

Sydney Opera House

EPBC Approval 2017/7955 Annual Compliance Report 2 Period: 26 February 2021 to 25 February 2022

Report Date: 19 May 2022



1. Declaration of accuracy

In making this declaration, I am aware that sections 490 and 491 of the *Environment Protection and Biodiversity Conservation Act 1999* (Cth) (EPBC Act) make it an offence in certain circumstances to knowingly provide false or misleading information or documents. The offence is punishable on conviction by imprisonment or a fine, or both. I declare that all the information and documentation supporting this compliance report is true and correct in every particular. I am authorised to bind the approval holder to this declaration and that I have no knowledge of that authorisation being revoked at the time of making this declaration.

Signed:

Full name:	Ian Cashen
Position:	Director, Building, Safety and Security
Organisation:	Sydney Opera House (ABN: 69 712 101 035)
Date	19/05/2022

2. Document Version Control

Date	Version	Prepared by	Approved by	Filename/path
17 May 2022	2022 Draft	Peter Doyle		20220517 EPBC 2017_7955 Annual Report 2 DRAFT.docx
19 May 2022	2022 Final	Peter Doyle	Ian Cashen	20220519 EPBC 2017_7955 Annual Report 2 FINAL.pdf

3. Table of Contents

1. Declaration of accuracy	1
2. Document Version Control.....	1
3. Table of Contents	2
4. Description of Activities.....	3
4.1. EPBC Number:.....	3
4.2. Project Name:	3
4.3. Approval Holder:	3
4.4. Approval Holder ABN:	3
4.5. Approved Action:.....	3
4.6. Location of the Project:	3
4.7. Reporting Period:	3
4.8. Report Date:.....	3
4.9. Activities during Current Period:.....	3
5. Compliance Table.....	5
6. Non-compliances	9
7. New Environmental Risks	9
Appendix 1 - EPBC 2017/7955 Approval.....	10
Appendix 2 -SSD 8663 Consent	16
Appendix 3 - Letter of Notification to DEE	43
Appendix 4 - Heritage Interpretation Strategy.....	45
Appendix 5 – NSW Heritage Act Approval (s60)	77
Appendix 6 - Examples of hoardings used during construction	86

4. Description of Activities

4.1. EPBC Number:

2017/7955

4.2. Project Name:

Sydney Opera House Building Renewal Program – Concert Hall and associated works

4.3. Approval Holder:

Sydney Opera House

4.4. Approval Holder ABN:

69 712 101 035

4.5. Approved Action:

To undertake various projects relating to the Concert Hall (excluding Rehearsal Rooms 1 and 2) and Creative Learning Centre of the Sydney Opera House, NSW.

4.6. Location of the Project:

2 Circular Quay East, Bennelong Point, Sydney.

Lot 4 DP 787933 and Lot 5 DP 775888

4.7. Reporting Period:

26 February 2021 to 25 February 2022

4.8. Report Date:

19 May 2020

4.9. Activities during Current Period:

The current period is the second period following commencement of the action. During this period the following activities have occurred:

- Completion of Creative Learning Centre fitout and commencement of operations
- Structural steel installation in ceiling and cannon ports

- Fitout of technical zone and Plant Room 21
- Installation of stage machinery
- Installation of stage flooring
- Installation of diffusion wall panels and box fronts
- Fitout of Ante Room and Assembly Room
- Electrical and communications fitout
- Fitout of Eastern passageway
- Cladding of Lift 30 structure
- Façade installation above Lift 30
- Installation of Lift 30
- Banner drawer installations in side walls
- Sprinkler installation in technical zone and cannon ports
- Ductwork to cannon port diffusers
- Replacement of Concert Hall seating
- Theatre systems integration
- Installation of overstage reflectors
- Installation of lighting pods

5. Compliance Table

Condition Number	Condition	Is the project compliant with this condition? Compliant/ Non-Compliant/ Not applicable	Evidence/Comments
1)	<p>To minimise the impacts of the action on protected matters, the approval holder must comply with conditions A25, B17-19, B24-B25, B29, C16-C17, C38, D4 and E7 of the NSW development consent, as in force or existing from time to time, where those conditions relate to avoiding, mitigating, offsetting, managing, recording, or reporting on impacts to protected matters.</p> <p>A25. <i>Within 12 months of the commencement of the works, the Applicant shall submit to the Department a new Interpretation Strategy for the works approved as part of this consent. The Interpretation Strategy shall be prepared in consultation with the nominated heritage consultant (condition 824) and Heritage Council (or delegate), and shall address the areas to be modified by the proposed works and the alterations that have occurred.</i></p> <p><i>A copy must be submitted to the Secretary and Certifying Authority. The works outlined in the Heritage Interpretation Strategy must be completed within one year of the completion of works.</i></p> <p>B 17. <i>Prior to the commencement of any works, an application under section 60 of the Heritage Act 1977 must be submitted to and approved by the Heritage Council of NSW or its delegate.</i></p> <p>B 18. <i>As part of the Section 60 application under the Heritage Act 1977, the Applicant is to further resolve the design of the following:</i></p> <ul style="list-style-type: none"> (a) <i>the final finishes for the passageway and south wall of the Caves area;</i> (b) <i>northern foyer lift, including the detail of the extension of the two cranked beams connecting to the new lift;</i> (c) <i>handrails and the 'kit of parts';</i> (d) <i>the final colour and design of the over-stage reflectors, to be prototyped in situ in the Concert Hall and approved by the Opera House's Conservation Council, Design Advisory Panel, and heritage architect;</i> (e) <i>clarification of the extent of removal of box fronts including the rear wall of side boxes, rear wall of stalls and upper and lower circles to understand whether samples of 1973 box fronts can be retained in situ and if new panels can overlay original materials and forms, and clarification of the final detail design of the laminated brushbox panels;</i> (f) <i>clarification on the extent of the original bronze guard rail proposed to be removed to make way for accessible seating and retention of this, where possible;</i> (g) <i>details of the construction methodology for the sidewall reflector panels and acoustic drape mechanisms;</i> (h) <i>details of the final speaker system;</i> (i) <i>air conditioning cannon port openings, including a full-sized mock-up to be assembled before these works commence;</i> (j) <i>details of the penetrations in the Concert Hall ceiling;</i> (k) <i>reconfiguration of the side foyers;</i> (l) <i>final finishes to be used in the anteroom and orchestra assembly room;</i> (m) <i>the Creative Learning Centre ramp and doors at the entry from the western broadwalk;</i> (n) <i>concrete finishes throughout the various areas of the proposal, subject to the endorsement of the Heritage Architect, in consultation with the Design Advisory Panel (DAP), Conservation Council (CC) and Heritage Council delegate;</i> (o) <i>significance assessments of equipment proposed to be removed to determine what pieces will be retained in the Sydney Opera House's collections;</i> (p) <i>fixtures and fittings in dressing room facilities to determine retention, reuse and incorporation of significant elements into new areas.</i> <p>B 19. <i>A copy of the Heritage Council's approval and additional information required above must be submitted to the Planning Secretary and Council for information.</i></p> <p>B 24. <i>Prior to the commencement of works, a suitably qualified and experienced heritage consultant must be nominated for this project. The nominated heritage consultant must inspect the demolition and removal of material to ensure there is no unapproved removal of significant fabric or elements, provide input into the detailed design, provide heritage information to be imparted to all tradespeople during site inductions, and oversee the works to minimise impacts to heritage values. The nominated heritage consultant must be satisfied that all work has been carried out in accordance with the conditions of this consent.</i></p> 	Compliant	<p>This was reported as completed in the previous Annual Report. Copy was submitted to DAWE, 6 May 2021. Submission acknowledged by DAWE 10 May 2021. Copy of Heritage Interpretation Strategy included here in Appendix 4.</p> <p>See Appendix 5.</p> <p>See Appendix 5</p> <p>Submitted 29 January 2020</p> <p>Notified DAWE 30 January 2020</p>

