

Artistic Strategy 2022-2024

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Cover Image: Liz Martin Band, Liminal by Billy Zammit.

Cover Page Description:

This image features a five person band on a small stage platform inside a dark enclosed room, which appears to have a dome shaped roof. The room is lit by dark blue lighting with a purple tinge, and there appears to be party smoke pumped into the room to create a hazy atmosphere. The stage, which is approximately 0.5-1m high, is lit by orange lighting, which turns progressively darker moving away from the centre of the stage and towards the edge of the image. On the roof there are 12 orange strobe lights which are responsible for lighting the stage and the musicians on it. There is tall stage scaffolding in the background. On the ground on the left of the stage is a long strip of lights responsible for the lighting in the room.

The five musicians, who are dressed in formal attire, are arranged in a circle on the stage. In the centre of the image, with her back to us, is a woman sitting on a stool, holding a guitar across her body (left to right), with her right hand in playing position. Moving in a clockwise direction there is a large amplifier on her left, then the seated drummer and his drum-set and in front of her, a man is standing and holding an electric guitar. Continuing clockwise, another man stands and holds what appears to be another type of guitar, and the final man sits on a stool (slightly side on to us) with a violin held in his left hand, tucked under his chin, and the bow clear and in playing position. There are also a couple of microphone stands.

End of Description.

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Double page spread: Barkaa, Barrabuwari by Ken Leanfore.

Image Description: This image is a photograph taken from a stage opposite the Sydney Opera House steps. From this position, the image features both the steps of the Sydney Opera house (right) and most of the Sydney Harbour Bridge (left; with double triangular flags flying) in the background. The image has been taken at sunset, with the horizon under The Harbour Bridge lit up by the yellow of the last rays of the setting Sun, and the remaining blue sky is littered with shaded clouds.

In the foreground, on the stage, is a young aboriginal woman walking from left to right across the stage, such that she is turned side on to the camera. She is dressed in black pants and a stomach-baring cream coloured hooded long sleeve top. Her curly hair is pulled back into a pony tail, and she has painted white stripes on her face, characteristic of aboriginal makeup. She holds a microphone in her right hand and appears to be singing. Between the stage and the Opera House steps are seats which are mostly occupied by people watching the performer. People are also sitting on the Opera House steps in the background.

End of Description

Acknowledgement of Country

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

We honour the long Gadigal history of gathering and storytelling, and acknowledge the strength and resilience of First Nations people and communities past and present.

The Opera House continues this legacy today by embracing and celebrating First Nations artistic expression and culture.

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Background Image The Flaming Lips by Prudence Upton.

Image Description: The inside of the Opera House as taken from the audience perspective, looking out (not down) towards the stage from tiered seating. Every seat in the image is occupied by people who are all looking in the direction of the stage. The centre of the image, at the approximate stage location, is overexposed in a mass of white light, similar to a flash being captured at the right moment. From the ceiling, different coloured strobe lighting (blue, red, yellow, orange) are shining down toward the stage. Eleven bright coloured balloons (yellow, purple, red, blue, pink) are floating away from the stage above the audience's heads and toward the camera.

End of Description.

Welcome

The Sydney Opera House is a globally recognised icon, one of the architectural wonders of the 20th century and among the world's busiest performing arts centres. This refreshed Artistic Strategy sets out the Opera House's ambitions up to the end of 2024, including our 50th anniversary in 2023, to inspire artists and audiences, and to shape contemporary culture, locally, nationally and internationally.

The Opera House's Artistic Strategy 2018–21 addressed a range of emerging challenges and opportunities. This included preparing for the Concert Hall to be closed for major renewal works and planning for the Centre for Creativity, a purpose-built venue for hands-on creative experiences. The strategy also responded to significant external shifts, such as changes in audience expectations and rising demand for digital experiences.

Three years on, at the outset of this Artistic Strategy 2022–24, our environment has evolved more dramatically than we had imagined, and not only because of the profound and on-going impacts of the COVID-19 pandemic.

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As important social, cultural and ethical movements gathered momentum around the world, the Opera House renewed its focus on cultural equity among its staff,

programs and audience experiences with a new Diversity, Inclusion & Belonging Strategy.

Audience demand for new ways of participating in cultural activity has continued to grow rapidly. In response, we diversified our approach to programming to include interactive contemporary art and digital experiences. We also launched *Stream*, the Opera House's new online streaming service. Further boosting our digital capability and engagement will be a key focus in the next three years.

