

Sydney Opera House

Renewal Interpretation Strategy December 2017

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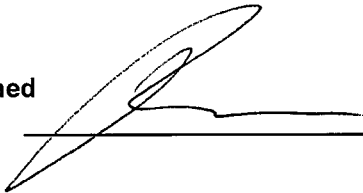


Declaration of Accuracy

I declare that:

1. To the best of my knowledge, all the information contained in, or accompanying this Sydney Opera House Renewal Interpretation Strategy is complete, current and correct.
2. I am duly authorised to sign this declaration on behalf of the approval holder.
3. I am aware that:
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 - b. Section 491 of the EPBC Act makes it an offence for a person to provide information or documents to specified persons who are known by the person to be performing a duty or carrying out a function under the EPBC Act or the *Environment Protection and Biodiversity Conservation Regulations 2000* (Cth) where the person knows the information or document is false or misleading.
 - c. The above offences are punishable on conviction by imprisonment, a fine or both.

Signed



Full name

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Organisation

Sydney Opera House

Date 14/12/17

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1. Executive Summary

This document outlines the Opera House's five-year Renewal Interpretation Strategy. It considers Renewal within the context of the Sydney Opera House's history, significance, function, value and aspirations and provides a framework and set of clear actions that will engage audiences with the Opera House's Renewal.

The Opera House occupies a unique place in Australian cultural life. Opened in 1973, it is now undertaking a complex and necessary program of Renewal to secure its future as a performing arts centre and community meeting place capable of fulfilling 21st-Century expectations. Its value as a masterpiece of human creativity is reflected in its State (2003), National (2005) and UNESCO World Heritage (2007) listings. A summary of the heritage significance of the Opera House is at **Section 2.3**.

As part of its Decade of Renewal, the Opera House is embarking on a series of projects that will replace technology and machinery that has reached the end of its working life, open new areas to the public and ensure the Opera House is properly equipped to welcome all audiences and visitors. Importantly, the upgrades include accessibility improvements for patrons with mobility issues or disability, making the Opera House and its performances more accessible to society at large. Additional details of the Decade of Renewal are at **Section 3**.

The recently launched Sydney Opera House Conservation Management Plan Fourth Edition will be a key tool in helping the Opera House manage change as it adapts to current and future needs during its Decade of Renewal.

According to Condition 4 of the Commonwealth approval (EPBC 2016/782) for the Joan Sutherland Theatre (JST) Safety, Accessibility and Venue Enhancement (SAVE), Entry Foyer and Function Centre projects, a five year Renewal Interpretation Strategy is required to be developed within six months of the start of works that includes:

- i. A commitment to display information about the evolution of the design and fabric of the building, including through the building renewal program, in publicly accessible areas.
- ii. Information to be displayed, including photographs of the relevant elements of the action in their original context alongside the proposed modifications, in particular any works affecting the original Peter Hall fitout that will be removed. The photographic recording must be undertaken in accordance with the guidelines issued by the New South Wales Heritage Office.
- iii. Presentation of biographical details of Jorn Utzon and Peter Hall and a description of their roles and vision for the design and construction of the Sydney Opera House.
- iv. Provision for permanent information accessible through the Sydney Opera House website as an online archival record of the building and the renewal program.
- v. A timeline for the implementation of the interpretation works.

Condition 5 states:

- To minimise the impacts of the action on **protected matters**, the person taking the action must, prior to **commencement** of the action, and until completion of construction, publicly display content about the building renewal program on construction fencing/hoarding.

Condition 6 states:

- To minimise the impacts of the action on protected matters, the person taking the action must, during construction, publicly display photographic exhibitions of the building renewal program on at least two occasions on the Western Boardwalk. Details of the exhibitions must be included in the Heritage Interpretation Strategy.

The **Goals** of this Strategy are to:

1. Position, contextualise and communicate the Renewal Program within the evolution of the Opera House over time.
2. Increase opportunities for audiences and visitors to connect and engage with the Opera House through diverse and compelling experiences.
3. Evoke people's curiosity and deepen their understanding of the Opera House story, its heritage, history, conservation and renewal.
4. Deepen appreciation of the Aboriginal heritage central to the identity and continued evolution of the Opera House today as a place for community, culture and the arts.

5. Ensure a comprehensive and consistent approach to interpreting the story and significance of the Opera House’s Renewal across visitor and audience touch-points.
6. Honour and increase understanding of the design, heritage and conservation principles that underpin and guide the development of the Opera House and the precinct.

Supporting these goals are common **Principles** and **Interpretation Themes**, which underpin the approach to developing and delivering specific interpretation initiatives/projects and content to ensure consistency of approach, quality and outcome.

Interpretation Principles (refer 6.4)	Interpretation Themes (refer 6.5)
<ul style="list-style-type: none"> • Story-telling to provoke interest and engagement • A sense of place and connection to place • Grounded and guided by heritage and conservation • Creative in design, excellent in execution • Multi-media and accessible • Operationally viable and sustainable 	<ul style="list-style-type: none"> • The magic of place • Shaping the sublime • Conservation principles at work • Cultural evolution • An incredible future

Delivery of the strategy goals, principles and themes will be achieved through a coordinated program of work over five-years encompassing:

1. **Precinct Information & Display** – Physical mediums for display and exhibition onsite that serve a specific interpretation function (*includes physical signs and display and onsite digital display*).
2. **Visitor Experiences** – Interpretation through experiences and product onsite (*includes tours, retail product and artistic experiences*).
3. **Digital Channels** – Content via online channels that may be used to engage with and interpret the Opera House from any location (*includes website, social media, third party platforms*).

Detailed information on the **Strategies and Actions** is provided in the Action Plan in **Section 7**. An overview of strategies and actions as aligned to the EPBC 2016/7825 Approval Conditions is provided at **Attachment 1**.

2. Sydney Opera House Overview

2.1 Background

The Opera House is the symbol of modern Australia, a State, National and World Heritage-listed site, one of the world's busiest performing arts centres, and the nation's premier tourist destination. It contributes \$775 million to the national economy every year and has a cultural and iconic value to Australia of \$4.6 billion, according to a Deloitte Access Economics report released in 2013.

One of the great buildings of the 20th century, the Opera House welcomes over 8.2 million visitors each year, with almost 1.5 million attending some 1,800 performances, and more than 490,000 taking a guided tour of the building. The precinct includes eleven theatre bars, six restaurants, two retail stores, a functions marquee and various public spaces. About 2.7 million dining and retail transactions happen on site annually.

For many international visitors the Opera House is a primary reason for coming to Australia; for local visitors it is now part of their heritage – a place so embedded in the idea of Sydney it is as if it has always been there. That sense of permanence engendered by a building less than half a century old is well founded. The Opera House stands on Bennelong Point, which the local Gadigal people know as Tubowgule, meaning “where the knowledge waters meet”. A reference to the magical energy liberated where salt and fresh water combined, Tubowgule has been a gathering place for storytelling, feasting, culture and celebration for thousands of years. That spirit continues today.

Integral to Australia's arts and cultural ecosystem, the Opera House is home to seven resident companies: Australian Chamber Orchestra, Bangarra Dance Theatre, Bell Shakespeare, Opera Australia, Sydney Symphony Orchestra, Sydney Theatre Company and The Australian Ballet. The Opera House itself presents almost 800 performances a year through its programming arm, Sydney Opera House Presents – contemporary music concerts; talks and ideas events; children, families and creative learning programs; international and indigenous shows. Other organisations also hire venues for events ranging from school performances to a Prince concert.

In line with its Act, the Opera House also serves as a meeting place for matters of local, national and international importance. The demand is only increasing on the Opera House to develop its potential as a beacon for cultural diplomacy with Australia's key trading partners, particularly in the Asia-Pacific region.

Sydney Opera House is operated and maintained for the Government of NSW by the Sydney Opera House Trust (the Trust), which is constituted as a body corporate under the Sydney Opera House Trust Act 1961. The Trust is charged with the care, management, maintenance and administration of the Opera House and with the promotion of artistic taste and achievement in the arts. Consisting of 10 members, the Trust acts as an advisory board in partnership with the Executive Team to develop strategic direction and manage major issues while meeting its governance requirements. The Trust's priority is to conserve, protect and celebrate the Opera House's heritage values and maintain a vibrant, viable and dynamic performing arts centre and tourist destination for artists, audiences and visitors now and into the future. The Conservation Management Plan plays a key role in guiding the Trust and helping it achieve this goal.

The Opera House's **vision** is to be as bold and inspiring as the Opera House itself.

Its **mission** is twofold:

- To treasure and renew the Opera House for future generations of artists, audiences and visitors; and
- To inspire, and strengthen the community, through everything we do.

2.2 History

The Opera House is built on Tubowgule, a sacred site at which the Gadigal people of the Eora Nation, the traditional custodians of the land, have gathered, feasted, sung, danced and told stories for thousands of years. Tubowgule is now also known as Bennelong Point, which honours Woollarawarre Bennelong, a senior Eora man at the time of the arrival of British colonisers in Australia in 1788. Kidnapped by the first Governor of New South Wales, Arthur Phillip, Bennelong served as an interlocutor between the Eora and the British, teaching Governor Phillip the names of the clans around Sydney. At Bennelong's request, Governor Phillip built him a hut on the point that now bears his name.