	B 25. Evidence and details of the engagement of a nominated heritage consultant in accordance with condition B24 shall be submitted to the Planning Secretary and Council, prior to the certification of Crown Building Works.	Compliant	Notified DAWE 30 January 2020
	B 29. Prior to the certification of Crown Building Works, a photographic archival record of all areas undergoing works, including the removal of theatre machinery equipment, air conditioning cannon port openings and plant, and existing acoustic reflectors, and identification of any significant pieces for interpretation, must be prepared in accordance with the document How to Prepare Archival Records by the Heritage Council of NSW, and submitted to the Heritage Council and the Department.	Compliant	Archival record prepared and supplied to DPIE(20 February 2020) and Heritage Council (18 February 2020).
	C 16. Significant building fabric and elements approved to be removed are to be carefully removed, catalogued, safely stored and able to be readily reinstated.	Compliant	Register of heritage items and fabric was prepared prior to commencement, copy can be supplied on request.
	C 17. To avoid unnecessary wastage, as much of the removed seating as possible is to be used in the new position.	Not applicable	Seating is being reinstated in the same positions wherever possible. Every second row of seats in the Stalls has been treated for fire resistance. Seat covers have been cleaned. Damaged fabric replaced where necessary (like for like). A small amount of seating has been removed/reconfigured to provide for accessible seating locations, and to accommodate the new stage configuration.
	C38. The Nominated Heritage Consultant is to regularly inspect the site and provide ongoing advice to the contractor representative undertaking the works for the duration of construction to ensure that there is no unapproved removal of elements, significant fabric is not damaged and that all work is being carried out in accordance with the conditions of this consent.	Compliant	The nominated Heritage Consultant has inspected the works on a regular basis (nominally fortnightly) since the commencement. Inspection reports can be supplied on request.
	D4. Prior to occupation or commencement of use, the Applicant shall provide a report to the Planning Secretary and the Heritage Council prepared by the Nominated Heritage Consultant certifying all heritage works have been carried out in accordance with the relevant terms of this consent outlined in condition A2.	Not applicable	Not triggered in this period
	E7. Within one year of the completion of works, the Applicant shall submit to the Heritage Council for approval an updated Conservation Management Plan for the Opera House, which is to address, inter alia, the "at rest" mode developed for the Concert Hall. A copy shall be provided to the Planning Secretary.	Not applicable	Not triggered in this period
2)	To minimise the impacts of the action on protected matters, the approval holder must notify the Department in writing of any proposed changes to the NSW development consent for which condition 1 applies within 10 business days of such a change being approved by the NSW Government.	Not applicable	No change to the consent has been made.
3)	To mitigate the impacts of the action on protected matters, the approval holder must, during construction: <ul style="list-style-type: none"> i. Display information about the evolution of the design and fabric of the building as a result of the action, in publicly accessible areas. ii. Provide for permanent information accessible through the Sydney Opera House website as an online archival record of the building and the renewal program. 	Compliant	See example photos in Appendix 6. Refer to www.sydneyoperahouse.com/our-story/Renewal.html
4)	To manage the impacts of the action on protected matters, the approval holder must provide copies of the documents required by conditions A25, B19, B25, B29, D4, and E7 of the NSW development consent to the Department for information.		
	A25. Within 12 months of the commencement of the works, the Applicant shall submit to the Department a new Interpretation Strategy for the works approved as part of this consent. The Interpretation Strategy shall be prepared in consultation with the nominated heritage consultant (condition 824) and Heritage Council (or delegate), and shall address the areas to be modified by the proposed works and the alterations that have occurred. A copy must be submitted to the Secretary and Certifying Authority. The works outlined in the Heritage Interpretation Strategy must be completed within one year of the completion of works.	Compliant	Submitted to Department of Planning, Industry & Environment 22 January 2021. Copy was submitted to DAWE, 6 May 2021. Submission acknowledged by DAWE 10 May 2021. Copy of Heritage Interpretation Strategy included here in Appendix 4.
	B 19. A copy of the Heritage Council's approval and additional information required above must be submitted to the Planning Secretary and Council for information.	Compliant	See Appendix 5. Submitted 29 January 2020
	B 25. Evidence and details of the engagement of a nominated heritage consultant in accordance with condition B24 shall be submitted to the Planning Secretary and Council, prior to the certification of Crown Building Works.	Compliant	Notified DAWE 30 January 2020
	B 29. Prior to the certification of Crown Building Works, a photographic archival record of all areas undergoing works, including the removal of theatre machinery equipment, air conditioning cannon port openings and plant, and existing acoustic reflectors, and identification of any significant pieces for interpretation, must be prepared in accordance with the document How to Prepare Archival Records by the Heritage Council of NSW, and submitted to the Heritage Council and the Department.	Compliant	Archival record has not been supplied to DAWE at this time. Note that this requirement is not time constrained.

	D4. <i>Prior to occupation or commencement of use, the Applicant shall provide a report to the Planning Secretary and the Heritage Council prepared by the Nominated Heritage Consultant certifying all heritage works have been carried out in accordance with the relevant terms of this consent outlined in condition A2.</i>	Not applicable	Not triggered in this period
	E7. <i>Within one year of the completion of works, the Applicant shall submit to the Heritage Council for approval an updated Conservation Management Plan for the Opera House, which is to address, inter alia, the "at rest" mode developed for the Concert Hall. A copy shall be provided to the Planning Secretary.</i>	Not applicable	Not triggered in this period
5)	The approval holder must notify the Department in writing of the date of commencement of the action within 10 business days after the date of commencement of the action.	Compliant	DAWE notified by letter 5 March 2020. See Appendix 3.
6)	The approval holder must maintain accurate and complete compliance records.	Compliant	Annual EPBC compliance reports, and SSD 8663 Compliance Reports (copies available on request)
7)	If the Department makes a request in writing, the approval holder must provide electronic copies of compliance records to the Department within the timeframe specified in the request.	Not applicable	None requested.
8)	The approval holder must prepare a compliance report for each 12 month period following the date of commencement of the action, or otherwise in accordance with an annual date that has been agreed to in writing by the Minister. The approval holder must: <ul style="list-style-type: none"> a. publish each compliance report on the website within 60 business days following the relevant 12 month period; b. notify the Department by email that a compliance report has been published on the website and provide the weblink for the compliance report within five business days of the date of publication; c. keep all compliance reports publicly available on the website until this approval expires; d. exclude or redact sensitive ecological data from compliance reports published on the website; and e. where any sensitive ecological data has been excluded from the version published, submit the full compliance report to the Department within 5 business days of publication. 	Compliant	This report. Refer EPBC Act Approval (https://www.sydneyoperahouse.com/general/corporate-information/planning-approvals/compliance-report-guidelines.html) DAWE notified by email that the first annual report was published on the SOH website on 3 May 2021.
9)	The approval holder must notify the Department in writing of any: incident; non-compliance with the conditions; or non-compliance with the commitments made in plans. The notification must be given as soon as practicable, and no later than two business days after becoming aware of the incident or non-compliance. The notification must specify: <ul style="list-style-type: none"> a. any condition which is or may be in breach; b. a short description of the incident and/or non-compliance; and c. the location (including co-ordinates), date, and time of the incident and/or non-compliance. In the event the exact information cannot be provided, provide the best information available.	Compliant	
10)	The approval holder must provide to the Department the details of any incident or non-compliance with the conditions or commitments made in plans as soon as practicable and no later than 10 business days after becoming aware of the incident or non-compliance, specifying: <ul style="list-style-type: none"> a. any corrective action or investigation which the approval holder has already taken or intends to take in the immediate future; b. the potential impacts of the incident or non-compliance; and c. the method and timing of any remedial action that will be undertaken by the approval holder. 	Not applicable	Not triggered in this period
11)	The approval holder must ensure that independent audits of compliance with the conditions are conducted as requested in writing by the Minister.	Not applicable	None requested
12)	For each independent audit, the approval holder must: <ul style="list-style-type: none"> a. provide the name and qualifications of the independent auditor and the draft audit criteria to the Department; b. only commence the independent audit once the audit criteria have been approved in writing by the Department; and c. submit an audit report to the Department within the timeframe specified in the approved audit criteria. 	Not applicable	Not triggered in this period

13)	The approval holder must publish the audit report on the website within 10 business days of receiving the Department's approval of the audit report and keep the audit report published on the website until the end date of this approval.	Not applicable	Not triggered in this period
14)	Within 30 days after the completion of the action, the approval holder must notify the Department in writing and provide completion data.	Not applicable	Not triggered in this period

6. Non-compliances

Nil.

7. New Environmental Risks

No new environmental risks to report.

Appendix 1 - EPBC 2017/7955 Approval



APPROVAL

Sydney Opera House Building Renewal Program – Concert Hall and associated works, NSW (EPBC 2017/7955)

This decision is made under sections 130(1) and 133(1) of the *Environment Protection and Biodiversity Conservation Act 1999 (Cth)*. Note that section 134(1A) of the **EPBC Act** applies to this approval, which provides in general terms that if the approval holder authorises another person to undertake any part of the action, the approval holder must take all reasonable steps to ensure that the other person is informed of any conditions attached to this approval, and that the other person complies with any such condition.

Details

Person to whom the approval is granted (approval holder)	Sydney Opera House Trust
ABN of approval holder	69 712 101 035
Action	To undertake various projects relating to the Concert Hall (excluding Rehearsal Rooms 1 and 2) and Creative Learning Centre of the Sydney Opera House, NSW. [See EPBC Act referral 2017/7955 and requests for variations accepted on 24 August 2017 and 13 June 2018].

Approval decision

My decisions on whether or not to approve the taking of the action for the purposes of each controlling provision for the action are as follows.

Controlling Provisions

World Heritage values of a World Heritage property	
Section 12	Approve
Section 15A	Approve
National Heritage values of a National heritage place	
Section 15B	Approve
Section 15C	Approve

Period for which the approval has effect

This approval has effect until 5 February 2025.

Decision-maker

Name and position

Louise Vickery
Assistant Secretary
Environment Approvals and Wildlife Trade Branch
Department of the Environment and Energy

Signature



Date of decision

21 / 01 / 2020

Conditions of approval

This approval is subject to the conditions under the EPBC Act as set out in ANNEXURE A.

ANNEXURE A – CONDITIONS OF APPROVAL

Part A – Conditions specific to the action

1. To minimise the impacts of the action on **protected matters**, the approval holder must comply with conditions A25, B17-19, B24-B25, B29, C16-C17, C38, D4 and E7 of the **NSW development consent**, as in force or existing from time to time, where those conditions relate to avoiding, mitigating, offsetting, managing, recording, or reporting on impacts to **protected matters**.
2. To minimise the impacts of the action on **protected matters**, the approval holder must notify the **Department** in writing of any proposed changes to the **NSW development consent** for which condition 1 applies within 10 **business days** of such a change being approved by the **NSW Government**.
3. To mitigate the impacts of the action on **protected matters**, the approval holder must, during **construction**:
 - i. Display information about the evolution of the design and fabric of the building as a result of the action, in publicly accessible areas.
 - ii. Provide for permanent information accessible through the Sydney Opera House **website** as an online archival record of the building and the renewal program.
4. To manage the impacts of the action on **protected matters**, the approval holder must provide copies of the documents required by conditions A25, B19, B25, B29, D4, and E7 of the **NSW development consent** to the **Department** for information.