This is an exciting time for the Opera House in many ways. Starting with 2022, we will:

- Begin the year with the launch of the Centre for Creativity.
- Reopen the upgraded Concert Hall mid-year, the largest and final project in our Decade of Renewal.
- In October, kick off a 12-month program of performances and events to celebrate the Opera House's 50th anniversary year.

In this context, the Artistic Strategy 2022–24 sets out clear actions and measures for the performing arts across the Opera House – including our programming and production arms, Sydney Opera House Presents and Production & Events – and how we will complement the work of our eight resident companies and many community and commercial hirers.

These actions and measures are summarised on pages 19–23 and further detailed in a separate action plan that sets out delivery timelines and accountable staff.

Agility and innovation will be key to inspiring artists, audiences and visitors while keeping everyone safe in the new world of living with the virus. In doing so, we will be guided by our values of safety, creativity, excellence, collaboration and accountability as we present unmissable performing arts experiences onsite and online.

We recognise the contribution of our staff and stakeholders in developing this refreshed strategy and look forward to working together as we implement it.

Fiona Winning
(Director, Programming)

Hannah Mason
(Director, Production and Events)

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Transcriber Note: Double Page spread on an orange background with fading to darker, in a circular fashion in the top-right hand corner. The words "To be unmissable" in the next passage take up most of the double-page spread.

Our Purpose

Consistent with its mandate for creativity, engagement and entertainment, the Opera House aims to offer artists and audiences experiences that fulfil our vision: to be as bold and inspiring as the Opera House itself. Our artistic purpose can be distilled into three words:

To be unmissable

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Performing Arts at the House

In a 'normal' (pre-COVID) year, the Opera House welcomes audiences of almost 1.5 million to 2,400 performances presented on site by our programming arm, Sydney Opera House Presents (SOHP), eight resident companies, and community and commercial hirers. We also reach far beyond the physical venues, with more than 1.7 million hours of Opera House video content consumed globally in 2019–20.

SOHP offers a diverse range of programming onsite and online including:

- First Nations programming, from community events such as Dancerites to the presentation of leading artists and new commissions.
- Contemporary Music & Performance, including the Vivid LIVE festival, bringing some of the most ambitious and innovative musicians to our stages, as well as musicals, cabaret, comedy and circus shows.
- Digital Programming through *Stream*, the Opera House's online streaming service launched in 2021.
- Children, Families & Creative Learning, including children's and family shows and content streamed to homes and schools throughout the country, with a new base in the Centre for Creativity from 2022.
- Contemporary Art, including the lighting of the Bennelong sails with works by First Nations artists, curated in collaboration with the Art Gallery of NSW.
- Talks & Ideas, including the *All About Women* and *Antidote* festivals.
- *UnWrapped*, a curated program of innovative and diverse local works.
- Classical Music, including international orchestras and chamber music groups.

Resident companies: The Opera House is proud to partner with the Australian Chamber Orchestra, Bangarra Dance Theatre, Bell Shakespeare, Opera Australia, Sydney Theatre Company, The Australian Ballet, Sydney Symphony Orchestra and Sydney Philharmonia Choirs.

Community and commercial hirers: Opera House hirers include high-profile local and international acts, government partners including Destination New South Wales, Department of Premier and Cabinet and City of Sydney, audiences from diverse communities, and the education sector, with thousands of NSW school students performing for families and friends.

Event delivery: All Opera House performing arts events, on our stages and online, are delivered by the Production & Events portfolio, including Venue & Event Sales, Event Operations & Planning, Production Services and Recording & Broadcast teams.

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Transcriber Note: This page is a composite of six full-colour images. Two images per row across three rows.

Top Left: The Australian Ballet, New York Dialects by NYP Production

Image Description: This image depicts eight ballerinas (in two rows) on stage in the middle of a performance. The lighting is low, and the floor of the stage appears pale blue. The image has been taken from the right of the stage (audience perspective) from behind the performers, such that we see the back of the performers. The five females are dressed in white dresses with chiffon skirts, while the three male performers are dressed in darker colours, as they elevate one performer (front centre) high into the air with her back arched and her hands in the air. Next to them, closest to us, is a single dancer standing still flat-footed. In the back row there are three ballerinas: The central one mimics the elevated performer in front of her, with her own hands high in the air, on raised toes. She is flanked by two dancers who are standing still with flat feet on the ground.