In 1817, the British Governor Lachlan Macquarie ordered a fort to be built upon Bennelong Point under the direction of former convict and architect Francis Greenway. In 1879, a precursor to the Sydney Opera House – a 900 seat theatre for comic opera and vaudeville – opened in a warehouse on the corner of King and York Streets, however, it was condemned in 1900. The next year, Fort Macquarie on Bennelong Point

was also demolished and replaced by a militaristic tram shed that housed the main public transport lifeline of the city in the early 20th Century.

Sydney, at that time, was undergoing significant changes with high levels of European immigration, national optimism and a growing economy. In the mid-1950's Premier Joseph Cahill, together with the support of Sir Eugene Goossens (Conductor of the Sydney Symphony Orchestra), launched an international competition for "a National Opera House at Bennelong Point", to make Sydney into a National icon for the arts.

On 29 January 1957, Premier Cahill announced that the winner of the competition was Design 218 by Jørn Utzon, an unknown 38-year-old Dane from Hellebæk. Utzon's designs would transform the landscape of Sydney, and become an icon for architectural brilliance and the performing arts worldwide.

Over the 44 years since it opened in 1973, the Opera House has played an important role in the cultural make up of Sydney and Australia. As time goes on, it is natural that modifications to the building will be needed. Conservation management is the key to ensuring modifications and changes are made in the appropriate way.

For further information about the history of the Sydney Opera House please refer to the [Sydney Opera House Conservation Management Plan, 4th Edition, Section 5](#).

2.3 Statement of Significance (from the Conservation Management Plan Fourth Edition, Section 3.1, page 39).

The following Statement of Significance is based on that by J.S. Kerr in the 3rd edition of the Sydney Opera House Conservation Management Plan, and has been revised in response to the Sydney Opera House's inscription on the World Heritage List and on National and State Heritage registers.

The Sydney Opera House is a masterpiece of 20th Century architecture and a world-renowned performing arts centre. It is universally valued for its unparalleled design, form and response to its setting; and its exceptional engineering achievements and technological innovations. It is an internationally recognised landmark, an architectural icon, a symbol of Sydney and Australia, and holds a unique place in the Australian psyche as a focus for national celebrations and events.

The design of the Sydney Opera House by Danish architect, Jørn Utzon, represents an extraordinary and inspired response to the peninsular setting in Sydney Harbour and the 1956 competition brief. Its spectacular quality as a monumental sculpture in the round, both by day and night, is enhanced by its relationship to the harbour and the city. The approach and arrival sequence, and the majestic quality of the public spaces, contained by powerful structural forms, provide an exceptional experience for users and visitors. Utzon's vision created a truly remarkable place, a structure that elevates and celebrates the human experience of the performing arts, as well as of the place itself. These attributes are true to the original design and continue to be credibly expressed.

The Sydney Opera House is a work of human creative genius; a daring and visionary experiment that has had a seminal and enduring influence on the emergent architecture of the late 20th Century. This vision utilised the plastic arts (three-dimensional works or effects from sculpting, modelling and moulding), geometry and technology to create a structure at the leading edge of human endeavour, at the very edge of the possible. Utzon's original design concept, his emphasis on innovation and his unique approach to building gave impetus to a collective creativity of architects, engineers and builders. He inspired others to strive for and achieve excellence, particularly at this site.

The high-quality completion of the work by Sydney architects Hall, Todd & Littlemore, the technical support given by the internationally renowned engineering firm of Ove Arup & Partners, and the inventive contractor M.R. Hornibrook, helped make Utzon's vision a reality. In its construction and fabric, the Sydney Opera House reflects the contemporary philosophy of assembling and creating refined forms from prefabricated components. The Sydney Opera House retains a very high level of authenticity.

At national, state and local levels, the site has significant associations with important past events, activities and uses in the site's evolution, including Aboriginal and European contact. Indigenous cultural values associated with the Sydney Opera House site relate to both tangible remains (for

example, potential surviving middens or other physical relics) as well as intangible meanings, associations, stories, memories and histories. The site has been used for cultural exchange and performance since at least the 1790s and is associated with a major meeting area and place for ceremony and corroboree at the adjacent Farm Cove. Bennelong Point is a place of early contact between local Aboriginal people and European settlers and takes its name from Bennelong, a Wangal man whose hut was provided by the Europeans and located on the western side of the point. Other significant historical associations include: defence (Governor Arthur Phillip's 1788 redoubt to convict architect Francis Greenway's Fort Macquarie, 1817–1901); picturesque planning (Governor Lachlan Macquarie to Utzon); and marine and urban transport and trade (overseas shipping and local ferry wharves, tram terminal and depot).

The Sydney Opera House has an almost mythological status as a cultural icon (then and now) arising from all the above, from the high public interest in its protracted and controversial development, and from its power to attract performers, patrons and visitors on a national and international level. As Australia's pre-eminent performing arts centre, it has the ability to encourage and inspire the pursuit of excellence and innovation in those who use it or are associated with it: all are inspired to achieve an outcome 'worthy of the Sydney Opera House'.

The inscription of the Sydney Opera House on the World Heritage List in 2007 recognises its Outstanding Universal Value.

2.4 Heritage Values

The Opera House's value as one of the 20th Century's outstanding achievements in architecture has been recognised by inclusion on the State Heritage Register (2003), the National Heritage List (2005), and the World Heritage List (2007).

The State, National and World Heritage values of Sydney Opera House include its:

- Status as a cultural icon that has no counterpart in Australia;
- Social significance as an internationally recognised symbol of Sydney, one of Australia's leading tourist attractions and a focal point for community events;
- Exceptional aesthetic significance because of its quality as a monumental sculpture in the round, its design, form, scale and location;
- Significance in the course of Australia's cultural history, both for its place in the national history of building design and construction, as well as the history of the performing arts in Australia;
- Status as a masterpiece of architectural creativity and technical accomplishment unparalleled in Australia's history; and
- Association with Jørn Utzon, whose design won an international competition in 1957. In 2003 Utzon won the Pritzker Architecture Prize, the most coveted international architecture award. The announcement cited his design for "what has arguably become the most famous building in the world, the Sydney Opera House in Australia".

Heritage is managed through a robust framework that includes the Utzon Design Principles, Conservation Management Plan, and advice and expertise from the Eminent Architects Panel, Conservation Council, Building & Heritage Committee, Executive Team and Sydney Opera House Trust.

3. The Decade of Renewal

The Opera House has played a transformative role in the life of this country. Over four decades, its contribution to Australian culture, economy and tourism has grown dramatically. At the same time, the environment in which it operates has evolved in ways that were impossible to predict when it was built. Technology, in particular, has advanced at great speed, and with it the needs and expectations of all who visit and perform at the Opera House. In addition, important infrastructure has reached the end of its operational life. Jørn Utzon himself said that as time passed and needs changed, it was "natural to modify the building to suit the needs and techniques of the day" (Utzon design Principles, 2002).

Accordingly, the Opera House has embarked on a Decade of Renewal, launched at its 40th Anniversary celebrations in 2013 to maximise the economic and cultural contribution of the Opera House to NSW. The Opera House is determined to open more of the building to the public, to allow more people to gather, learn and engage with performances, experiences and each other. Through Renewal, the building and all that

goes on inside and around it will remain a source of inspiration for current and future generations of audiences, visitors and artists.

All work will be undertaken in a manner that respects the heritage and integrity of the Opera House. Ultimately, Renewal will allow better access for all visitors and audiences, whilst enhancing the overall experience of the Opera House for performers, staff and guests alike. It will cement the legacy of the Opera House as a high quality performing arts venue, nationally and internationally.

In 2014-15, the NSW Government provided \$13.7 million for the development of a systematic blueprint to “transform the Opera House” and commence planning for priority projects. With this funding, the Opera House developed a staged suite of projects to ensure the building remains as vital and integral to Australian life and culture in the 21st Century as it was in the 20th.

3.1 Overview of Stage 1 Renewal

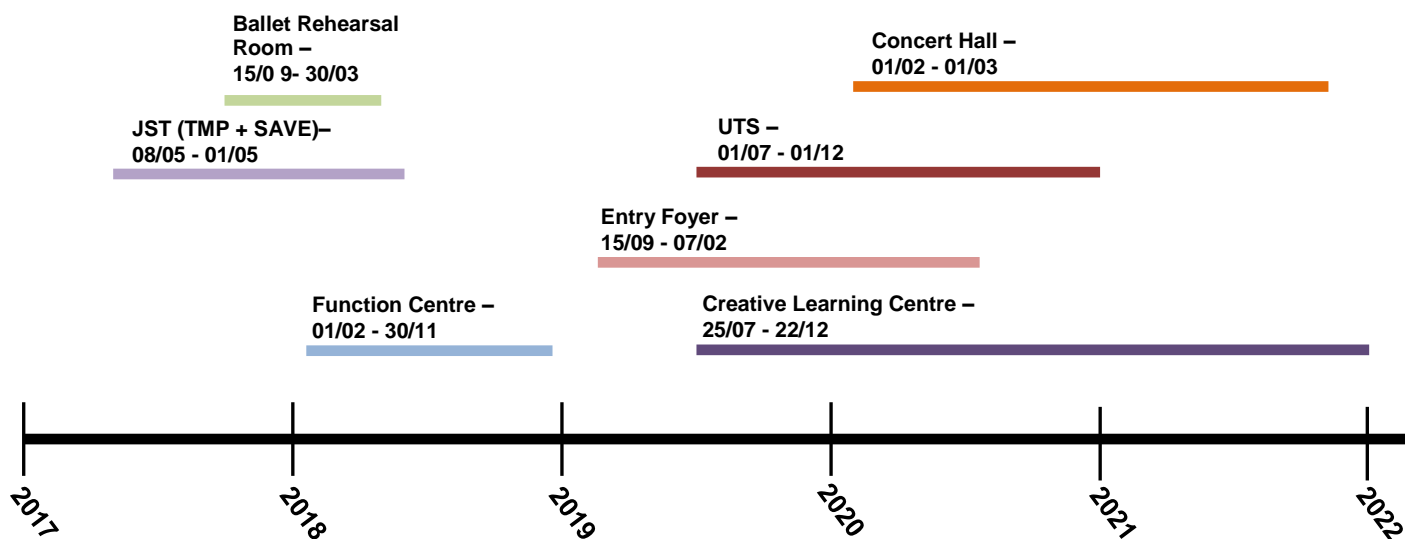
Upgrades to the Joan Sutherland Theatre (JST), including the Theatre Machinery Project (TMP) to upgrade critical equipment and systems, as well as additional accessibility, safety and operational improvements. The Opera House is self-funding the \$44 million TMP to effectively replace the “engine” in one of its largest and most loved venues. This has involved the theatre being closed for seven months from May 2017. To maximise the outcomes of the JST closure period to undertake the TMP, the NSW Government provided \$26 million for additional Safety, Accessibility and Venue Enhancement (SAVE) upgrades to improve working conditions for staff, giving greater access to less mobile patrons, improving the venue’s efficiency and acoustics, and increasing amenities for patrons. Increasing accessibility to give all individuals access to the Opera House is not only an integral part of the mission of the Opera House but also essential to ensuring the Opera House retains its status as a modern, inclusive and world-class performing arts centre.