Part B – Standard administrative conditions

Notification of date of commencement of the action

5. The approval holder must notify the **Department** in writing of the date of **commencement of the action** within 10 **business days** after the date of **commencement of the action**.

Compliance records

6. The approval holder must maintain accurate and complete **compliance records**.
7. If the **Department** makes a request in writing, the approval holder must provide electronic copies of **compliance records** to the **Department** within the timeframe specified in the request.

Note: **Compliance records** may be subject to audit by the **Department** or an independent auditor in accordance with section 458 of the **EPBC Act**, and or used to verify compliance with the conditions. Summaries of the result of an audit may be published on the **Department's** website or through the general media.

Annual compliance reporting

8. The approval holder must prepare a **compliance report** for each 12 month period following the date of **commencement of the action**, or otherwise in accordance with an annual date that has been agreed to in writing by the **Minister**. The approval holder must:
 - a. publish each **compliance report** on the **website** within 60 **business days** following the relevant 12 month period;
 - b. notify the **Department** by email that a **compliance report** has been published on the **website** and provide the weblink for the **compliance report** within five **business days** of the date of publication;
 - c. keep all **compliance reports** publicly available on the **website** until this approval expires;
 - d. exclude or redact **sensitive ecological data** from **compliance reports** published on the **website**; and

- e. where any **sensitive ecological data** has been excluded from the version published, submit the full **compliance report** to the **Department** within **5 business days** of publication.

Note: Compliance reports may be published on the **Department's** website.

Reporting non-compliance

9. The approval holder must notify the **Department** in writing of any: **incident**; non-compliance with the conditions; or non-compliance with the commitments made in **plans**. The notification must be given as soon as practicable, and no later than two **business days** after becoming aware of the **incident** or non-compliance. The notification must specify:
 - a. any condition which is or may be in breach;
 - b. a short description of the **incident** and/or non-compliance; and
 - c. the location (including co-ordinates), date, and time of the **incident** and/or non-compliance. In the event the exact information cannot be provided, provide the best information available.
10. The approval holder must provide to the **Department** the details of any **incident** or non-compliance with the conditions or commitments made in **plans** as soon as practicable and no later than **10 business days** after becoming aware of the **incident** or non-compliance, specifying:
 - a. any corrective action or investigation which the approval holder has already taken or intends to take in the immediate future;
 - b. the potential impacts of the **incident** or non-compliance; and
 - c. the method and timing of any remedial action that will be undertaken by the approval holder.

Independent audit

11. The approval holder must ensure that **independent audits** of compliance with the conditions are conducted as requested in writing by the **Minister**.
12. For each **independent audit**, the approval holder must:
 - a. provide the name and qualifications of the independent auditor and the draft audit criteria to the **Department**;
 - b. only commence the **independent audit** once the audit criteria have been approved in writing by the **Department**; and
 - c. submit an audit report to the **Department** within the timeframe specified in the approved audit criteria.
13. The approval holder must publish the audit report on the **website** within **10 business days** of receiving the **Department's** approval of the audit report and keep the audit report published on the **website** until the end date of this approval.

Completion of the action

14. Within 30 days after the **completion of the action**, the approval holder must notify the **Department** in writing and provide **completion data**.

Part C - Definitions

In these conditions, except where contrary intention is expressed, the following definitions are used:

Business day means a day that is not a Saturday, a Sunday or a public holiday in the state or territory of the action.

Commencement of the action means the first instance of any specified activity associated with the action including **construction** of any infrastructure. **Commencement of the action** does not include minor physical disturbance necessary to:

- i. install signage and /or temporary fencing to prevent unapproved use of the project area; and
- ii. install temporary site facilities for persons undertaking pre-commencement activities so long as these are located where they have no impact on the **protected matters**.

Completion data means an environmental report clearly detailing how the conditions of this approval have been met.

Completion of the action means all specified activities associated with the action have permanently ceased.

Compliance records means all documentation or other material in whatever form required to demonstrate compliance with the conditions of approval in the approval holder's possession or that are within the approval holder's power to obtain lawfully.

Compliance reports means written reports:

- i. providing accurate and complete details of compliance, **incidents**, and non-compliance with the conditions; and
- ii. consistent with the **Department's Annual Compliance Report Guidelines (2014)**.

Construction means the erection of a building or structure that is or is to be fixed to the ground and wholly or partially fabricated on-site; the alteration, maintenance, repair or demolition of any building or structure; preliminary site preparation work which involves breaking of the ground (including pile driving); the laying of pipes and other prefabricated materials in the ground, and any associated excavation work; but excluding the installation of temporary fences and signage.

Department means the Australian Government agency responsible for administering the **EPBC Act**.

EPBC Act means the *Environment Protection and Biodiversity Conservation Act 1999 (Cth)*.

Incident means any event which has the potential to, or does, impact on any **protected matter(s)**.

Independent audit: means an audit conducted by an independent and **suitably qualified person** as detailed in the *Environment Protection and Biodiversity Conservation Act 1999 Independent Audit and Audit Report Guidelines (2019)*.

Minister means the Australian Government Minister administering the **EPBC Act** including any delegate thereof.

NSW development consent means the conditions of consent for project SSD 8663 approved on 12 December 2019 under the *Environmental Planning and Assessment Act 1979 (NSW)*.

NSW Government means the relevant NSW agency responsible for administering the *Environmental Planning and Assessment Act 1979 (NSW)*.

Protected matters means the heritage values of the Sydney Opera House, the World Heritage property and National Heritage place protected under the provisions under Part 3 of the **EPBC Act** for which this approval has effect.

Suitably qualified person means a person who has professional qualifications, training, skills and/or experience related to the nominated subject matter and can give authoritative independent assessment, advice and analysis on performance relative to the subject matter using the relevant protocols, standards, methods and/or literature.

Website means a set of related web pages located under a single domain name attributed to the approval holder and available to the public.

Appendix 2 -SSD 8663 Consent

Development Consent

Section 4.38 of the Environmental Planning and Assessment Act 1979

I approve the Development Application referred to in Schedule 1, subject to the conditions specified in Schedule 2.

These conditions are required to:

- prevent, minimise, or offset adverse environmental impacts;
- set standards and performance measures for acceptable environmental performance;
- require regular monitoring and reporting; and
- provide for the ongoing environmental management of the development



The Hon. Rob Stokes
Minister for Planning and Public Spaces

Sydney

12th December,

2019

File: EF19/5207

SCHEDULE 1

Application Number:	SSD 8663
Applicant:	Sydney Opera House Trust
Consent Authority:	Minister for Planning and Public Spaces
Site:	2 Circular Quay East, Bennelong Point, Sydney (Lot 5 in DP 775888 and Lot 4 in DP 787933)
Development:	Upgrade to the Concert Hall and new Creative Learning Centre at the Sydney Opera House.

DEFINITIONS

Accredited Certifier	The holder of a certificate of accreditation as an accredited certifier under the <i>Building Professionals Act 2005</i> acting in relation to matters to which the accreditation applies
Applicant	Sydney Opera House Trust, or any person carrying out any development to which this consent applies
BCA	Building Code of Australia
BC Act	<i>Biodiversity Conservation Act 2016</i>
CEMP	Construction Environmental Management Plan
Certifier	A council or an accredited certifier or a person qualified to conduct a Certification of Crown Building works
Conditions of this consent	Conditions contained in Schedule 2 of this document
Construction	The demolition and removal of buildings or works, the carrying out of works for the purpose of the development, including bulk earthworks, and erection of buildings and other infrastructure permitted by this consent
Council	City of Sydney Council
Crown Building Works Certificate	Certification of Crown building works under section 6.28 of the EP&A Act
Day	The period from 7 am to 6 pm on Monday to Saturday, and 8 am to 6 pm on Sundays and Public Holidays
Demolition	The deconstruction and removal of buildings, sheds and other structures on the site
Department	NSW Department of Planning, Industry and Environment
Development	The development described in the EIS and Response to Submissions and subsequent documentation, including the works and activities comprising the Sydney Opera House Concert Hall upgrade and new Creative Learning Centre, as modified by the conditions of this consent
EIS	The Environmental Impact Statement titled 'Environmental Impact Statement, State Significant Development Application SSD 8663, Sydney Opera House Building Renewal Concert Hall and Creative Learning Centre', prepared by Keylan Consulting Pty Ltd dated October 2018, and accompanying appendices submitted with the application for consent for the development, including any additional information provided by the Applicant in support of the application
ENM	Excavated Natural Material
Environment	Includes all aspects of the surroundings of humans, whether affecting any human as an individual or in his or her social groupings
EPA	NSW Environment Protection Authority
EP&A Act	<i>Environmental Planning and Assessment Act 1979</i>
EP&A Regulation	<i>Environmental Planning and Assessment Regulation 2000</i>
EPL	Environment Protection Licence under the POEO Act
Feasible	Means what is possible and practical in the circumstances
Heritage Division	Heritage Division of the Department of Premier and Cabinet (former Heritage Division of the Office of Environment and Heritage)
Heritage Council	Heritage Council of NSW
Incident	An occurrence or set of circumstances that causes or threatens to cause material harm and which may or may not be or cause a non-compliance Note: "material harm" is defined in this consent
Land	Has the same meaning as the definition of the term in section 1.4 of the EP&A Act
Material harm	Is harm that: <ul style="list-style-type: none"> • involves actual or potential harm to the health or safety of human beings or to the environment that is not trivial, or