Top Right: Harriet Gordon-Anderson in Bell Shakespeare's Hamlet by Brett Boardman

Image Description: The image shows the left profile of the upper half of a woman who has short-cropped red hair. She is dressed completely in black. She is gazing at a skull she holds in her right hand.

Middle Left: Sydney Symphony Orchestra by Julian Kingma

Image Description: The image shows a small portion of the Sydney Symphony Orchestra mid-performance (or rehearsal). They are all dressed in black. The conductor, who appears to be standing in the middle of the group, stands on the left of the image, holding his baton high. The group is mostly comprised of violinists, who are also standing and appear to be in the middle of playing. In the bottom right of the image, a couple of seated celloists are looking at their scores with their bows in playing position.

Middle Right: James Brown's What the Ocean Said by Prudence Upton

Image Description: An image taken from "What the Ocean Said", by Prudence Upton. On the left of the image are floor to ceiling screens which are lit up by an image depicting underwater, with purple coral on the left and right of the screens, and clear blue water in the centre. The lighting is quite low. A single woman sits on a chair in the middle of these screens. She appears to be holding a book in her hands. She is facing the audience, whose feet we see, implying they are sitting on the ground in front of her.

Bottom Left: Isabel Allende at All About Women by Daniel Boud

Image Description: A woman sits cross-legged on a chair, on a mat, on a stage in a darkened room. Next to her is a small table with what appears to be a bottle of water. Behind her, on a very large screen which easily dwarfs her, is an image of an older woman, with short white hair. This woman is smiling openly from what appears to be her home or office, with a desk, bookshelves, an award and a plant. On the right of

this image is a floor to ceiling banner with a white background. The image shows a woman on her hands and knees with a woman standing on her back. This standing woman is holding another woman in her hands, who in turn is holding a fourth woman in her hands. The fourth woman is doing a one-handed hand-stand on the palm of former woman holding her up. At the bottom of the banner are the words “all about women”.

Bottom Right: Steven Oliver’s Bigger & Blacker by Daniel Boud

Image Description: This image shows a stage with a large piano in low purple and orange lighting. One man, in formal attire, sits playing the piano (on the left of the image), with a microphone at his mouth. He is looking at the other man, who is also in formal attire, as he lays propped on his right elbow across the piano. The lounging man’s suit jacket is opened and he appears to be singing/talking into the microphone in his left hand. Behind them, one set of red curtains are drawn shut, while the other set (which are lit so they are orange) are pinned to the side.

End of Description.

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Transcriber Note: Double page spread, featuring an image, described below, and a heading:

Responding to our landscape

Image: Cherine Fahd’s A Proxy for a Thousand Eyes by Daniel Boud.

Image Description: Two women are standing opposite each other (edge on to us) with their arms bent in front of them, their palms in front of their face, touching in what appears to be a double high-five. There is a wooden partition, edge on to us, which they appear to be reaching through. The young woman on the left is dressed in a white singlet and denim overalls. She has her hair pulled back into a messy bun displaying large hoop earrings. She is openly grinning at the other woman. The woman on the right, who is older, is more conservative in her dress and demeanour. She wears an oversize black sleeveless shirt, and has short cropped black hair, with multiple small earrings in her ear. She is smiling back at her partner, with a conservative smile. She also has writing on her left arm which is not legible. A seated woman with a face mask is blurred in the background.

End of Description.

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Balancing act

Image: Lionel Zalachas, The *Little Prince* by Prudence Upton;

Image Description: A young man sits barefoot high up on a trapeze. He is dressed in a yellow open vest revealing his toned chest, which is illuminated by yellow light. He wears puffy yellow knickerbockers that finish at his knees. The room is dark and he

is lit by yellow lighting making his clothes appear even more yellow, and his skin golden. His hair, which also appears yellow in the lighting, is blow-dried out. He is looking off to his right.

End of Description.

Balancing traditional and popular performances with new and participatory experiences is paramount.

We will inspire audiences with extraordinary experiences from Storytime Ballet to The Cure. Our annual festival *Vivid LIVE*, our popular summer season of contemporary performances and our 50th anniversary will engage Australians and tourists in large-scale, shared cultural experiences onsite and online.