In 2015, the NSW Government committed \$202 million from Restart NSW to the following projects:

- **Concert Hall upgrades** to modernise the Opera House’s largest and most popular venue, greatly improving acoustics, theatre machinery systems, access, wheelchair accessible seating, and automate stage configuration and extension. These changes will provide a world-class, flexible performance venue for artists and audiences, that enables a broad range of performance genres and is at the forefront of modern technology. It will continue to attract leading international and national production companies to the Opera House;
- **A new Creative Learning Centre** to repurpose the north-western corner of the building, currently used for offices, into the Opera House’s first dedicated space for children and young people. Students will learn to collaborate in ways that foster creativity, problem-solving and innovative-thinking, create their own broadcasts and experience the performing arts in an inclusive and dedicated environment. Conceived to inspire creative thinking in a building that has become synonymous with imagination and innovation, the program will offer traditional and contemporary performing arts, creative play, digital creative learning, forums and digital excursions of behind-the-scenes of the building;
- **A new Function Centre** within the building envelope at the Opera House’s northern face to provide a premium space in which to celebrate significant events and hold small-scale performances. This will improve the visual amenity of the Opera House from the northern perspective by removing the intrusive marquee and planter boxes on the Northern Broadwalk. The Function Centre will continue to support a range of activities, including community, private and government events, as well as artistic performances. The upgrade will introduce kitchen facilities capable of servicing both the Function Centre and other key food and beverage facilities across the Opera House, vastly improving the efficiency of support spaces and operational layout;
- **Upgrades to Entry and Foyers** to transform the area under the Monumental Steps into a vibrant, welcoming, car-free entrance and meeting place (working title of ‘Under The Steps’ (UTS)). It will also upgrade the main box office foyer, adding seating, improving accessibility and streamlining functions. The proposed works include reconfiguring the existing amenities to provide better access for all patrons, upgrade the traditional box office with customer-focused counter processing facilities and lounge area; replace existing stairs from the vehicle concourse to the entry foyer with a new double escalator and provide a new lift from the foyer on Level 1 to the JST Southern Foyer on Level 2. These works will improve the experience of coming to the Opera House for all patrons.

An overview of the location of these projects is provided at **Attachment 3**.

Figure 2. Renewal Construction Timeline (as at October 2017, subject to change)



4. Strategy Development and Governance

4.1 Planning context

This Strategy exists within the Opera House’s broader heritage and planning framework and is closely linked to and draws from a range of associated strategies, plans and policies (refer **Attachment 2**). It acts as a planning document to guide the development and delivery of interpretation projects across the Opera House at the implementation and operational level.

In particular, the Renewal Interpretation Strategy draws on the Conservation Management Plan Fourth Edition and the Sydney Opera House Heritage Interpretation Strategy Report prepared by GML Heritage (June 2015). The Heritage Interpretation Strategy Report 2015 provides an analysis of issues and high-level recommendations for the direction of and opportunities for heritage interpretation across the Opera House. The scope of the 2015 Heritage Interpretation Strategy Report includes research of a range of strategies, plans and activities, such as audience research and brand awareness materials, and identification of key directions for the Opera House to proceed with more detailed interpretation planning. Recommended focus areas provided in the report, such as digital interpretation, social media engagement, self-guided tours, changing exhibitions and meaningful keepsakes are reflected in the priorities and actions outlined in the Interpretation Action Plan in **Section 7**.

4.2 Scope

The scope of the Renewal Interpretation Strategy comprises:

- Review of existing strategies, plans and policies relating to heritage, conservation and interpretation of the Opera House for alignment and integration into Renewal Interpretation;
- Integration of existing or ‘in progress’ initiatives relating to the documentation, interpretation and/or communication of the Opera House’s Renewal Program;
- Development of Renewal Interpretation themes and identification of key sources to guide further story and content development at initiative/project level;
- Analysis of opportunities for project-based or ongoing interpretation initiatives across physical, experiential and digital mediums; and
- High-level guidelines for implementation of the Strategy, including funding approach, governance, monitoring and review, and roles and responsibilities.

This Strategy does not include detailed information on operational elements associated with the implementation of interpretation initiatives. Actions outlined in this Strategy will be integrated into relevant business plans across the organisation and each initiative will be subject to detailed assessment and planning in line with the Sydney Opera House Project Management Standard and Framework.

4.3 Governance

This Strategy has been developed in partnership and/or consultation with key stakeholders.

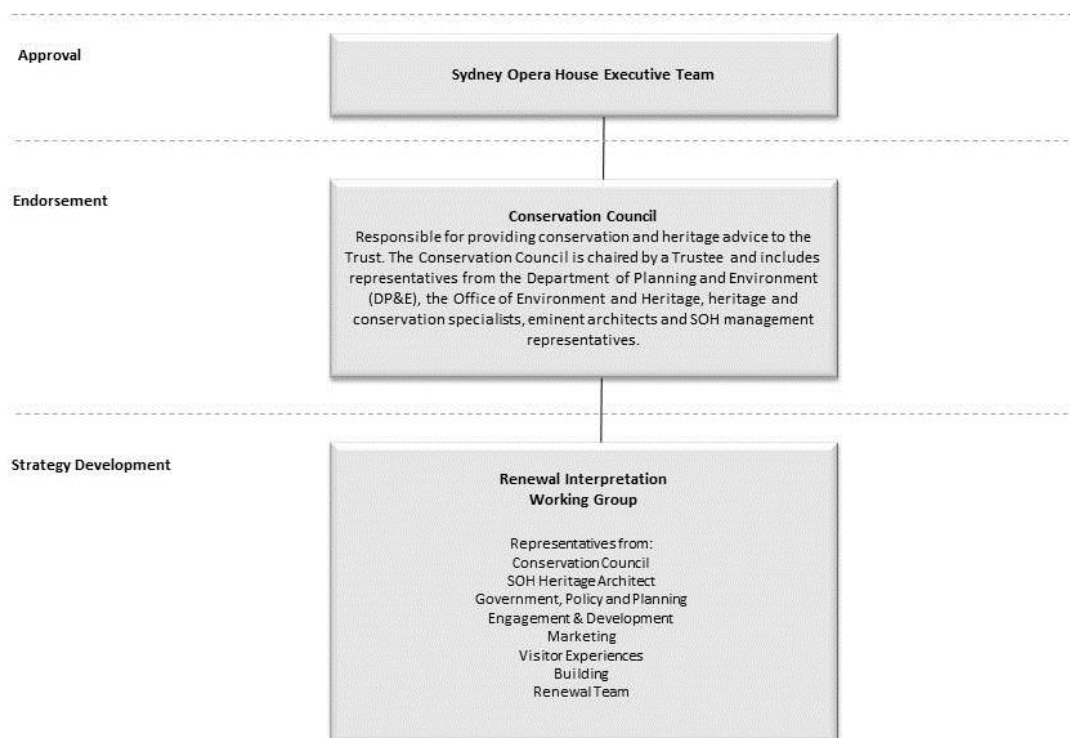
Strategy development has been led by a Strategy Working Group, including:

- Sheridan Burke (heritage specialist and member of the Sydney Opera House Conservation Council and Eminent Architects Panel);
- Tanya Koeneman (heritage policy advisor and Sydney Opera House Conservation Council member and Indigenous Representative);
- Alan Croker, the Opera House’s Heritage Architect; and
- SOH staff, including:
 - Kya Blondin, Head of Government, Policy and Planning;
 - Rebecca Taylor, Head of Strategy & Projects;
 - Lily Black, Planning & Heritage Coordinator;
 - Christina Erskine, Acting Chief Marketing Officer;
 - Jessica Gooch, Head of Corporate & Brand Communications;
 - David Dalton, Renewal Technology Manager;
 - Tim Graham, Renewal Stakeholder Coordinator;
 - Miriam O’Rourke, Head of Strategic Development;
 - Jessica Furlong, Service Centre Operator; and
 - Dinh Ngo, Building Strategy & Documentation Specialist.

