	23.1 RAP Working Group Chair to attend Reconciliation Australia's National Reconciliation Conference.	Director, People & Government (RAP Working Group Chair)	Annually in October
	23.2 Register via Reconciliation Australia's website to begin developing our next RAP 2023-25.	Director, People & Government (RAP Working Group Chair)	December 2021

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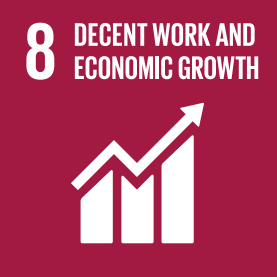
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Aligning to the Global Goals

Through the RAP, the Opera House supports global efforts to promote cultural awareness, equality and opportunity for all, and commits to initiatives that will enable our vision for reconciliation – to foster and celebrate a shared sense of belonging for all Australians.

Global Goal	Targets	Opera House Commitment	How the RAP will contribute
	4.5	The Opera House will promote quality education and learning opportunities.	<p>Action 3 Celebrate the Opera House’s reconciliation journey through raising awareness of our RAP internally and externally.</p> <p>Action 14 Create opportunities for First Nations students to obtain employment, or develop skills and professional knowledge through career pathways programs.</p>
	8.5	The Opera House will champion diversity, and human rights in its workforce and business operations.	<p>Action 11 Enhance First Nations employment, retention and professional development outcomes within the Opera House.</p> <p>Action 16 Promote employment pathways for First Nations artists and arts workers at the Opera House.</p> <p>Actions 20 & 21 Establish and maintain an effective RAP Working Group to drive governance of the RAP and provide appropriate support for effective implementation of RAP commitments.</p>
	10.2	The Opera House will improve inclusion and accessibility on and off stage.	<p>Action 7 Incorporate First Nations heritage and cultures into Opera House programs and the precinct.</p> <p>Action 15 Continue to develop First Nations artist, content and communities through Opera House programming.</p> <p>Action 18 increase audiences for the Opera House’s First Nations programming and digital content.</p>

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Global Goal	Targets	Opera House Commitment	How the RAP will contribute
	11.4	The Opera House will safeguard and revitalise cultural practices, heritage and sustainability.	<p>Action 5 Enhance our understanding of Tubowgule, the land on which Sydney Opera House stands and its connection to First Nations Australians.</p> <p>Action 6 Increase Opera House employees' understanding and recognition of Australia's First Nations cultures, histories, knowledge and rights through cultural education.</p> <p>Action 8 Demonstrate respect for Aboriginal and Torres Strait Islander peoples by embedding cultural protocols in the organisation's processes and functions.</p>
	12.7	The Opera House will reduce its environmental impact.	<p>Action 12 Identify the diverse industries at the Opera House and provide guidance around increasing First Nations employment opportunities.</p> <p>Action 13 Increase spend to First Nations suppliers to support improved economic and social outcomes.</p> <p>Action 22 Build accountability and transparency through reporting RAP achievements, challenges and lessons internally and externally.</p>
	17.17	The Opera House will deepen and enrich its relationships with partners.	<p>Action 1 Develop, maintain and leverage mutually beneficial relationships with First Nations Australians, communities and organisations.</p> <p>Actions 2 & 10 Build relationships through celebrating National Reconciliation Week and support First Nations community events.</p> <p>Action 19 Increase partnerships, government and philanthropy support on First Nations projects.</p>

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**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**

*By choosing not to print our Reconciliation Action Plan,
the Opera House is saving around 16,000 pieces
(nearly 35 reams) of paper.*

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