New ideas and audiences require long-term commitment and a deep understanding of the needs of artists and audiences. By way of example, our new Centre for Creativity will deepen and diversify opportunities offered to artists and producers, building on our commissioned works, digital programming and *UnWrapped* series.

Essential to this balancing act is continuing to acknowledge the precarious situation facing the arts/entertainment industry and the increasing need for private funding and meaningful long-term partnerships.

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Inclusion and cultural equity

Image: Lucky Lartey in INFUSION, No Movement, No Sound by Shane Rozario

Image Description: A man stands on top of a box on a stage. He is dressed in overalls and gumboots, and is leaning forward with his arms extended. He is looking down. He looks like he is about to fall, or take flight. In the background there are stage props and another man watching the performer.

End of Description

As we inspire artists and audiences, our programs and ways of working must reflect and respect the diversity of our communities.

Artists with different lived experiences can challenge and redefine aesthetics. Developing long-term partnerships, we will invest in a culturally safe environment for all, including First Nations artists, culturally and linguistically diverse artists and artists with disability.

Throughout the lifecycle of this strategy, we will work to better understand our audiences and the impact of our evolving programs.

Fit for our future

Image: Utzon's Universe Workshop by Daniel Boud.

Image Description: A young boy sits at a table facing us and holding up a magnifying glass to his face. On the table in front of him is a chalkboard, with childish chalk drawings on it. In the background is a large mural artwork on the wall, and other chairs facing toward the right of the image.

End of Description

As the Decade of Renewal draws to a close, the Opera House and its transformed venues will be ready for 21st-century arts, artists, and audiences.

We will continue to invest in our people and technology, working safely with agility and innovation.

The Centre for Creativity will open its doors in January 2022 to artists, educators and audiences. For the first time, we will have a purpose-built venue dedicated to creativity and interactivity.

The Concert Hall will reopen in mid-2022 with improved acoustics, upgraded access for people with mobility needs and new theatre machinery and staging systems. The \$5.2 million NSW Government investment in the Recording and Broadcast studio will enable national and international audience growth for our digital program.

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Our Mission

To treasure and renew the Opera House for future generations of artists, audiences and visitors; and

To inspire, and strengthen the community, in everything we do.

Our Values

Safety

Our greatest responsibility

Ensure the health, safety and wellbeing of ourselves and others at all times

Creativity

Be bold and innovative

Pursue creativity, and innovation both in the art we present and in our working practices

Excellence

Strive for the best

Challenge ourselves to be the best we can, valuing and embracing excellence

Collaboration

One team

Work with genuine engagement and be authentic in our approach, developing a sense of belonging and inclusion for all

Accountability Focus and own it

Be honest with ourselves and play fairly at all times

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We will be guided by two key drivers:

Leverage our key moments

As the Opera House approaches several key moments in its history, in particular in 2022 the Concert Hall re-opening and the commencement of the 50th anniversary year, we will:

- Invite everyone to be part of celebrations that reflect on the past, present and future of the Sydney Opera House, on site, off site and online.
- Use the celebrations to invest in the Opera House staff and physical infrastructure for future generations.
- Collaborate with all our partners and stakeholders and share our success through landmark occasions.

Commit to diversity in everything we do

Aligned with the organisational Diversity, Inclusion & Belonging Strategy, we will:

- Make a commitment to increase the diversity of programming and audiences.
- Develop ways to measure and report our impacts.
- Foster a safe and inclusive workplace that reflects the diversity of the community.
- Support a cohesive and coordinated response to positive change, alongside our Reconciliation, Accessibility and Environmental plans and the UN Global Goals.

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Sydney Opera House Artistic Strategy (2022–24)