	<ul style="list-style-type: none"> results in actual or potential loss or property damage of an amount, or amounts in aggregate, exceeding \$10,000, (such loss includes the reasonable costs and expenses that would be incurred in taking all reasonable and practicable measures to prevent, mitigate or make good harm to the environment)
Minister	NSW Minister for Planning and Public Spaces (or delegate)
Non-compliance	An occurrence, set of circumstances or development that is a breach of this consent
Operation	The carrying out of the approved purpose of the development upon completion of construction
PA	Means a planning agreement within the meaning of the term in section 7.4 of the EP&A Act
Planning Secretary	Planning Secretary under the EP&A Act, or nominee
POEO Act	<i>Protection of the Environment Operations Act 1997</i>
Reasonable	Means applying judgement in arriving at a decision, taking into account: mitigation benefits, costs of mitigation versus benefits provided, community views, and the nature and extent of potential improvements
Response to submissions	The Applicant's response to issues raised in submissions received in relation to the application for consent for the development under the EP&A Act
Response to Submissions (RtS)	Response to Submissions titled 'Response to Submissions – Sydney Opera House, Concert Hall Upgrade and New Creative learning Centre (SSD 8663)', prepared by Keylan Consulting Pty Ltd dated 21 January 2019, and accompanying appendices
Revised Response to Submissions (RRtS)	Revised Response to Submissions titled 'Response to Heritage Council Submission on the Sydney Opera House Building Renewal Program – Concert Hall Upgrade and new Creative Learning Centre (SSD 8663)', prepared by the Sydney Opera House Trust dated 4 July 2019, and accompanying appendices
Supplementary Revised Response to Submissions (RRtS)	Supplementary Revised Response to Submissions titled: <ul style="list-style-type: none"> 'Response to City of Sydney Response to the Sydney Opera House Response to Submissions for the SOH Building Renewal Program – Concert Hall Upgrade and new Creative Learning Centre (SSD 8663)', prepared by the Sydney Opera House Trust dated 28 August 2019 'SOH Building Renewal Program – Concert Hall Upgrade and new Creative Learning Centre (SSD 8663) Response to Heritage Council Response to Sydney Opera House Response to Submissions', prepared by the Sydney Opera House Trust dated 10 September 2019.
SOH	Sydney Opera House
SSD	State Significant Development
Subject Site	Land referred to in Schedule 1
TfNSW	Transport for NSW
TfNSW (RMS)	Transport for NSW (Roads and Maritime Services)

SCHEDULE 2
PART A ADMINISTRATIVE CONDITIONS

OBLIGATION TO MINIMISE HARM TO THE ENVIRONMENT

A1. In addition to meeting the specific performance measures and criteria in this consent, all reasonable and feasible measures must be implemented to prevent, and if prevention is not reasonable and feasible, minimise, any material harm to the environment that may result from the construction and operation of the development, and any rehabilitation required under this consent.

TERMS OF CONSENT

- A2. The development may only be carried out:
- (a) in compliance with the conditions of this consent;
 - (b) in accordance with all written directions of the Planning Secretary;
 - (c) in accordance with the EIS, Response to Submissions, Revised Response to Submissions and Supplementary Revised Response to Submissions;
 - (d) in accordance with the management and mitigation measures.

Works to the Concert Hall			
Architectural Drawings prepared ARM Architecture			
Sheet No.	Revision	Name of Plan	Date
DA000	F	Cover Sheet & Architectural Drawing Schedule	05/08/2019
DA0100	F	Location Plan	05/08/2019
DA0301	D	Internal Materials Finishes Schedule pages 1 – 19	05/10/2018
DA0302	D	External Materials & Finishes Schedule pages 1 – 4	05/10/2018
DA0310	F	Door Schedule	05/08/2019
DA0320	F	Signage Schedule	05/08/2019
DA0410	F	Wall Types Schedule	05/08/2019
DA0411	F	Floor Types Schedule	05/08/2019
DA0412	F	Ceiling Types Schedule	05/08/2019
DA0703	F	Demolition Plan – Ground Level +12	05/08/2019
DA0705	F	Demolition Plan – Level 1 +30	05/08/2019
DA0706	F	Demolition Plan – Level 2 +42	05/08/2019
DA0707	F	Demolition Plan – Level 3 +51	05/08/2019
DA0708	F	Demolition Plan – Level 4 +61	05/08/2019
DA0709	F	Demolition Plan – Level 5 +70	05/08/2019
DA0710	F	Demolition Plan – Level 6 +85	05/08/2019
DA0711	F	Demolition Plan – Level 7 +100	05/08/2019
DA0712	F	Demolition Plan – Level 7A	05/08/2019

DA0713	F	Demolition Plan – Level 8 +115	05/08/2019
DA0714	F	Demolition Plan – Level 9 +130	05/08/2019
DA0715	F	Demolition Plan – Level 10 +140	05/08/2019
DA0725	F	Demolition Reflected Ceiling Plan – Level 1 +30	05/08/2019
DA0726	F	Demolition Reflected Ceiling Plan – Level 2 +42	05/08/2019
DA0727	F	Demolition Reflected Ceiling Plan – Level 3 +51	05/08/2019
DA0729	F	Demolition Reflected Ceiling Plan – Level 5 +70	05/08/2019
DA0730	F	Demolition Reflected Ceiling Plan – Level 6 +85	05/08/2019
DA0731	F	Demolition Reflected Ceiling Plan – Level 7 +100	05/08/2019
DA0800	F	Demolition Section A-A	05/08/2019
DA0801	F	Demolition Section B-B	05/08/2019
DA0802	F	Demolition Section C-C	05/08/2019
DA1203	F	General Arrangement – Floor Plan – Ground Level +12	05/08/2019
DA1205	F	General Arrangement – Floor Plan – Level 1 +30	05/08/2019
DA1206	F	General Arrangement – Floor Plan – Level 2 +42	05/08/2019
DA1207	F	General Arrangement – Floor Plan – Level 3 +51	05/08/2019
DA1208	F	General Arrangement – Floor Plan – Level 4 +61	05/08/2019
DA1209	F	General Arrangement – Floor Plan – Level 5 +70	05/08/2019
DA1210	F	General Arrangement – Floor Plan – Level 6 +85	05/08/2019
DA1211	F	General Arrangement – Floor Plan – Level 7 +100	05/08/2019
DA1212	F	General Arrangement – Floor Plan – Level 7A	05/08/2019
DA1213	F	General Arrangement – Floor Plan – Level 8 +115	05/08/2019
DA1214	F	General Arrangement – Floor Plan – Level 9 +130	05/08/2019
DA1215	F	General Arrangement – Floor Plan – Level 10 +140	05/08/2019
DA1503	F	Reflected Ceiling Plan – Ground Level +12	05/08/2019
DA1505	F	Reflected Ceiling Plan – Level 1 +30	05/08/2019
DA1506	F	Reflected Ceiling Plan – Level 2 +42	05/08/2019
DA1507	F	Reflected Ceiling Plan – Level 3 +51	05/08/2019
DA1509	F	Reflected Ceiling Plan – Level 5 +70	05/08/2019
DA1510	F	Reflected Ceiling Plan – Level 6 +85	05/08/2019

DA1511	F	Reflected Ceiling Plan – Level 7 +100	05/08/2019
DA1513	F	Reflected Ceiling Plan – Level 8 +115	05/08/2019
DA1514	F	Reflected Ceiling Plan – Level 9 +130	05/08/2019
DA2102	F	Elevation – East	05/08/2019
DA2103	F	Elevation - West	05/08/2019
DA3000	F	Section A-A	05/08/2019
DA3001	F	Section B-B	05/08/2019
DA3002	F	Section C-C	05/08/2019
DA3150	F	Sections – Stage	05/08/2019
DA3151	F	Detail Section – Stage Portal Frame	05/08/2019
DA5010	F	Detail Area – Stairs – Level 1	05/08/2019
DA5020	F	Detail Area – Stairs – Level 2	05/08/2019
DA5030	F	Detail Area – Stairs – Level 3	05/08/2019
DA5120	F	Detail Plans 1 – Lift 30	05/08/2019
DA5121	F	Detail Plans 2 – Lift 30	05/08/2019
DA5122	F	Detail RCPS – Lift 30	05/08/2019
DA5123	F	Detail Elevation 1 – Lift 30	05/08/2019
DA5124	F	Detail Elevation 2 – Lift 30	05/08/2019
DA5126	F	Detail Area – Sections – Lift 30	05/08/2019
DA5210	F	Detail Area – Dressing Room 58 L1-02 – Level 1 +30	05/08/2019
DA5211	F	Detail Area – Male Performer Amenities L1-AM-02 & Unisex Accessible WC L1-05	05/08/2019
DA5214	F	Detail Area – Dressing Room 75 L1-AM-10, Bath L1-AM-11 & Access Bath L1-AM-12 – Level 1 +30	05/08/2019
DA5215	F	Detail Area – Dressing Room 76 L1-AM-07 & Access Bath L1-AM-08 – Level 1 +30	05/08/2019
DA5220	F	Detail Area – Amenities – Level 2	05/08/2019
DA5230	F	Detail Area – Unisex Access L3-01 & L3-02 – Level 3 +51	05/08/2019
DA5310	F	Detail Plan – Orchestra Assembly Room L1-OA-01 – Level 1 +30	05/08/2019
DA5311	F	Detail RCP – Orchestra Assembly Room L1-OA-01 – Level 1 +30	05/08/2019
DA5312	F	Interior Elevations 1 – Orchestra Assembly Room L1-OA-01 – Level 1 +30	05/08/2019
DA5313	F	Interior Elevations 2 – Orchestra Assembly Room L1-OA-01 – Level 1 +30	05/08/2019