Drafts of the strategy were also considered by the Conservation Council in September and November 2017, and the Department of the Environment and Energy in September 2017, and their feedback was incorporated.

Overall responsibility for the Renewal Interpretation Strategy resides with the Sydney Opera House Executive Team with advice and endorsement from the Opera House’s Conservation Council. This strategy is approved by the Sydney Opera House Executive and has been endorsed by the Conservation Council. It has also been informed by the recently launched Sydney Opera House Conservation Management Plan Fourth Edition, the Utzon Design Principles and the Peter Hall Principles. An overview of governance arrangements for the development and approval of the Strategy is provided in Figure 1 below.

Figure 1. Strategy Development Governance Structure



4.4 Considerations and Constraints

This document brings together existing and new work into a high-level strategy and action plan for delivery over the next five years. In developing and implementing this Strategy a range of considerations and constraints have been identified as follows:

- **Operational planning and funding** – strategies and actions identified in this document are subject to detailed planning based on operational elements associated with delivery, content development requirements and arrangements, and funding parameters. Where possible, actions have been developed to integrate into current operations and budgets. Larger-scale, innovative projects provide an unprecedented opportunity to maximise the impact of interpretation to a broader audience, however are subject to separate funding (refer **Section 8**).
- **Consultation** – this strategy has been developed in partnership and consultation with a range of stakeholders as outlined in **Section 4.3**. No broad community consultation has been undertaken, however additional consultation will be undertaken with relevant subject-matter experts, stakeholders and representatives throughout implementation, monitoring and review stages.
- **Renewal program timing** – any strategies and actions directly linked to the timing of building renewal works are subject to change in accordance with any alterations in the schedule of works.

4.5 Existing Opera House Interpretation Projects

The Sydney Opera House has previously implemented a range of interpretation projects from which this Strategy builds or draws upon. In addition to ongoing programs such as the Opera House's guided tours, key projects include:

- **Sydney Opera House Welcome Centre** – The Opera House's first completed Renewal project, the Welcome Centre, was officially launched on the Lower Concourse in December 2015 by the Hon. Greg Hunt MP, then Minister for the Environment. As well as providing insights into the Opera House's past and present via video content displayed on 12 digital screens, the Welcome Centre is the starting and finishing point for tours, a place to buy tickets for performances and tours, and a retail store. Concurrently with the Welcome Centre, a Welcome Plinth was installed at the entrance to the Forecourt that pays respect to the site's First Nations history with an Acknowledgement of Country soundscape and celebrates the cultural importance of Bennelong Point.
- **Google Cultural Institute Collection** – In collaboration with our Major Partner Google, the Google Cultural Institute collection launched in April 2016, which provides a free online resource that brings together more than 1,200 digital artefacts related to the Opera House in 50 online exhibits. They tell our story through rare archival photography, celebrated performances, early architectural drawings, historical documents, little-known interviews and panoramic Street View imagery to reveal the Opera House in an entirely new way.
- **JST Onsite Digital Story-telling** – During the JST construction period in 2017, existing digital screens installed under the Monumental Steps formed a significant piece of story-telling and interpretation at an important point of the visitor journey to and from the Opera House. It has been anticipated that some 1 million people during the period of the Joan Sutherland Theatre closure interacted with the visual content.
- **House History** – as part of the Opera House's website refresh in 2017, an updated House History was developed and published. Encompassing content from the Google Cultural Institute, Sydney Opera House Wolanski Archive and existing historical timeline, the refreshed House History provides a narrative account of key moments and stories in the evolution of the Opera House, in line with interpretation themes and freely accessible to the community.

5. Interpretation Strategy

5.1 What is interpretation?

According to the National Association for Interpretation, Interpretation is defined as a “communication process that forges emotional and intellectual connections between the interests of the audience and the inherent meanings in the resource.”

Interpretation aims to improve and enrich the visitor experience by helping people understand the significance of the place they are visiting, whether in person or virtually, and connecting those meanings to peoples’ own personal lives.

For the purposes of this strategy, interpretation means the ways in which the significance of the Opera House, as an architectural masterpiece, performing arts centre and cultural icon, is presented in the context of its Renewal. This presentation may take various forms, including physical signage and information, art, experiences, events and digital content. Central to all interpretative forms is the use of story-telling to convey the rich and multiple meanings of the Opera House’s heritage, through interaction with the Opera House as a building, site and performance experience itself.

5.2 Strategy goals

This Renewal Interpretation Strategy seeks to achieve the following goals:

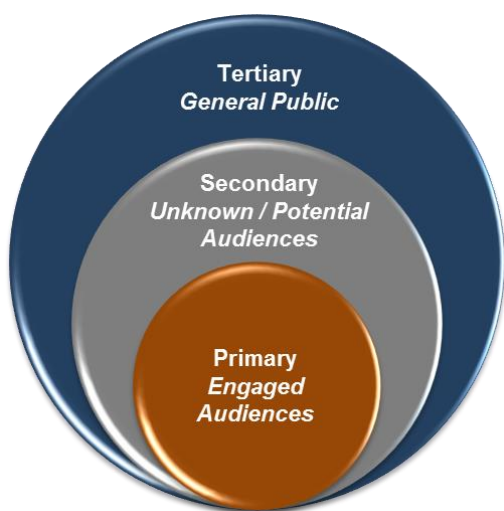
1. Position, contextualise and communicate the Renewal Program within the evolution, conservation and development of the Opera House over time.
2. Increase opportunities for audiences and visitors to connect and engage with the Opera House through diverse and compelling experiences.
3. Evoke people’s curiosity and deepen their understanding of the Opera House story, its heritage, history, conservation and renewal.
4. Deepen appreciation of the Aboriginal heritage central to the identity and continued evolution of the Opera House today as a place for community, culture and the arts.
5. Ensure a comprehensive and consistent approach to interpreting the story and significance of the Opera House’s conservation and Renewal across visitor and audience touch-points.
6. Honour and increase understanding of the design, heritage and conservation principles that underpin and guide the care and development of the Opera House and the setting.

The Interpretation Themes outlined in **Section 5.5** are aligned with these goals and act as guidance for development of content. Delivery of these goals will be achieved through use of the Interpretation Themes to develop and implement the strategies and actions outlined in the Interpretation Action Plan (Section 7).

5.3 Audience

This Strategy works to provide all visitors and audiences the opportunity to connect with the Opera House, its conservation and its Renewal. The specific audience associated with individual initiatives or projects is determined through detailed planning. However, at the strategic level, Renewal Interpretation will primarily connect with those audiences and visitors known to and already actively engaged with the Opera House – deepening engagement and building advocacy and support. Building on this, interpretation initiatives will aim to have a secondary reach and impact on potential/unknown visitors and audiences and then the broader public.

Figure 3. Audience reach



- **Tertiary – General Public**
 - General public (not-engaged or visiting)
 - International
 - Non-visiting audiences
- **Secondary – Potential Audiences**
 - General site visitors
 - Occasional / unknown online visitors
- **Primary – Engaged Audiences**
 - Theatre patrons
 - Tour and precinct customers
 - SOH staff and contractors
 - Engaged online audiences (fans, subscribers)
 - Insiders
 - Supporters and partners
 - Sydney-siders / local community/ Aboriginal community
 - Influencers – heritage and architectural community

5.4 Principles

The following core set of principles underpins our strategy and specific interpretation initiatives. Along with the Interpretation Themes, these principles will guide the approach to developing and delivering initiatives and projects to ensure consistency of approach, quality and outcome.

- Story-telling to provoke interest and engagement
- A sense of place and connection to place
- Grounded and guided by heritage and conservation principles
- Creative in design, excellent in execution
- Multi-media and accessible
- Operationally viable and sustainable.

5.5 Interpretation Themes

The Renewal Interpretation Strategy draws on the following themes to shape stories specific to the topic, project or object in question while ensuring coherence with a broader thematic structure. These themes will be applied to strategies and actions identified in the Action Plan in Section 7 to inform detailed planning and content development.

Alignment between Renewal Interpretation Themes and existing themes identified in the Sydney Opera House Heritage Interpretation Strategy 2015 and Digital Content Story-telling Framework is provided in Table 1 below.