Vision

To be as bold and inspiring as the Opera House itself

Mission

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

Purpose

To be unmissable

Our values

Safety
Creativity
Excellence
Collaboration
Accountability

Our Strategic Drivers:	Experiences Balance artistic, community engagement and commercial success	People & Processes Support the development of our people, practices and physical infrastructure	Partners & Stakeholders Work with our partners and stakeholders in a responsive and collaborative way
Leverage our key moments	1.1 Program contemporary and traditional art forms to engage on site and online audiences 1.2 Present programs that celebrate SOH key moments to inspire both new and existing audiences, including the Concert Hall reopening and the 50 th anniversary	2.1 Develop and expand the capacity of our people to enhance the safe and effective delivery of our experiences. 2.2 Continue to develop and enhance our operations to deliver world-class experiences 2.3 Work at the intersection of art, production and technology to ensure best use of our physical and digital infrastructure	3.1 Provide all our hirers with the highest quality service 3.2 Collaborate with resident companies, cultural institutions and other cultural partners on COVID-19 recovery and key local and global events
Commit to diversity in everything we do	1.3 Support the development and presentation of work by artists from diverse backgrounds and different lived experiences, prioritising First Nations artists 1.4 Evolve the allocation of our venues to enable the programming of diverse work that reflects and respects our current and future communities 1.5 Develop mechanisms to measure the impacts of broad and diverse programming and audiences	2.4 Continue to build a strong culture of diversity among our people and the broader community of arts workers 2.5 Develop and expect high-quality professional practice by embedding and role modelling the Opera House's values 2.6 Find new ways to work innovatively and effectively in a World Heritage building honouring its past while securing its future as a vibrant cultural centre	3.3 Establish and maintain strong relationships with our donors and corporate partners (private and public) to expand and sustain support 3.4 Broker and maintain strong external industry relationships in peer and leadership roles 3.5 Collaborate with our colleagues on all broader Opera House strategic and social impact initiatives

Our Strategic Drivers:	Experiences Balance artistic, community engagement and commercial success	People & Processes Support the development of our people, practices and physical infrastructure	Partners & Stakeholders Work with our partners and stakeholders in a responsive and collaborative way
Outcomes	Broad and diverse programming and audiences	Extraordinary experiences delivered in world-class venues	Leading, connected and industry renowned

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Experiences

Goal

Balance artistic, community engagement and commercial success

Outcome

Broad and diverse programming and audiences

Objectives

- 1.1 Program contemporary and traditional art forms to engage onsite and online audiences
- 1.2 Present programs that celebrate SOH key moments to inspire both new and existing audiences, including the Concert Hall reopening and the 50th anniversary
- 1.3 Support the development and presentation of work by artists from diverse backgrounds and different lived experiences, prioritising First Nations artists
- 1.4 Evolve the allocation of our venues to enable the programming of diverse work that reflects and respects our current and future communities
- 1.5 Develop mechanisms to measure the impacts of broad and diverse programming and audiences

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Key Actions Key Measures

- Launch and implement a dynamic program of intimate interactive experiences in the Centre for Creativity (CFC)
- Develop and implement a 50th anniversary artistic program with increased focus on engaging local artists and audiences on site and online
- Continue to embed presentations of First Nations work across all SOHP programming areas
- Commission artists from diverse backgrounds and different lived experiences to develop work on site and online
- Invest in future-focused digital programming that extends the reach of live work onsite and presents 'digital-first' programs to broad and diverse audiences

Key Measures

- CFC activity attracts strong audiences and critical acclaim. Audience engagement evaluation framework also developed and insights reported
- Ambitious and diverse 50th anniversary program developed and delivered, with all engagement (on site, off site and online) measured and reported

- First Nations-led production/events presented in each programming area and *New Work Now* commission of First Nations-led work annually
- Support artists with disability and disability-led producing organisations annually
- One million substantive online audience engagements with the program annually
- Increased Concert Hall or Joan Sutherland Theatre access utilised by SOHP and community and commercial hirers for diverse programming

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People & Experiences

Goal

Support the development of our people, practices and physical infrastructure

Outcome

Extraordinary experiences delivered in world-class venues

Objectives

- 2.1 Develop and expand the capacity of our people to enhance the safe and effective delivery of our experiences
- 2.2 Continue to develop and enhance our operations to deliver world-class experiences
- 2.3 Work at the intersection of art, production and technology to ensure best use of our physical and digital infrastructure
- 2.4 Continue to build a strong culture of diversity among our people and the broader community of arts workers
- 2.5 Develop and expect high-quality professional practice by embedding and role modelling the Opera House's values
- 2.6 Find new ways to work innovatively and effectively in a World Heritage building honouring its past while securing its future as a vibrant cultural centre

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Key Actions

- Develop training modules to support all Production & Events staff to deliver safe, effective, world-class events in the renewed Concert Hall and all venues on site and online
- Execute our organisational commitments to support the continued growth of a more diverse workforce
- Build internal capacity to support small to medium and independent artists alongside the larger companies