DA5320	F	Detail Area – Auditorium Stage – Level 2 +42	05/08/2019
DA5321	F	Detail Plan – Ante Room, Prompt & Opposite Prompt – Level 2 +42	05/08/2019
DA5322	F	Detail RCP – Ante Room, Prompt & Opposite Prompt – Level 2 +42	05/08/2019
DA5323	F	Interior Elevations - Ante Room, Prompt & Opposite Prompt – Level 2 +42	05/08/2019
DA5324	F	Detail Section – Ante Room – Level 2	05/08/2019
DA5325	F	Detail Plans – East Passageway – Level 2 +42	05/08/2019
DA5326	F	Interior Elevations – East Passageway – Level 2 +42	05/08/2019
DA5327	F	Details Sections – East Passageway – Level 2 +42	05/08/2019
DA5328	F	Detail Area – Stalls Seating – Level 2 +42	05/08/2019
DA5329	F	Detail Plan and RCP – Accessible Theatre Entries – Level 2 +42	05/08/2019
DA5330	F	Interior Elevations – Accessible Theatre Entries – Level 2 +42	05/08/2019
DA5331	F	Detail Area – Timber Acoustic Diffusion Panels – Box Fronts	05/08/2019
DA5332	F	Detail Area – Timber Acoustic Diffusion Panels – Western CH Peripheral Walls	05/08/2019
DA5333	F	Detail Area – Timber Acoustic Diffusion Panels – Eastern CH Peripheral Walls	05/08/2019
DA5334	F	Detail Plans – Acoustic Diffusion & Absorption – Stage Surround, Upper and Lower Circles	05/08/2019
DA5335	F	Detail Elevations – Acoustic Diffusion & Absorption – Stage Surround, Upper & Lower Circles	05/08/2019
DA5340	F	Detail Area – Upper Circle and Choir Stalls Seating	05/08/2019
DA5341	F	Detail Area – Circle Box Seating – Level 4	05/08/2019
DA5343	F	Detail Elevations – FCU Timber Panels	05/08/2019
DA5350	F	Detail Elevations – East Canon Port Gallery – Level 5 & 6	05/08/2019
DA5351	F	Detail Elevations – West Canon Port Gallery – Level 5 & 6	05/08/2019
DA5360	F	Detail Area – Acoustic Reflectors – Set Out – Level 6	05/08/2019
DA5361	F	Details – Acoustic Reflectors – Level 6	05/08/2019
DA5370	F	Detail Area – Acoustic Drapes – Typical Layout – Crown	05/08/2019
DA5371	F	Detail Area – Acoustic Drapes – Typical Layout	05/08/2019
DA5372	F	Detail RCP – Concert Hall 1	05/08/2019
DA5373	F	Detail RCP – Concert Hall 2	05/08/2019
DA5374	F	Detail Plan – Tech Zone	05/08/2019

DA5375	F	Detail RCP – Concert Hall 3	05/08/2019
DA5376	F	Detail RCP – Tech Zone	05/08/2019
DA5377	F	Detail Area – Tech Zone – East & West Access Doors	05/08/2019
DA5378	F	Detail RCP – Concert Hall – Crown	05/08/2019
DA5380	F	Detail Area – Portal Frame – Level 4	05/08/2019
DA5400	F	Detail Area – Dressing Room and Locker Room Joinery	05/08/2019
DA5510	F	Detail Area – Entry L1 – Platform Lift 37 – Level 1 +30	05/08/2019
DA5511	F	Detail Area – Rack Room L1-RR-01 – Level 1	05/08/2019
DA5512	F	Detail Area – Airlock L1-AM-13 & Store L1-ST-01 – Level 1 +30	05/08/2019
DA5513	F	Detail Area – Locker Room L1-LR-01 – Level 1 +30	05/08/2019
DA5530	F	Detail Area – West Rack Room L3-06 & East Rack Room L3-05 – Level 3 +51	05/08/2019
DA5560	F	Detail Area – Concert Hall Above Ceiling Fire Egress	05/08/2019
DA5600	F	Detail Area – Balustrades and Handrails 1 – Northern Foyer	05/08/2019
DA5601	F	Detail Area – Balustrades and Handrails 2 – Northern Foyer	05/08/2019
DA5602	F	Detail Area – Balustrades and Handrails 3 – Eastern Foyer	05/08/2019
DA5603	F	Detail Area – Balustrades and Handrails 4 – Western Foyer	05/08/2019
DA5604	F	Detail Area – Balustrade and Handrails 5 – Concert Hall	05/08/2019

Works to the Creative Learning Centre

Architectural Drawings prepared Tonkin Zulaikha Greer Architects

Drawing No.	Revision	Name of Plan	Date
A-0001	A	Site Location Plan	09/08/2016
A-0101	B	Demolition Ground Floor Plan (+12)	17/11/2017
A-1001	C	Proposed Ground Floor Plan (+12)	17/11/2017
A-1201	B	Demolition Ground Floor RCP (+12)	17/11/2019
A-1202	B	Proposed Ground RCP (+12)	17/11/2019
A-2001	B	Sections 1	17/11/2017
A-2002	B	Sections 2	17/11/2017
A-2003	B	Sections 3	17/11/2017

A-2101	B	Detail Section	17/11/2017
A-3001	C	External Elevations	17/11/2017
A-9001	C	Finishes and Product Info	13/12/2017

- A3. Consistent with the requirements in this consent, the Planning Secretary may make written directions to the Applicant in relation to:
- (a) the content of any strategy, study, system, plan, program, review, audit, notification, report or correspondence submitted under or otherwise made in relation to this consent, including those that are required to be, and have been, approved by the Planning Secretary; and
 - (b) the implementation of any actions or measures contained in any such document referred to in **condition A3(a)**.
- A4. The conditions of this consent and directions of the Planning Secretary prevail to the extent of any inconsistency, ambiguity or conflict between them and a document listed in **condition A2(c)**. In the event of an inconsistency, ambiguity or conflict between any of the documents listed in **condition A2(c)**, the most recent document prevails to the extent of the inconsistency, ambiguity or conflict.

LAPSING OF APPROVAL

- A5. This consent will lapse five years from the date of the consent unless the works associated with the development have physically commenced.

LIMITS ON CONSENT

- A6. This consent does not approve works to rehearsal rooms 1 and 2.

PRESCRIBED CONDITIONS

- A7. The Applicant must comply with all relevant prescribed conditions of development consent under Part 6, Division 8A of the EP&A Regulation.

LONG SERVICE LEVY

- A8. For work costing \$25,000 or more, a Long Service Levy must be paid. For further information please contact the Long Service Payments Corporation on their Helpline 13 1441.

LEGAL NOTICES

- A9. Any advice or notice to the consent authority must be served on the Planning Secretary.

EVIDENCE OF CONSULTATION

- A10. Where conditions of this consent require consultation with an identified party, the Applicant must:
- (a) consult with the relevant party prior to submitting the subject document to the Planning Secretary for approval; and
 - (b) provide details of the consultation undertaken including:
 - (i) the outcome of that consultation, matters resolved and unresolved; and
 - (ii) details of any disagreement remaining between the party consulted and the Applicant and how the Applicant has addressed the matters not resolved.

DEVELOPMENT EXPENSES

- A11. It is the responsibility of the Applicant to meet all expenses incurred in undertaking the development, including expenses incurred in complying with conditions imposed under this approval.

APPLICABILITY OF GUIDELINES

- A12. References in the conditions of this consent to any guideline, protocol, Australian Standard or policy are to such guidelines, protocols, Standards or policies in the form they are in as at the date of this consent.
- A13. However, consistent with the conditions of this consent and without altering any limits or criteria in this consent, the Planning Secretary may, when issuing directions under this consent in respect of ongoing monitoring and management obligations, require compliance with an updated or revised version of such a guideline, protocol, Standard or policy, or a replacement of them.

STRUCTURAL ADEQUACY

A14. All new buildings and structures, and any alterations or additions to existing buildings and structures, that are part of the development, must be constructed in accordance with the relevant requirements of the BCA.

Notes:

- Under Part 6 of the EP&A Act, the Applicant is required to obtain construction certificates for the proposed building works.
- Part 8 of the EP&A Regulation sets out the requirements for the certification of the development.

OPERATION OF PLANT AND EQUIPMENT

A15. All plant and equipment used on site, or to monitor the performance of the development must be:

- (a) maintained in a proper and efficient condition; and
- (b) operated in a proper and efficient manner.

MONITORING AND ENVIRONMENTAL AUDITS

A16. Any condition of this consent that requires the carrying out of monitoring or an environmental audit, whether directly or by way of a plan, strategy or program, is taken to be a condition requiring monitoring or an environmental audit under Division 9.4 of Part 9 of the EP&A Act. This includes conditions in respect of incident notification, reporting and response, non-compliance notification and independent environmental auditing.

Note: For the purposes of this condition, as set out in the EP&A Act, "monitoring" is monitoring of the development to provide data on compliance with the consent or on the environmental impact of the development, and an "environmental audit" is a periodic or particular documented evaluation of the development to provide information on compliance with the consent or the environmental management or impact of the development.

INCIDENT NOTIFICATION, REPORTING AND RESPONSE

A17. The Department must be notified in writing to compliance@planning.nsw.gov.au immediately after the Applicant becomes aware of an incident. The notification must identify the development (including the development application number and the name of the development if it has one), and set out the location and nature of the incident.

A18. Subsequent notification must be given and reports submitted in accordance with the requirements set out in Appendix 1.

NON-COMPLIANCE NOTIFICATION

A19. The Department must be notified in writing to compliance@planning.nsw.gov.au within seven days after the Applicant becomes aware of any non-compliance. The Certifying Authority must also notify the Department in writing to compliance@planning.nsw.gov.au within seven days after they identify any non-compliance.