Table 1. Interpretation Themes Alignment

Renewal Interpretation Themes	Heritage Interpretation Strategy Report 2015*	Content Storytelling Framework 2016^
<p>The magic of place</p> <ul style="list-style-type: none"> Inspired by nature: the geography and geology of this place and its elements – wind, water, salt – that shaped the land. Tubowgule: Aboriginal heritage and history of the site and surrounding area. Community meeting place: ancient site for community gatherings; ritual, dance, song and stories that continues today. Layers of the past: uncovering and exploring our history through the evolution of our building and site, ancient, Aboriginal, colonial and modern. 	<p>The magic of place</p> <p>The connection to place</p>	<p>Meeting Place: Our connection to the site and time, including its history as a community meeting place</p>
<p>Shaping the sublime: Respecting the Vision</p> <ul style="list-style-type: none"> Collective creativity: the architects, engineers, artists and politicians who built this masterpiece of human creative genius (Utzon, Arup, Cahill, Hall) The mind of a master: Jørn Utzon’s vision and the principles that shape the Opera House into the future. Our heritage is our future: conservation, building works and development of the Opera House over time to enhance and safeguard the Opera House (incl. Utzon Room, Western Foyers, VAPs, Forecourt and into Stage 1 Renewal). 	<p>Built Bennelong: a city – and society – in flux.</p> <p>Shaping the sublime</p>	<p>The Building & Our Vision: Shaping the sublime</p>
<p>Conservation principles at work</p> <ul style="list-style-type: none"> Respecting the vision: Sydney Opera House – A Conservation Management Plan Fourth Edition (CMP4) The role of the CMP4 and conservation principles in shaping our future 	<p>Renewal</p>	<p>The Building & Our Vision: Shaping the sublime</p>
<p>Cultural evolution</p> <ul style="list-style-type: none"> A building that shaped the culture of a nation: The very idea of an Opera House was a response to a young nation in the process of transforming itself. The Opera House shaping and reflecting the artistic and cultural evolution of Australia from inception to today and beyond. History of art and performance: the story of the performances that shaped the Opera House and characterise the theatres we are renewing – the Joan Sutherland Theatre and Concert Hall. Next generation artists, audiences and visitors: Renewal works ensuring we create a truly 21st Century performing arts centre that meets the needs of an evolving community. 	<p>A history of performance</p> <p>Built Bennelong: a city – and society – in flux.</p>	<p>Performing Arts & Curated Experiences: our cultural evolution</p> <p>The People’s House</p>
<p>An incredible future</p> <ul style="list-style-type: none"> Treasuring, conserving and renewing: understanding and valuing the contribution of the Opera House to Sydney and Australia over the last 45 years and continuing this for the next. Decade of renewal: honouring our past as we look to the future and undertake these Renewal works. 	<p>40 years on</p> <p>Renewal</p>	<p>The Building & Our Vision: Shaping the sublime</p>

* The Sydney Opera House Heritage Interpretation Strategy 2015 includes eight key themes, drawn from the history and heritage of the site and designed to provide an overarching structure and guidance for linking stories and interpretation.

^ The Content Story-telling Framework 2016 provides thematic guidelines for content development for the website and digital channels, aligned to the Heritage Interpretation Strategy themes.

6. Resources and Materials

6.1 Existing Resources

A range of existing resources and materials relating to the history, heritage and conservation of the Opera House are used to inform and develop interpretation content and programs. A summary of key resources is provided below.

Table 2. Existing Interpretative Resources

Plans and Strategies	
Jørn Utzon, <i>Descriptive Narrative</i> (1965)	A detailed description by Utzon of his intentions for the project, both in terms of concepts and ideas, as well as details and material selections. The document gives details of construction methods, finishes, services and equipment, and provides a snapshot of the status of the resolution and documentation for each part of the project at the time. It was one of a number of historical documents used by Richard Johnson in collating the <i>Utzon Design Principles</i> .
Peter Hall, <i>Sydney Opera House, The design approach to the building</i> (Sydney 1990)	Sometimes referred to as Hall's Principles, provides valuable information and insights into the problems Hall faced when he took over the project from Utzon and how he resolved them.
Sydney Opera House, <i>Strategic Building Plan</i> (December 2001)	Identifies functional and design deficiencies. It proposed conceptual ideas developed by Utzon and Richard Johnson AO MBE for addressing these issues to ensure the long-term viability of the Opera House.
Sydney Opera House, <i>Utzon Design Principles</i> (May 2002)	Comprising extracts from Utzon's earlier writings and discussions recorded after his re-engagement in 1999 with architect Richard Johnson AO MBE. This document, in Utzon's own words, articulates the sources of his inspiration and vision, and the principles underpinning the design and execution of the Sydney Opera House. This material was collated by Johnson in a form approved by Utzon himself and titled <i>Utzon Design Principles</i> .
Sydney Opera House, Venue Improvement Plan (May 2002)	Briefly outlines a program of works developed Richard Johnson in collaboration with Utzon for the Sydney Opera House Trust.
James Semple Kerr, <i>Sydney Opera House, A Revised Plan for the Conservation of The Sydney Opera House and its Site</i> , 3rd edition 2003	Published by the Sydney Opera House Trust, the 3rd edition provides the basis for the 4th edition of the Conservation Management Plan.
<i>Sydney Opera House Nomination by the Government of Australia for inscription on The World Heritage List 2006</i>	This nomination sets out the justification for inscription and discusses factors affecting its conservation, use and management. It outlines mechanisms and procedures for monitoring and maintaining the significant values of the place.
<i>Sydney Opera House Heritage Interpretation Strategy Report by GML Heritage</i> (June 2015)	Interpretation research and review report that provides a draft analysis of issues, high level recommendations for the direction and opportunities for Interpretation and key themes from which Interpretation Stories can be developed and applied across organisational projects and operations. The Renewal Interpretation Strategy is a vehicle for identifying and setting out the planning approach for a range of opportunities and recommendations identified in the Heritage Interpretation Strategy Report.
Alan Croker, <i>Respecting the Vision: Sydney Opera House – A Conservation Management Plan</i> (2017)	Launched in October 2017 and written by Alan Croker, architect and heritage specialist. It builds on the Third Edition (2003), which was written by James Semple Kerr, widely regarded as having set a new international standard for excellence in conservation management. Together with the Utzon Design Principles, this Conservation Management Plan provides the strategic policy framework for the conservation and evolution of the Opera House.
Archival materials	
Collection of drawings by Jørn Utzon, his office and studio	Include drawings from Ove Arup and Steensen Varming's offices, as well as other consultants. The originals are held in various archives, primarily at the State Library of NSW. Digital copies are held at Sydney Opera House. They provide insight into the original design and details, including proposed fittings and furnishings. They include exploration of options and ideas, many not executed.
Collection of drawings by Peter Hall and Hall, Todd and Littlemore, including consultants	Originals are held in public archives, with digital copies at Sydney Opera House.
Dennis Wolanski Library of the Performing Arts and Sydney Opera House Collection	This collection comprises historical and contemporary materials relating to the Australian performing arts industry and the Opera House specifically. With the closure of the Dennis Wolanski Library, a large proportion of material was distributed and is currently held by the Opera House's cultural partners, the specialist collecting institutions of the State Library of NSW and the Museum of Applied Arts and Sciences, as well as UNSW Sydney's university

	library, Arts Centre Melbourne's Performing Arts Collection, the Seaborn, Broughton and Walford Foundation and a number of other institutions.
	The Opera House also retains materials from the collection which, with additional material acquired from other sources, is now known as the Sydney Opera House Wolanski Collection.
Specialist collections relating to the Sydney Opera House	Specific collections of materials relating to the Opera House and the site held by collection institutions (additional to the Dennis Wolanski Library materials).
The Opera House Oral History Program	Range of oral histories from notable figures related to the design, construction, operation and conservation of the Opera House. Includes the Bicentennial Oral History recordings (almost 40 recordings), work undertaken as part of the Getty concrete conservation project and ongoing oral history collection program.
Sydney Opera House Archives and Collections	Includes the Sydney Opera House archival system (in-house database, drive and filing system); Sydney Opera House artwork collection including paintings, photographs murals, tapestries and drawings (front and back of house) and Sydney Opera House furniture and fittings (front and back of house).

Existing interpretative and story-telling resources

The Opera House Project (2012)	A collaboration between the Opera House and the ABC resulting in an interactive online documentary.
Sydney Opera House collection on Google Arts & Culture (2016)	A collection of 50 interactive online exhibits comprising over 1,200 digital artefacts drawn from a range of collections.
Sydney Opera House Website	Information and editorial content developed for the Opera House website

6.2 Archival Recordings

In addition to existing resources the following archival recording is being undertaken for the Renewal Program and will be used in the development and creation of interpretive content and programs.

Archival Photos and Video

A heritage photographer has been engaged to capture photographic records of all areas prior to demolition and construction works. Photographs are being undertaken in accordance with the New South Wales Heritage Office Guidelines *Photographic Recording of Heritage Items Using Film or Digital Capture (2006)*. Video footage of the Theatre Machinery in the Joan Sutherland Theatre has also been captured as part of documenting the theatre.

Assets (for heritage and archival)

Elements and assets to be removed (e.g. redundant machinery and theatre equipment) will be carefully removed and will be held in the Opera House's offsite storage or other identified location along with other heritage equipment. Interpretation of these elements will focus on digital and photographic records, however opportunities to display these original elements in temporary exhibition/display onsite at the Opera House or in another location will be examined as relevant in conjunction with the Interpretation Action Plan outlined in Section 7.

Assets (salvaged for reuse)

Original materials will be reused as far as possible for heritage and aesthetic consistency. For example, doors, recessed ceramic units, brushbox timber panels and original wobblies (white birch plywood panels). Assets have also been salvaged for reuse in the future around the House. Where possible and appropriate salvaged materials will be considered for use in physical and digital interpretation as part of content development.

7. Interpretation Action Plan

The Interpretation Action Plan outlined in Table 3 brings together the specific actions or initiatives that will deliver on the Renewal Interpretation Strategy goals, integrating interpretation themes and drawing on interpretation resources and materials. For the purposes of this Strategy, the actions have been grouped into three categories.

- **Precinct Information & Display** – Physical mediums for display and exhibition onsite that serve a specific interpretation function (*includes physical signs and display and onsite digital display*).
- **Visitor Experiences** – Interpretation through experiences and product onsite (*includes tours, retail product and artistic experiences*).
- **Digital Channels** – Content via online channels that may be used to engage with and interpret the Opera House from any location (*includes website, social media, third party platforms*).