- Identify infrastructure investment priorities for the Opera House's western theatres to meet the future needs of all hirers, including resident companies and SOHP
- Embed sustainability into our operations and support resident companies, hirers and partners to adopt a framework of best practice for their events

Key Measures

- Concert Hall ramp-up training program developed and delivered
- Develop and deliver a suite of professional arts worker pathways: traineeships, secondments, work experience and mentorships
- Develop a system to identify needs and allocate additional resources to support independent artists/small companies
- Comprehensive review of infrastructure and equipment undertaken across the western theatres
- ISO 20121 Sustainable Event Management certification achieved

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Partners & Stakeholders

Goal

Work with our partners and stakeholders in a responsive and collaborative way

Outcome

Leading, connected and industry renowned

Objectives

- 3.1 Provide all our hirers with the highest quality service
- 3.2 Collaborate with resident companies, cultural institutions and other cultural partners on COVID-19 recovery and key local and global events
- 3.3 Establish and maintain strong relationships with our donors and corporate partners (private and public) to expand and sustain support
- 3.4 Broker and maintain strong external industry relationships in peer and leadership roles
- 3.5 Collaborate with our colleagues on all broader Opera House strategic and social impact initiatives

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Key Actions

- Support partnerships that enable the ambitions of the 50th anniversary program
- Nurture philanthropic relationships that maximise the potential of the Centre for Creativity and 50th anniversary
- Continue to collaborate with our resident companies to exchange knowledge and plans to keep all our visitors and staff safe, including COVID-19
- Expand opportunities to create experiences within the cultural and tourism sectors
- Deepen our industry partnerships and increase consultation to support and build capacity for the implementation of our Diversity, Inclusion and Belonging Strategy, Accessibility, Environmental and Reconciliation action plans

Key Measures

- Collaborate with cultural institutions and other partners to present ambitious 50th anniversary programs
- Philanthropists are engaged with and support the CFC and 50th anniversary programs and continue to support New Work Now fund to enable the commissioning of new works
- Regular meeting cycle with resident companies
- Strategic partnerships developed, trialed and evaluated with relevant sector-led service organisations
- Industry speakers program implemented to build capacity and increase connection to broad and diverse communities

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Reviews

Image: Seann Miley and Callum Francis in *RENT* by Prudence Upton

Image Description: Two male performers, in costume, are on stage performing. One performer stands behind the other on a stage-prop ladder. He is leaning slightly over/on the front performer, and they are holding hands with their arms outstretched. Both are grinning, and the front performer appears to be mid-song. The lighting is low, and audience members can be seen in the background.

End of Description

“We are so incredibly grateful to you for having us for the season of *Rent*. Everything from the rehearsal process to the brilliant packed season in the Drama Theatre was a dream. It was a wild ride to bring the show to life so quickly after the COVID year (2020) but it was worth it to see audiences on their feet, loving being back in a theatre filled with incredible music.”

– **Gus Murray**, Producer, *Rent*

“Antidote 2021 will all be livestreamed online via the harbourside icon’s snazzy new Stream platform, meaning you can hear insights from some of the brightest minds going, all without leaving home.”

– **Time Out, Sydney**

“Whether it is through my music or through film I want to keep preserving the stories that have been passed down to me. I am grateful to the Sydney Opera House for trusting in my vision and supporting me to bring this story to life.”

– **Ziggy Ramo**, on the making of the music video, *Little Things*

“The opportunity to perform for the last two nights in the Studio was amazing. The Middle Eastern community and specifically the Persian community loved it.”

– **Hamed Sadeghi**, Musician, Eishan Ensemble

Image: Hamed Sadeghi in Project Masnavi by Cassandra Hannagan

Image Description: In a darkened room, a man sits holding a stringed instrument resembling a guitar- a tar, the Persian classical lute. He is holding it across his body so that it rests on his right knee, and he strums with his right hand. He is lit by a spotlight and another tar sits beside him on a stand. In front of him is a stand holding his music sheets, and he is looking down at the tar as he plays.

End of Description.

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Image: School children attending a Digital Creative Learning session by Cassandra Hannagan

Image Description: An image taken from inside a classroom. On the right of the image is a large television playing a program with a male presenter in front of a carton background. In front of the TV, six children, in their school uniforms, stand in a semi-circle engaging in movements while watching the TV.