A20. The notification must identify the development and the application number for it, set out the condition of consent that the development is non-compliant with, the way in which it does not comply and the reasons for the non-compliance (if known) and what actions have been, or will be, undertaken to address the non-compliance.

A21. A non-compliance which has been notified as an incident does not need to also be notified as a non-compliance.

REVISION OF STRATEGIES, PLANS AND PROGRAMS

A22. Within three months of:

- (a) the submission of a compliance report under **condition B8** and **B10**;
- (b) the submission of an incident report under **condition A17**;
- (c) the submission of an Independent Audit under **condition B12**;
- (d) the approval of any modification of the conditions of this consent; or
- (e) the issue of a direction of the Planning Secretary under **condition A2** which requires a review,

A23. the strategies, plans and programs required under this consent must be reviewed, and the Department must be notified in writing that a review is being carried out.

A24. If necessary to either improve the environmental performance of the development, cater for a modification or comply with a direction, the strategies, plans and programs required under this consent must be revised, to the satisfaction of the Planning Secretary. Where revisions are required, the revised document must be submitted to the Planning Secretary for approval within six weeks of the review.

Note: This is to ensure strategies, plans and programs are updated on a regular basis and to incorporate any recommended measures to improve the environmental performance of the development.

INTERPRETATION STRATEGY

A25. Within 12 months of the commencement of the works, the Applicant shall submit to the Department a new Interpretation Strategy for the works approved as part of this consent. The Interpretation Strategy shall be prepared

in consultation with the nominated heritage consultant (**condition B24**) and Heritage Council (or delegate), and shall address the areas to be modified by the proposed works and the alterations that have occurred.

A copy must be submitted to the Secretary and Certifying Authority. The works outlined in the Heritage Interpretation Strategy must be completed within one year of the completion of works.

PART B PRIOR TO THE COMMENCEMENT OF WORKS

CROWN BUILDING WORK

- B1. Crown building work cannot be commenced unless the Crown Building work is certified by or on behalf of the Crown to comply with the technical provisions of the State's building laws in force as at:
- (a) the date of the invitation for tenders to carry out Crown building work; or
 - (b) in the absence of tenders, the date on which the Crown building work commences.

NOTIFICATION OF COMMENCEMENT

- B2. The Department must be notified in writing of the dates of commencement of physical work and operation at least 48 hours before those dates.
- B3. If the construction or operation of the development is to be staged, the Department must be notified in writing at least 48 hours before the commencement of each stage, of the date of commencement and the development to be carried out in that stage.

EXTERNAL WALLS AND CLADDING

- B4. The external walls of all buildings including additions to existing buildings must comply with the relevant requirements of the BCA.
- B5. Before the commencement of works and occupation or commencement of the use, the Applicant must provide the Certifying Authority with documented evidence that the products and systems proposed for use or used in the construction of external walls including finishes and claddings such as synthetic or aluminium composite panels comply with the requirements of the BCA.
- B6. The Applicant must provide a copy of the documentation given to the Certifying Authority to the Planning Secretary within seven days after the Certifying Authority accepts it.

ACCESS TO INFORMATION

- B7. At least 48 hours before the commencement of construction until the completion of all works under this consent, or such other time as agreed by the Planning Secretary, the Applicant must:
- (a) make the following information and documents (as they are obtained or approved) publicly available on its website:
 - (i) the documents referred to in **condition A2** of this consent;
 - (ii) all current statutory approvals for the development;
 - (iii) all approved strategies, plans and programs required under the conditions of this consent;
 - (iv) regular reporting on the environmental performance of the development in accordance with the reporting arrangements in any plans or programs approved under the conditions of this consent;
 - (v) a comprehensive summary of the monitoring results of the development, reported in accordance with the specifications in any conditions of this consent, or any approved plans and programs;
 - (vi) a summary of the current stage and progress of the development;
 - (vii) contact details to enquire about the development or to make a complaint;
 - (viii) a complaints register, updated monthly;
 - (ix) audit reports prepared as part of any independent environmental audit of the development and the Applicant's response to the recommendations in any audit report;
 - (x) any other matter required by the Planning Secretary; and
 - (b) keep such information up to date, to the satisfaction of the Planning Secretary.

COMPLIANCE REPORTING

- B8. A Pre-Construction Compliance Report must be prepared for the development, and submitted to the Certifying Authority for approval before the commencement of construction. A copy of the endorsed compliance report must be provided to the Department at compliance@planning.nsw.gov.au before the commencement of construction.
- B9. The Pre-Construction Compliance Report must include:
- (a) details of how the terms of this consent that must be addressed before the commencement of construction have been complied with; and
 - (b) the expected commencement date for construction.
- B10. Construction Compliance Reports must be submitted to the Department at compliance@planning.nsw.gov.au for information every six months from the date of the commencement of construction, for the duration of construction. The Construction Compliance Reports must provide details on the compliance performance of the development for the preceding six months and must be submitted within one month following the end of each six-month period for the duration of construction of the development, or such other timeframe as required by the Planning Secretary.

- B11. The Construction Compliance Reports must include:
- (a) a results summary and analysis of environmental monitoring;
 - (b) the number of any complaints received, including a summary of main areas of complaint, action taken, response given and proposed strategies for reducing the recurrence of such complaints;
 - (c) details of any review of the CEMP and the Environmental Management Strategy and associated sub-plans as a result of construction carried out during the reporting period;
 - (d) a register of any modifications undertaken and their status;
 - (e) results of any independent environmental audits and details of any actions taken in response to the recommendations of an audit;
 - (f) a summary of all incidents notified in accordance with this consent; and
 - (g) any other matter relating to compliance with the terms of this consent or requested by the Planning Secretary.

INDEPENDENT ENVIRONMENTAL AUDIT

- B12. No later than one month before the commencement of construction or within another timeframe agreed with the Planning Secretary, a program of independent environmental audits must be prepared for the development in accordance with *AS/NZS ISO 19011-2014: Guidelines for Auditing Management Systems* (Standards Australia, 2014) and submitted to the Planning Secretary for information.
- B13. The scope of each audit must be defined in the program. The program must ensure that environmental performance of the development in relation to each compliance requirement that forms the audit scope is assessed at least once in each audit cycle.
- B14. The environmental audit program prepared and submitted to the Planning Secretary in accordance with conditions B12 and B13 above must be implemented and complied with for the duration of the development.
- B15. All independent environmental audits of the development must be conducted by a suitably qualified, experienced and independent team of experts and be documented in an audit report which:
- (a) assesses the environmental performance of the development, and its effects on the surrounding environment including the community;
 - (b) assesses whether the development is complying with the terms of this consent;
 - (c) reviews the adequacy of any document required under this consent; and
 - (d) recommends measures or actions to improve the environmental performance of the development, and improvements to any document required under this consent.
- B16. Within three months of commencing an Independent Environmental Audit, or within another timeframe agreed by the Planning Secretary, a copy of the audit report must be submitted to the Planning Secretary, and any other NSW agency that requests it, together with a response to any recommendations contained in the audit report, and a timetable for the implementation of the recommendations. The recommendations must be implemented to the satisfaction of the Planning Secretary.

Note: *The audit team must be led by a suitably qualified auditor and include experts in any fields specified by the Planning Secretary.*

REQUIREMENTS FOR SECTION 60 APPROVAL UNDER HERITAGE ACT 1977

- B17. Prior to the commencement of any works, an application under section 60 of the *Heritage Act 1977* must be submitted to and approved by the Heritage Council of NSW or its delegate.
- B18. As part of the Section 60 application under the *Heritage Act 1977*, the Applicant is to further resolve the design of the following:
- (a) the final finishes for the passageway and south wall of the Caves area;
 - (b) northern foyer lift, including the detail of the extension of the two cranked beams connecting to the new lift;
 - (c) handrails and the 'kit of parts';
 - (d) the final colour and design of the over-stage reflectors, to be prototyped in situ in the Concert Hall and approved by the Opera House's Conservation Council, Design Advisory Panel, and heritage architect;
 - (e) clarification of the extent of removal of box fronts including the rear wall of side boxes, rear wall of stalls and upper and lower circles to understand whether samples of 1973 box fronts can be retained in situ and if new panels can overlay original materials and forms, and clarification of the final detail design of the laminated brushbox panels;
 - (f) clarification on the extent of the original bronze guard rail proposed to be removed to make way for accessible seating and retention of this, where possible;
 - (g) details of the construction methodology for the sidewall reflector panels and acoustic drape mechanisms;

- (h) details of the final speaker system;
- (i) air conditioning cannon port openings, including a full-sized mock-up to be assembled before these works commence;
- (j) details of the penetrations in the Concert Hall ceiling;
- (k) reconfiguration of the side foyers;
- (l) final finishes to be used in the anteroom and orchestra assembly room;
- (m) the Creative Learning Centre ramp and doors at the entry from the western broadwalk;
- (n) concrete finishes throughout the various areas of the proposal, subject to the endorsement of the Heritage Architect, in consultation with the Design Advisory Panel (DAP), Conservation Council (CC) and Heritage Council delegate;
- (o) significance assessments of equipment proposed to be removed to determine what pieces will be retained in the Sydney Opera House's collections;
- (p) fixtures and fittings in dressing room facilities to determine retention, reuse and incorporation of significant elements into new areas.

B19. A copy of the Heritage Council's approval and additional information required above must be submitted to the Planning Secretary and Council for information.