The specific actions for these categories can be seen in **Table 3** below:

Table 3. Interpretation Action Plan

<i>Precinct Information and Display</i>		
Strategy	Actions/Projects	Timeframe
Integrate Renewal Interpretation content into existing front of house and visitor spaces.	<ul style="list-style-type: none"> • Review and scope options to update Welcome Centre interpretation to reflect the current and next stages of the Opera House's Renewal, for example: <ul style="list-style-type: none"> ○ Create new video content for the Welcome Centre North Wall relating to the evolution of the building and key Renewal works. ○ Review and redesign Welcome Centre North and South Walls to reflect entire evolution of the Opera House from construction to end of Stage 1 Renewal. • Showcase digital content and interpretation relating to the design, history and evolution of the Opera House in the Box Office Lounge. • Showcase conservation and Renewal content and story-telling at key visitor transition and gathering points on existing digital promotional screens. 	<p>June - December 2018</p> <p>2021-2022</p> <p>May 2017 – October 2018 (or until refurbishment)</p> <p>July 2017 – June 2022 in line with key construction timeframes</p>
Develop new interpretation panels at key gateways and public spaces in line with associated wayfinding and visitor information and within heritage and conservation guidelines.	<ul style="list-style-type: none"> • Use hoardings onsite to communicate conservation and building renewal information and key messages and facilitate visitor navigation onsite during construction. • Provide a physical acknowledgement of Peter Hall onsite, recognising his role and contribution in shaping the design and heritage of the Opera House. 	<p>July 2017 – June 2022 in line with key construction timeframes</p> <p>December 2018</p>

Precinct Information and Display

Strategy	Actions/Projects	Timeframe
Identify opportunities for new temporary exhibitions to engage visitors with key moments, activities and events in the Renewal program.	<ul style="list-style-type: none"> Install temporary photographic exhibitions on the Western Broadwalk or other temporary exhibition space on a minimum of two occasions, in conjunction with Renewal works milestones and other key events. For example World Monuments and Sites Day in April 2018 and ICOMOS General Assembly in November 2020. Develop and implement Exhibition and Interpretation Plan for the Coburn Tapestries (Curtain of the Sun and Curtain of the Moon), including physical and digital exhibition and conservation. Consider and integrate conservation and Renewal themes into Digital Visual Art Program development planning 2017-2018, identifying long-term opportunities for creative interpretation and display onsite. 	<p>2018 – 2022</p> <p>Developed by November 2017. Implement 2018-2019.</p> <p>October 2017 – October 2019</p>

Visitor Experiences

Strategy	Actions / Projects	Timeframe
Integrate renewal themes and content into existing tour, retail and onsite engagement products and experiences	<ul style="list-style-type: none"> Guided Tour content encompasses conservation and Renewal stories and information in line with evolving program of works: <ul style="list-style-type: none"> Renewal-project messages and conservation stories included in tours scripts Incorporate conservation and Renewal interpretation themes and messages into tours video content refreshes Develop a suite of engaging stories and information, aligned to conservation and Renewal Interpretation Themes for the onsite Welcome Team to use in day-to-day visitor interactions. Develop and trial Architectural ‘Evolutions of the Opera House’ Experience, focusing on in-depth information on the history, heritage, conservation and influences on the Opera House*. Create, produce and distribute a range of Opera House Renewal retail product to raise awareness and engagement of visitors during and post-visit. 	<p>Ongoing 2019 +</p> <p>January 2018 and ongoing</p> <p>2018 - 2019</p> <p>2019-2021</p>
Provide interactive and immersive interpretative material and experiences to visitors and audiences to explore onsite.	<ul style="list-style-type: none"> Scope and develop a minimum of one immersive virtual Opera House experience onsite during the Concert Hall Renewal (e.g. 360° projection experience)*. Commence scoping and develop proposal for site-specific storytelling app and/or self-guided tour experience that complement existing tours and provide meaningful interpretation of the evolution of the building, precinct and surrounding area*. 	<p>July 2019 – March 2022</p> <p>2018 – 2019</p>

8. Implementation, Monitoring and Review

8.1 Business Integration and Funding

The strategies and actions outlined in Section 7 will be incorporated into overarching Opera House business plans and operations to further develop and deliver on the actions and individual projects.

Where possible, actions have been developed to integrate into current operations and budget parameters. Immediate priorities will be funded from existing operational budgets and medium to longer-term initiatives will be costed and budgeted into future years within relevant business areas. Additional funding strategies have been initiated for new/innovation projects currently outside the scope of general operations. Funding opportunities include philanthropy, corporate partnerships and grants and will be pursued in accordance with detailed planning.

8.2 Monitoring and Review

The Opera House will ensure delivery of the Renewal Interpretation Strategy through a process of continuous review and improvement as illustrated in Figure 4 below.

The Opera House will monitor progress on the Action Plan in Section 7 through quarterly reports to the Opera House Executive and Conservation Council, and review and update strategies and programs regularly to ensure all interpretation content delivered to the public is correct and up-to-date.

The Opera House will also work with stakeholders to assess the broader impact of its programs and report on its performance to the Sydney Opera House Trust, Executive, Conservation Council, staff, government, stakeholders and the public as a whole through the Opera House's annual report.

Figure 4. Monitoring and Review Cycle



ATTACHMENT 1 – EBPC Approval Conditions and Interpretation Actions

To minimise the impacts of the action on **protected matters**, the person taking the action must, within 6 months of **commencement** of the action, submit for the **Minister's** approval, a five (5) year Heritage Interpretation Strategy for the **interpretation** of the architectural history of the Sydney Opera House and its World and National Heritage values. The Heritage Interpretation Strategy must include [the following]:

Approval condition	Recommendations
<p>i. A commitment to display information about the evolution of the design and fabric of the building, including through the building renewal program, in publicly accessible areas.</p>	<ol style="list-style-type: none"> 1. <u>Integrate Renewal Interpretation content into existing front of house and visitor spaces:</u> <ul style="list-style-type: none"> • Review and scope options to update Welcome Centre interpretation to reflect the current and next stages of the Opera House’s Renewal, for example: <ul style="list-style-type: none"> ○ Create new video content for the Welcome Centre North Wall relating to the evolution of the building and key Renewal works. ○ Review and redesign Welcome Centre North and South Walls to reflect entire evolution of the Opera House from construction to end of Stage 1 Renewal. • Showcase digital content and interpretation relating to the design, history and evolution of the Opera House in the Box Office Lounge. • Showcase conservation and Renewal-specific content and storytelling at key visitor transition and gathering points on existing digital promotional screens. 2. <u>Develop new interpretation panels at key gateways and public spaces in line with associated wayfinding and visitor information and within heritage and conservation guidelines:</u> <ul style="list-style-type: none"> • Use hoardings onsite to communicate conservation and building renewal information and key messages and facilitate visitor navigation onsite during construction. • Provide a physical acknowledgement of Peter Hall onsite, recognising his role and contribution in shaping the design and heritage of the Opera House. 3. <u>Identify opportunities for new temporary exhibitions to engage visitors with key moments, activities and events in the Renewal program:</u> <ul style="list-style-type: none"> • Install temporary photographic exhibitions on the Western Broadwalk or other temporary exhibition space on a minimum of two occasions, in conjunction with Renewal works milestones and other key events. For example World Monuments and Sites Day in April 2018 and ICOMOS General Assembly in November 2020. • Develop and implement the Coburn Tapestries Exhibition and Interpretation Plan (Curtain of the Sun and Curtain of the Moon), including physical and digital exhibition and conservation. • Consider and integrate Renewal themes into Digital Visual Art Program development planning 2017-2018, identifying long-term opportunities for creative interpretation and display onsite.