End of Description.

“A huge thank you for today’s digital creative learning session Our rural school in country Victoria , (9 students in total) absolutely loved the workshop. Brilliant and very refreshing, (especially during these trying times of the pandemic).”

– **Emily Dalkin**, Principal, Marnoo Primary School

Image: Audience member from Bluey’s Big Play by Daniel Boud

Image Description: A young girl (2) stands in a darkened room. Her attention is held by something out of the image. Her face is illuminated by the glow of second-hand light from the stage. The reflection of strobe lights also fall across the image in small streaks of dotted colour

End of Description

“I brought my two year old granddaughter to the Bluey performance and she was completely mesmerised from go to whoa.”

– **Audience Member**, Bluey's Big Play

“I want to congratulate the Sydney Opera House for staging Angela Goh’s latest work: Sky Blue Mythic. This is brave, responsible, and inspired programming!”

– **Dr Amanda Card**, Senior Lecturer, Department of Theatre and Performance Studies, University of Sydney

Image: Angela Goh in Sky Blue Mythic by Prudence Upton.

Image Description: A woman stands in a striking pose turned slightly side on to us. Her body is angled toward the right of the image, while she is looking off to her right (our left) She is dressed in a dark top, jeans and running shoes and is lit with green lighting. Under this light her jeans and arms appear green, while her face looks green with a yellow tinge.

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UN Global Goals

In 2015, the United Nations defined 17 goals, known as the Global Goals, to address the world’s most pressing challenges by 2030, including poverty, inequality, climate, education and justice. The Global Goals provide a to-do list for the world and a roadmap to achieve a more sustainable and prosperous future for all. In October 2019, the Opera House announced its commitment to nine of the goals, including education, equality and sustainability. While the goals can be achieved only through coordinated global action, we are committed to doing all we can to inspire and bring about positive change together, with the community.

This Artistic Strategy supports the Global Goals by committing to initiatives that increase and foster cultural participation in the arts. Through this we inspire positive change and work towards a sense of shared belonging at the Opera House for everyone

Background Image Jason Phu, *Art Assembly* by Document Photography.

Image Description: The image features a rally of children outdoors on a paved boardwalk, with water in the background. The children are walking away from the photographer so that their backs are to us. They have draped themselves in sheets of paper which they have painted in support of climate change. The children also all wear masks, which we see from behind only. Some of the paper capes read “reuse plastic” “save the trees” “Save the Earth. Mother nature” and “Save the Earth” and many feature pictures of the Earth.

End of Description.

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Global Goal	Target	Opera House Commitment	Objectives
4. Quality Education	4.7	The Opera House will promote quality education and learning opportunities	<ul style="list-style-type: none"> • Program contemporary and traditional art forms to engage on site and online audiences • Develop mechanisms to measure the impacts of broad and diverse programming and audiences
5 Gender Equality	5C	The Opera House will promote gender equality and empower all women and girls	<ul style="list-style-type: none"> • Continue to build a strong culture of diversity amongst our people and the broader community of arts workers • Collaborate with our colleagues on all broader Opera House strategic and social impact initiatives
8 Decent Work and Economic Growth	8.3, 8.8	The Opera House will champion diversity and human rights in its workforce and business operations	<ul style="list-style-type: none"> • Develop and expect high-quality professional practice by embedding and role modeling our Opera House values • Develop and expand the capacity of our people to enhance the safe and effective delivery of our experiences
10 Reduced Inequalities	10.2	The Opera House will improve inclusion and accessibility on and off stage	<ul style="list-style-type: none"> • Support the development and presentation of work by artists from diverse backgrounds and different lived experiences, prioritising First Nations artists
11 Sustainable Cities and Communities	11.4	The Opera House will safeguard and revitalise cultural practices, heritage and sustainability	<ul style="list-style-type: none"> • Find new ways to work innovatively and effectively in a World Heritage building honouring its past while securing its future as a vibrant cultural centre • Support the development and presentation of work by First Nations artists

Global Goal	Target	Opera House Commitment	Objectives
17 Partnerships for the Goals	17.17	The Opera House will deepen and enrich our relationships with partners	<ul style="list-style-type: none"> • Broker and maintain strong external industry relationships in peer and leadership roles • Establish and maintain strong relationships with our donors, corporate partners (private and public) to expand and sustain support