BUILDING CODE OF AUSTRALIA (BCA) COMPLIANCE

- B20. The proposed works must comply with the applicable performance requirements of the BCA to achieve and maintain acceptable standards of structural sufficiency, safety (including fire safety), health and amenity for the ongoing benefit of the community. Compliance with the performance requirements can only be achieved by:
- (a) complying with the deemed to satisfy provisions; or
 - (b) formulating an alternative solution which:
 - (i) complies with the performance requirements; or
 - (ii) is shown to be at least equivalent to the deemed to satisfy provision; or
 - (iii) a combination of (a) and (b).

STRUCTURAL DETAILS

- B21. Prior to the commencement of works, the Applicant must submit to the Certifying Authority and Heritage Council, the relevant structural drawings prepared and signed by a suitably qualified practising Structural Engineer that demonstrates compliance with:
- (a) the relevant clauses of the BCA; and
 - (b) the development consent.

COMPLIANCE

- B22. The Applicant must ensure that all of its employees, contractors (and their sub-contractors) are made aware of, and are instructed to comply with, the conditions of this consent relevant to activities they carry out in respect of the development.

COMPLAINTS AND ENQUIRIES PROCEDURE

- B23. Prior to the commencement of construction works, or as otherwise agreed by the Planning Secretary, the following must be made available for community enquiries and complaints for the duration of construction:
- (a) a 1300 24-hour telephone number(s) on which complaints and enquiries about the carrying out of any works may be registered;
 - (b) a postal address to which written complaints and enquiries may be sent; and
 - (c) an email address to which electronic complaints and enquiries may be transmitted.

The Applicant shall forward to Council and the Department a 24-hour telephone number to be operated for the duration of the construction works.

HERITAGE

- B24. Prior to the commencement of works, a suitably qualified and experienced heritage consultant must be nominated for this project. The nominated heritage consultant must inspect the demolition and removal of material to ensure there is no unapproved removal of significant fabric or elements, provide input into the detailed design, provide heritage information to be imparted to all tradespeople during site inductions, and oversee the works to minimise impacts to heritage values. The nominated heritage consultant must be satisfied that all work has been carried out in accordance with the conditions of this consent.

- B25. Evidence and details of the engagement of a nominated heritage consultant in accordance with **condition B24** shall be submitted to the Planning Secretary and Council, prior to the certification of Crown Building Works.

CONTAMINATION

- B26. Prior to the commencement of any works (including demolition), a hazardous material survey must be undertaken. The survey must provide an **Unexpected Contamination Finds Protocol (UFP)**, prepared by a suitably qualified and experienced expert, shall be submitted to the satisfaction of the Certifying Authority.
- B27. The Applicant shall prepare and implement appropriate project specific procedures for identifying and dealing with unexpected finds of site contamination (including asbestos and lead-based paint materials). This shall include any notification requirements to SafeWork NSW concerning the handling and removal of any asbestos.
- B28. Prior to the commencement of any work, the Applicant is required to satisfy the requirements of the *Protection of the Environment Operations (Waste) Regulation 2014* with particular reference to Part 7 'asbestos wastes'.

ARCHIVAL RECORDING

- B29. Prior to the certification of Crown Building Works, a photographic archival record of all areas undergoing works, including the removal of theatre machinery equipment, air conditioning cannon port openings and plant, and existing acoustic reflectors, and identification of any significant pieces for interpretation, must be prepared in accordance with the document *How to Prepare Archival Records* by the Heritage Council of NSW, and submitted to the Heritage Council and the Department.

ECOLOGICALLY SUSTAINABLE DEVELOPMENT (ESD)

- B30. The building must incorporate all design, operation and construction measures as identified in the Sustainable Design Report – Building Renewal Projects – Concert Hall and Creative Learning Centre (SSD 8663), prepared by Cundall, dated 24 April 2018. Details demonstrating compliance are to be submitted to the Certifying Authority prior to the commencement of works.

CONSTRUCTION ENVIRONMENTAL MANAGEMENT PLAN

- B31. Prior to the commencement of works, the Applicant shall prepare and implement a **Construction Environmental Management Plan (CEMP)** for the development and be submitted to the Certifying Authority. The **CEMP** must:
- (a) describe the relevant stages and phases of construction including work program outlining relevant timeframes for each stage/phase;
 - (b) describe all activities to be undertaken on the site during site establishment and construction of the development;
 - (c) clearly outline the stages/phases of construction that require ongoing environmental management monitoring and reporting;
 - (d) detail statutory and other obligations that the Applicant is required to fulfil during site establishment and construction, including approvals, consultations and agreements required from authorities and other stakeholders, and key legislation and policies;
 - (e) be prepared in consultation with the Council, EPA, TfNSW and TfNSW (RMS) and include specific consideration of measures to address any requirements of these agencies during site establishment and construction;
 - (f) describe the roles and responsibilities for all relevant employees involved in the site establishment and construction of the works;
 - (g) detail how the environmental performance of the site preparation and construction works will be monitored, and what actions will be taken to address identified potential environmental impacts, including but not limited to noise, traffic and air impacts;
 - (h) document and incorporate all relevant environmental management plans, control plans, studies and monitoring programs required under this part of the consent;
 - (i) include arrangements for community consultation and complaints handling procedures during construction;
 - (j) address air quality management through the preparation of a **Construction Air Quality Management Plan (CAQMP)**, prepared by a suitable qualified person, which includes the monitoring and management of air quality and dust (including dust emissions on the site and dust emissions from the site) to protect the amenity of the neighbourhood;
 - (k) address the management of water quality, including, where relevant, mitigation measures such as 'wet-vacuuming';
 - (l) address the management of erosion and sediment control to ensure that sediment and other materials are not tracked onto the roadway by vehicles leaving the Subject Site; and
 - (m) address the management of construction waste.

In the event of any inconsistency between the consent and the **CEMP**, the consent shall prevail.

Prior to the commencement of works, a copy of the **CEMP** must be submitted to Council and the Planning Secretary.

WASTE MANAGEMENT PLAN

- B32. Prior to the certification of Crown Building Works, a **Waste Management Plan (WMP)** shall be prepared and submitted to the Certifying Authority. The WMP shall:
- (a) demonstrate that an appropriate area will be provided within the premises for the storage of garbage bins and recycling containers and all waste and recyclable material generated by the works;
 - (b) provide details demonstrating compliance with the relevant legislation, the SOH Asbestos Risk Management Plan and the SOH Hazardous Materials Action Plan, particularly with regard to the removal of asbestos and hazardous waste, the method of containment and control of emission of fibres to the air;
 - (c) require that all waste generated during the project is assessed, classified and managed in accordance with the EPA's brochure entitled "Know your responsibilities: managing waste from construction sites" and the EPA's "Waste Classification Guidelines Part 1: Classifying Waste";
 - (d) require that the body of any vehicle or trailer used to transport waste or excavation spoil from the Subject Site, is covered before leaving the Subject Site to prevent any spill, or escape of any dust, waste, or spoil from the vehicle or trailer; and
 - (e) require that mud, splatter, dust and other material likely to fall from or be cast off the wheels, underside or body of any vehicle, trailer or motorised plant leaving the Subject Site, is removed before the vehicle, trailer or motorised plant leaves the Subject Site.
 - (f) require that concrete waste and rinse water are not disposed on the site and are prevented from entering Sydney Harbour.

CONSTRUCTION PEDESTRIAN AND TRAFFIC MANAGEMENT SUB-PLAN

- B33. Prior to the commencement of works, a **Construction Pedestrian and Traffic Management Sub-Plan (CPTMP)** prepared by a suitably qualified person shall be submitted to the Certifying Authority. The **CPTMP** should be prepared in consultation with the CBD Coordination Office, TfNSW, TfNSW (RMS) and Council.

The Plan must include detailed measures for workers and other measures that would be implemented to minimise the impact of the development on the safety and capacity of the surrounding road network, minimise truck movements to and from the site as far as practicable during the peak periods of this consent. In addition, the **CPTMP** shall address, but not be limited to, the following matters:

- (a) location of the proposed work zone(s);
- (b) location of any crane(s);
- (c) haulage routes;
- (d) construction vehicle access arrangements;
- (e) proposed construction hours;
- (f) estimated number of construction vehicle movements and detail of vehicle types, noting vehicle movements are to be minimised during peak periods;
- (g) details of construction activities and timing of these activities;
- (h) consultation strategy for liaison with surrounding stakeholders;
- (i) any potential impacts to general traffic, cyclists, pedestrians and bus services within the vicinity of the site from construction vehicles during the construction works;
- (j) cumulative construction impacts of projects including Sydney Light Rail Project, Sydney Metro City and Southwest and surrounding developments. Existing CPTMPs for developments within or around the development site should be referenced in the **CPTMP** to ensure coordination of work activities are managed to minimise impacts on the road network; and
- (k) should any impacts be identified, the duration of the impacts and measures proposed to mitigate any associated general traffic, public transport, pedestrian and cyclist impacts must be clearly identified and included in the **CPTMP**.

The Applicant shall provide the builder's direct contact number to small businesses adjoining or impacted by the construction work and the Transport Management Centre and Sydney Coordination Office within TfNSW to resolve issues relating to traffic, freight, servicing and pedestrian access during construction in real time. The Applicant is responsible for ensuring the builder's direct contact number is current during any stage of construction.

A copy of the final **CPTMP**, is to be endorsed by the CBD Coordination Office prior to the commencement of works.