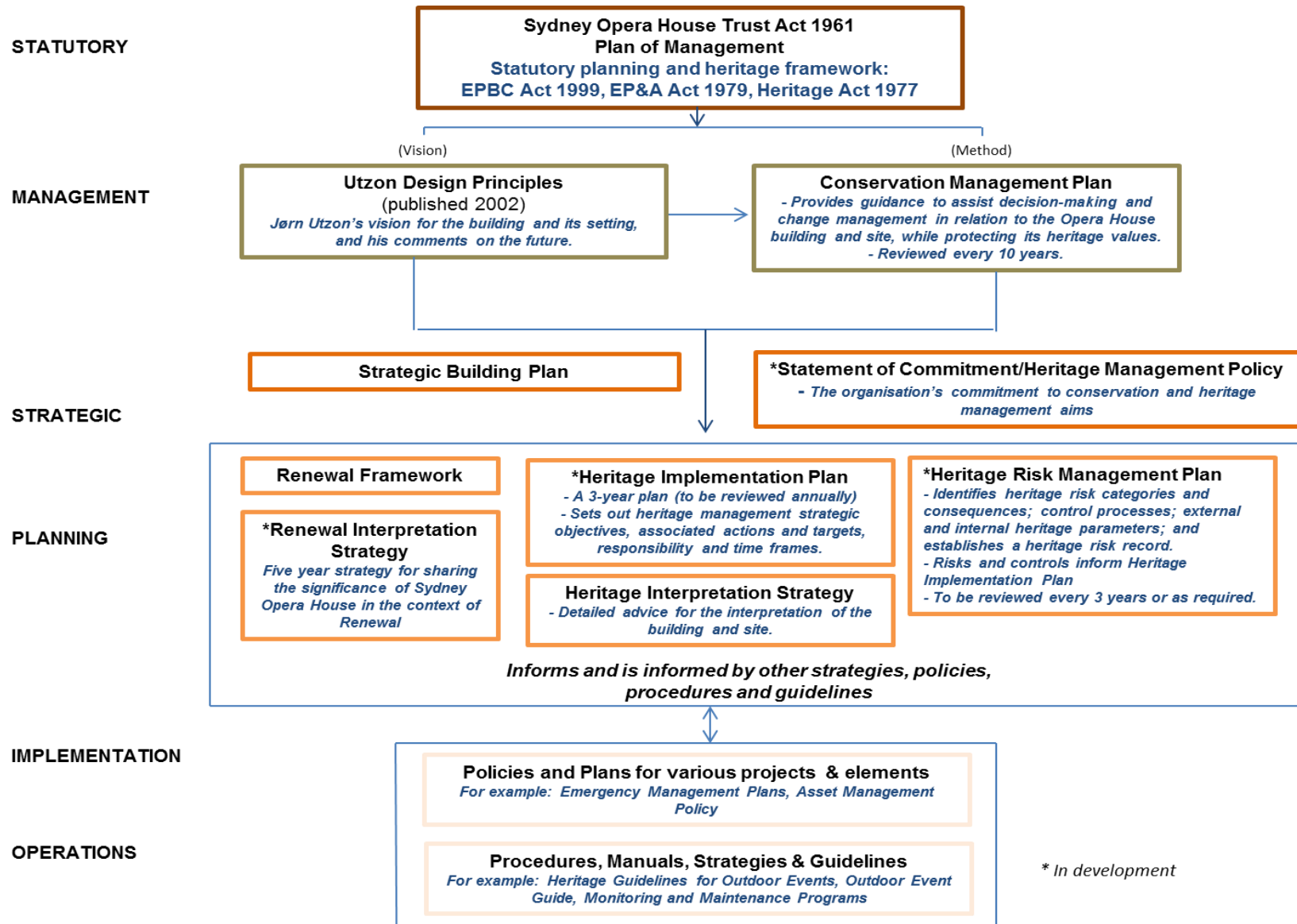
Approval condition	Recommendations
	<p>4. <u>Integrate renewal themes and content into existing tour, retail and onsite engagement products and experiences</u></p> <ul style="list-style-type: none"> • Guided Tour content encompasses Renewal stories and information in line with evolving program of works: • Renewal-project messages and stories included in tours scripts. • Incorporate renewal and conservation interpretation themes and messages into tours video content refreshes. • Develop a suite of engaging stories and information, aligned to Renewal Interpretation Themes for the onsite Welcome Team to use in day-to-day visitor interactions. • Develop and trial Architectural 'Evolutions of the Opera House' Experience, focusing on in-depth information on the history, heritage, conservation and influences on the Opera House*. • Create, produce and distribute a range of Opera House Renewal retail product to raise awareness and engagement of visitors during and post-visit. <p>5. <u>Provide interactive and immersive interpretative material and experiences to visitors and audiences to explore onsite.</u></p> <ul style="list-style-type: none"> • Scope and develop a minimum of one immersive virtual Opera House experience onsite during the Concert Hall Renewal (e.g. 360° projection experience)*. • Commence scoping and develop proposal for site-specific storytelling app and/or self-guided tour experience that complement existing tours and provide meaningful interpretation of the evolution of the building, precinct and surrounding area*.
<p>ii. Information to be displayed, including photographs of the relevant elements of the action in their original context alongside the proposed modifications, in particular any works affecting the original Peter Hall fit out that will be removed. The photographic recording must be undertaken in accordance with the Photographic Recording of Heritage Items Using Film or Digital Capture (2006) guidelines issued by the New South Wales Heritage Office.</p>	<p>1. <u>Increase collection and availability of online archival information relating to the Opera House, it's history, heritage and evolution through Renewal:</u></p> <ul style="list-style-type: none"> • Capture photographic and film records of the Stage 1 Renewal works in line with the New South Wales Heritage Office Guidelines Photographic Recording of Heritage Items Using Film or Digital Capture (2006), for archival purposes and use in interpretation projects. • Maintain and evolve the Sydney Opera House collection on the Google Cultural Institute, including interactive exhibits reflecting the Renewal and broader Sydney Opera House interpretation themes. • Continue to showcase information and content from key building heritage and conservation projects, including the Getty Concrete Conservation Project. <p>2. <u>Identify opportunities for new temporary exhibitions to engage visitors with key moments, activities and events in the Renewal program:</u></p> <ul style="list-style-type: none"> • Install temporary photographic exhibitions on the Western Broadwalk or other temporary exhibition space

Approval condition	Recommendations
	<p>on a minimum of two occasions, in conjunction with Renewal works milestones and other key events. For example World Monuments and Sites Day in April 2018 and ICOMOS General Assembly in November 2020.</p>
<p>iii. Presentation of biographical details of Jørn Utzon and Peter Hall and a description of their roles and vision for the design and construction of the Sydney Opera House.</p>	<ol style="list-style-type: none"> 1. <u>Provide informative and compelling Renewal content on Sydney Opera House digital channels, including:</u> <ul style="list-style-type: none"> • House History webpage, including biographical information on architects Jørn Utzon and Peter Hall. 2. <u>Develop new interpretation panels at key gateways and public spaces in line with associated wayfinding and visitor information and within heritage and conservation guidelines:</u> <ul style="list-style-type: none"> • Provide a physical acknowledgement of Peter Hall onsite, recognising his role and contribution in shaping the design and heritage of the Opera House.
<p>iv. Provision for permanent information accessible through the Sydney Opera House website as an online archival record of the building and the renewal program.</p>	<ol style="list-style-type: none"> 1. <u>Maintain up-to-date, compelling and informative Renewal and conservation content on Sydney Opera digital channels, including:</u> <ul style="list-style-type: none"> ○ Dedicated Renewal webpage encompassing information and interpretation of key projects, including conservation – past, present and future. ○ House History webpage, including biographical information on architects Jørn Utzon and Peter Hall and their conservation processes and practices. ○ Renewal timeline providing overview and information on projects, including CMPs. ○ Sharing of editorial content encompassing Renewal-related themes, stories and conservation works, including on social channels ○ Integration of Renewal and conservation interpretation stories and messages into onsite digital communications and information. <ul style="list-style-type: none"> • Assess and identify opportunities to integrate Renewal Interpretation stories and content into Opera House Digital Classroom Experiences, including digital tours and workshops. 2. <u>Increase collection and availability of online archival information relating to the Opera House, its history, heritage and evolution through Renewal.</u> <ul style="list-style-type: none"> • Capture photographic and film records of the Stage 1 Renewal works in line with the New South Wales Heritage Office Guidelines <i>Photographic Recording of Heritage Items Using Film or Digital Capture (2006)</i>, for archival purposes and use in interpretation projects. • Maintain and evolve the Sydney Opera House collection on the Google Cultural Institute, including interactive exhibits reflecting the Renewal and broader Sydney Opera House interpretation themes. • Continue to showcase information and content from key building heritage and conservation projects, including the Getty Concrete Conservation Project.

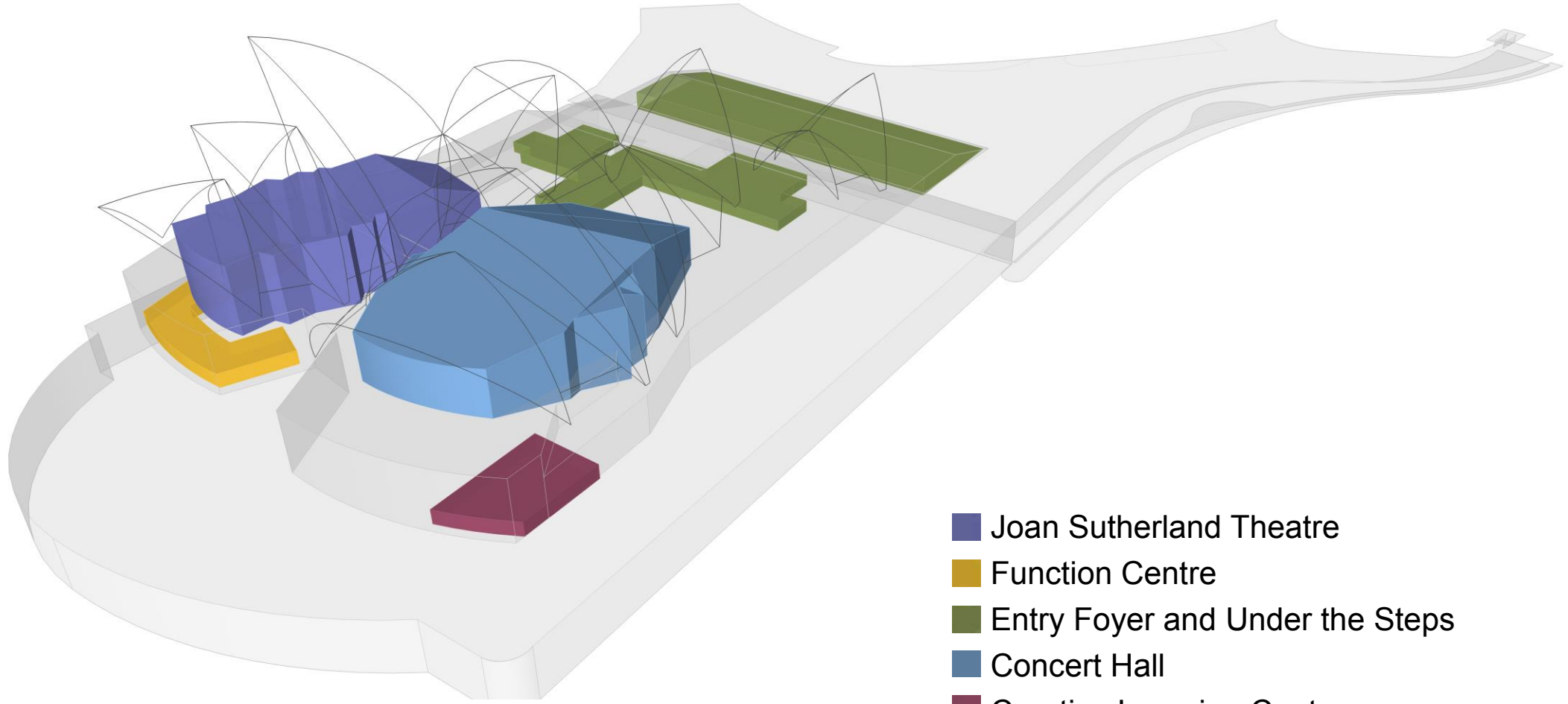
Approval condition	Recommendations
v. A timeline for the implementation of the interpretation works.	<p>1. <u>Provide informative and compelling Renewal content on Sydney Opera House digital channels:</u></p> <ul style="list-style-type: none"> • Renewal timeline providing overview and information on projects.
Condition 5: To minimise the impacts of the action on protected matters , the person taking the action must, prior to commencement of the action, and until completion of construction, publicly display content about the building renewal program on construction fencing/hoarding.	<p>1. <u>Develop new interpretation panels at key gateways and public spaces in line with associated wayfinding and visitor information and within heritage and conservation guidelines:</u></p> <ul style="list-style-type: none"> • Use hoardings onsite to communicate building renewal information and key messages and facilitate visitor navigation onsite during construction.
Condition 6: To minimise the impacts of the action on protected matters , the person taking the action must, during construction, publicly display photographic exhibitions of the building renewal program on at least two occasions on the Western Boardwalk. Details of the exhibitions must be included in the Heritage Interpretation Strategy.	<p>1. <u>Identify opportunities for new temporary exhibitions to engage visitors with key moments, activities and events in the Renewal program.</u></p> <ul style="list-style-type: none"> • Install temporary photographic exhibitions on the Western Boardwalk or other temporary exhibition space on a minimum of two occasions, in conjunction with Renewal works milestones and other key events. For example World Monuments and Sites Day in April 2018 and ICOMOS General Assembly in November 2020.
<p>The Heritage Interpretation Strategy must be implemented once it has been approved by the Minister. Commencement of the Function Centre cannot begin until the Minister has approved the Heritage Interpretation Strategy.</p>	

* Subject to additional funding (refer section 8).

ATTACHMENT 2 – Heritage and Conservation Planning Framework



ATTACHMENT 3 – Overview of locations of Stage 1 Renewal works



- Joan Sutherland Theatre
- Function Centre
- Entry Foyer and Under the Steps
- Concert Hall
- Creative Learning Centre

ATTACHMENT 4 – Glossary

The Building and Heritage Committee (BHC): The objective of the Committee is to provide assistance to the Trust by overseeing and monitoring building, conservation and heritage matters at the Sydney Opera House.

The Conservation Council (CC): The objective of the council is to provide conservation and heritage advice to the Trust.

Conservation Management Plan Fourth Edition (CMP4): Provides guidance to assist decision-making and change management in relation to the Opera House building and site, while protecting its heritage values. Reviewed every 10 years.

Drama Theatre: An intimate proscenium arch theatre which seats 544 guests.

The Eminent Architects Panel (EAP): The objective of the EAP is to provide advice to the Trust through the Committee on issues of architecture or design and in relation to the management and conservation of the building as it evolves with changing circumstances.

Heritage Interpretation Strategy: Provides policies and advice for the interpretation of the Sydney Opera House building and site.

The Joan Sutherland Theatre (Formerly the Opera Theatre): The second largest venue with seating for more than 1500 guests under the second largest sail of the Opera House.

John Coburn: Australian abstract painter, teacher, tapestry designer and printmaker (1925-2006). He was commissioned in 1969 to make the curtains for the Opera Theatre and the Drama Theatre.

Peter Hall Design Principles: Peter Hall's design approach to the building with recommendations on its conservation.

Renewal: Sydney Opera House major works program renewing the building and site for future generations of artists, audiences and visitors.

Stage 1 Renewal: The first stage of Opera House Renewal comprises a series of projects that will replace technology and machinery that has reached the end of its working life, open new areas to the public and ensure the Opera House is properly equipped to welcome as many people in as many ways as possible.

SAVE Project: Safety, Accessibility and Venue Enhancement project in the Joan Sutherland Theatre. Forms part of the Renewal projects.

The Sydney Opera House Trust (SOHT): An advisory board charged with the management of the Sydney Opera House and site. The trust works in partnership with the executive of the Sydney Opera House to develop strategic direction and manage major issues while meeting its governance requirements.

Theatre Machinery Project: This project replaces machinery past its useful life in the Joan Sutherland Theatre. Forms part of the Renewal projects.

Utzon Design Principles (UDP): Jørn Utzon's vision for the building and its setting, and his comments on the future.

Heritage documentation currently being developed:

Statement of heritage management commitment: The organisation's commitment to conservation and heritage management aims.

Heritage Implementation Plan: Sets-out heritage management strategic objectives, associated actions and targets, responsibility and time frames.

Heritage Risk Management Plan: Identifies heritage risk categories and consequences; control processes; external and internal heritage parameters; and establishes a heritage risk record.

From Conservation Management Plan Fourth Edition:

Throughout this document, the terms *place*, *cultural significance*, *fabric*, *conservation*, *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation*, *use*, *compatible use*, *setting*, *related place*, *related object*, *associations*, *meanings*, and *interpretation* are used as defined in the Burra Charter (see below). It should be noted that, as a consequence, the meanings used here may differ from their popular meanings.

Place means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*. Places may have a range of values for different individuals or groups.

It is important to note that 'culture' in the Burra Charter sense refers to all aspects of a particular society or group transmitted from one generation to another; whereas in the field of literature and the arts, 'culture' generally refers only to aspects expressed or produced by the various strands of the arts world, such as the literary arts, fine arts or performing arts. In this latter sense, cultural expression has a more limited meaning than that defined in the Burra Charter and this *Conservation Management Plan* (CMP).

Fabric means all the physical material of the *place* including elements, fixtures, contents and objects.

Conservation means all the processes of looking after a *place* so as to retain its *cultural significance*.

Maintenance means the continuous protective care of a *place* and its *setting*. Maintenance is to be distinguished from repair, which involves *restoration* or *reconstruction*.

Preservation means maintaining a *place* in its existing state and retarding deterioration.

Restoration means returning a *place* to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.

Reconstruction means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material.

Adaptation means changing a *place* to suit the existing *use* or a proposed use.

Use means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place, or are dependent on the place.

Compatible use means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.

Setting means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character.

Related place means a *place* that contributes to the *cultural significance* of another place.

Related object means an object that contributes to the *cultural significance* of a *place* but is not at the place.

Associations mean the connections that exist between people and a *place*.

Meanings denote what a *place* signifies, indicates, evokes or expresses to people.

Interpretation means all the ways of presenting the *cultural significance* of a *place*.

In addition to the above Burra Charter terms, the following have specific meanings within the context of this document:

Element means a major part or space of the whole building or site, such as the Podium, the Joan Sutherland Theatre (Opera Theatre), or group of spaces such as those within the western part of the Podium.

Component means a part of an element, such as the Monumental Steps (a component of the Podium), orchestra pit (a component of the Joan Sutherland Theatre), or individual spaces within an element group.

Intrusive item relates to an item or component that obscures, impedes, diminishes or otherwise damages the significance of an element or its component parts.

Repair is to put something that is damaged, faulty or worn back in good condition or working order. This is achieved by retaining sound fabric and replacing damaged or worn with matching new fabric.

The following definitions have been drawn from the 'Operational Guidelines for the Implementation of the World Heritage Convention' 2013:

Authenticity is a measure of the honesty of a place as an authentic product of its history and of historical processes. Cultural heritage places may meet the conditions of authenticity if their cultural values are truthfully and credibly expressed through a variety of attributes such as form and design, materials and substance, traditions, techniques and management systems, location and setting, language and other forms of intangible heritage, spirit and feeling. Sources of information about these cultural values should also be credible and truthful.

Integrity is a measure of the wholeness and intactness of the place and its attributes. Examining the conditions of integrity, therefore, requires assessing the extent to which the property:

- (a) includes all elements necessary to express its Outstanding Universal Value;
- (b) is of adequate size to ensure the complete representation of the features and processes which convey the property's significance;
- (c) suffers from adverse effects of development and / or neglect.

This CMP has utilised the concept of 'tolerance for change' developed by Sheridan Burke in recent Conservation Management Plans prepared by GML Heritage. This methodology is based on Burra Charter principles.

Tolerance for change is a judgement about the role each of the attributes (form, fabric, function and location) of each component play in supporting the significant values of their respective element and consequently, how tolerant they are to change without adverse impacts.

The following definitions are based on relevant dictionary meanings, adapted for this CMP:

Tangible means something that can be perceived by touch, and can be measured, and includes the form and fabric of the place. (E.g. form and fabric of the shells.)

Intangible means an abstract quality, value or aspect of the place that cannot be perceived by touch. It includes cultural practices and performance, and may be perceived at an emotional, intellectual or cultural level, but cannot be precisely measured. (E.g. the ability of the place to encourage excellence in the performing arts; its use as a venue for community celebrations; and the sense of anticipation and arrival evoked by the deliberately designed sequence of spaces, culminating in the performance.)