CONSTRUCTION NOISE AND VIBRATION MANAGEMENT PLAN

B34. Prior to the commencement of work, a **Construction Noise and Vibration Management Plan (CNVMP)** prepared by a suitably qualified person shall be submitted to the Certifying Authority. The **CNVMP** shall address (but not be limited to):

- (a) the EPA's *Interim Construction Noise Guideline*;
- (b) identify nearby sensitive receivers and land uses;
- (c) identify the noise management levels for the project;
- (d) identify the construction methodology and equipment to be used and the key sources of noise and vibration;
- (e) details of all reasonable and feasible management and mitigation measures to be implemented to minimise construction noise and vibration, including consideration of the practicability of the use of audible movement alarms of a type that would minimise noise impacts on surrounding sensitive receivers, without compromising safety;
- (f) be consistent with and incorporate all relevant recommendations and noise and vibration mitigation measures outlined in the 'Noise Impact Assessment' Rev B, prepared by Arup, dated 20 December 2018 and 'Draft Construction Management Plan – Sydney Opera House Concert Hall and Creative Learning Centre DA3 – SSD8663' Version 3.1 prepared by the Sydney Opera House Trust, dated August 2018;
- (g) ensure all potentially impacted sensitive receivers are informed by letterbox drops prior to the commencement of construction of the nature of works to be carried out, the expected noise levels and duration, as well as contact details for a construction community liaison officer; and
- (h) include a suitable proactive construction noise and vibration monitoring program which aims to ensure the construction noise and vibration criteria in this consent are not exceeded.

Prior to the commencement of works, a copy of the **CNVMP** must be submitted to Council and the Planning Secretary.

ACCESS FOR PEOPLE WITH DISABILITIES

B35. Access and facilities for people with disabilities must be designed in accordance with the BCA. Prior to the commencement of works, a certificate certifying compliance with this condition from an appropriately qualified person must be provided to the Certifying Authority.

MECHANICAL VENTILATION

B36. The premises must be ventilated in accordance with the BCA and AS1668.1 and AS1668.2.

B37. Details of any mechanical ventilation and/or air conditioning system complying with AS1668.1, AS1668.2, the BCA and relevant Australian Standards must be prepared by a suitably qualified person certified and certified in accordance with Clause A2.2(a)(iii) of the BCA, to the Certifying Authority prior to the commencement of the relevant works.

MECHANICAL PLANT NOISE MITIGATION

B38. Details of noise mitigation measures for all mechanical plant are to be detailed on the construction drawings. Certification from an appropriately qualified acoustic engineer that the proposed measures will achieve compliance with the requirements of the NSW Noise Policy for Industry is required to be submitted to the Certifying Authority prior to the commencement of works.

SANITARY FACILITIES FOR DISABLED PERSONS

B39. The Applicant shall ensure that the provision of sanitary facilities for disabled persons complies with Section F2.4 of the BCA. Prior to the commencement of works, a certificate certifying compliance with this condition from an appropriately qualified person must be provided to the Certifying Authority.

PART C DURING CONSTRUCTION

DEMOLITION

- C1. Demolition work must comply with *Australian Standard AS 2601-2001* The demolition of structures (Standards Australia, 2001). The work plans required by AS 2601-2001 must be accompanied by a written statement from a suitably qualified person that the proposals contained in the work plan comply with the safety requirements of the Standard. The work plans and the statement of compliance must be submitted to the Certifying Authority before the commencement of works.

HOURS OF CONSTRUCTION

- C2. Construction, including the delivery of materials to and from the site, may only be carried out between the following hours:
- (a) between 7.00 am and 6.00 pm, Mondays to Fridays inclusive; and
 - (b) between 8.00 am and 1.00 pm, Saturdays.
- C3. No work may be carried out on Sundays or public holidays.
- C4. Activities may be undertaken outside of these hours where:
- (a) the works are internal and undertaken within the wholly enclosed building; or
 - (b) the delivery and removal of vehicles, plant or materials is via the underground loading dock within the Subject Site (in which case it may be undertaken on a 24-hours-a-day, 7-days-a-week basis during the construction of the development); or
 - (c) the delivery and removal of vehicles, plant or materials (not via the underground loading dock under **condition C4(b)**) is required outside these hours by the Police or other public authorities, or it is determined that it would be hazardous to the general public (i.e. tourists, patrons or events in the forecourt/boardwalks), provided it is undertaken outside scheduled performance times at the Sydney Opera House (including not within 30 minutes before or after scheduled performances); or
 - (d) required in an emergency to avoid the loss of life, damage to property or to prevent environmental harm.
- C5. Monthly notification of activities identified in **condition C4** must be given to affected residents before undertaking the activities or as soon as is practical afterwards.
- C6. Rock breaking, rock hammering, sheet piling, pile driving and similar activities may only be carried out between the following hours:
- (a) 9.00 am to 12.00 pm, Monday to Friday;
 - (b) 2.00 pm to 5.00 pm Monday to Friday; and
 - (c) 9.00 am to 12.00 pm, Saturday.

IMPLEMENTATION OF MANAGEMENT PLANS

- C7. The Applicant shall ensure that the requirements of all environmental management sub-plans required by Part B of this consent are implemented during construction.

CONSTRUCTION NOISE AND VIBRATION MANAGEMENT

- C8. The development must be constructed with the aim of achieving the construction noise management levels detailed in the *Interim Construction Noise Guideline* (Department of Environment and Climate Change, 2009). All feasible and reasonable noise mitigation measures shall be implemented and any activities that could exceed the construction noise management levels shall be identified and managed in accordance with the **CEMP** and **CNVMP**.
- C9. Any noise generated during the construction of the development must not be offensive noise within the meaning of the *Protection of the Environment Operations Act, 1997* or exceed approved noise limits for the Subject Site.
- C10. Heavy vehicles and oversized vehicles must not queue or idle on Macquarie Street awaiting access to the Subject Site.
- C11. The Applicant must schedule intra-day 'respite periods' for construction activities predicted to result in noise levels in excess of the "highly noise affected" levels, including the addition of 5 dB to the predicted levels for those activities identified in the *Interim Construction Noise Guideline* as being particularly annoying to noise sensitive receivers.
- C12. If the noise from a construction activity is substantially tonal or impulsive in nature (as described in the NSW Noise Policy for Industry), 5 dB(A) must be added to the measured construction noise level when comparing the measured noise with the construction noise management levels
- C13. Vibration caused by construction at any residence or structure outside the subject site must be limited to:
- (a) for structural damage vibration to buildings (excluding heritage buildings), *British Standard BS 7385 Part 2-1993 Evaluation and Measurement for Vibration in Buildings*;

- (b) for structural damage vibration to heritage buildings, *German Standard DIN 4150 Part 3 Structural Vibration in Buildings Effects on Structure*; and
- (c) for human exposure to vibration, the evaluation criteria presented in *British Standard BS 6472- Guide to Evaluate Human Exposure to Vibration in Buildings (1Hz to 80 Hz)* for low probability of adverse comment.

These limits apply unless otherwise outlined in the **CNVMP**.

SITE PROTECTION AND WORKS

- C14. Significant building fabric and building elements are to be protected during the works from potential damage. Protection systems must ensure historic fabric is not damaged or removed.
- C15. The installation of new services shall be carried out in such a manner as to minimise damage to, or removal of, significant fabric.

SALVAGE OF SIGNIFICANT BUILDING FABRIC

- C16. Significant building fabric and elements approved to be removed are to be carefully removed, catalogued, safely stored and able to be readily reinstated.

RE-USE OF EXISTING SEATING

- C17. To avoid unnecessary wastage, as much of the removed seating as possible is to be used in the new position.

WASTE CLASSIFICATION

- C18. The Applicant must ensure that all waste generated by the development is classified in accordance with the EPA's *Waste Classification Guidelines 2009* and disposed of at a facility that may lawfully accept that waste.

ASBESTOS AND HAZARDOUS WASTE REMOVAL

- C19. Hazardous and/or industrial waste arising from the demolition activities must be removed and/or transported in accordance with the requirements of SafeWork NSW.

ACOUSTIC DESIGN

- C20. The proposed alterations must not affect the existing acoustic integrity of the building in relation to the control of noise emissions from the premises.
- C21. No additional equipment may be installed or changes made to the acoustic design unless certified by a suitably qualified acoustic consultant that the equipment will not increase noise emissions from building.

SAFEWORK NSW REQUIREMENTS

- C22. To protect the safety of work personnel and the public, the work site shall be adequately secured to prevent access by unauthorised personnel, and work shall be conducted at all times in accordance with relevant SafeWork NSW requirements.

GROUNDWATER

- C23. The Applicant is required to ensure untreated groundwater is not discharged to Sydney Harbour as a result of any excavation for the project, including any excavation into the bedrock associated with the new lift core.

HOARDING/FENCING REQUIREMENTS

- C24. The following hoarding requirements must be complied with:
 - (a) no third-party advertising is permitted to be displayed on the subject hoarding/fencing; and
 - (b) the removal of all graffiti from any construction hoarding/fencing or the like within the construction area within 48 hours of its application.

COVERING OF LOADS

- C25. All vehicles involved in the excavation and/or demolition process and departing from the property with materials, spoil or loose matter must have their loads fully covered before entering the public roadway.

VEHICLE CLEANSING

- C26. Prior to the commencement of work, suitable measures are to be implemented to ensure that sediment and other materials are not tracked onto the roadway by vehicles leaving the site. It is an offence to allow, permit or cause materials to pollute or be placed in a position from which they may pollute waters.

WASTE MANAGEMENT

- C27. Notwithstanding the **Waste Management Plan** referred to in **Condition B32**, the Applicant must ensure that:

- (a) construction waste should be managed generally in accordance with the EPA's brochure entitled "Know your responsibilities: managing waste from construction sites" and the EPA's *Waste Classification Guidelines Part 1: Classifying Waste 2009*;
- (b) all waste generated by the development is treated and/or disposed of at a facility that has sufficient capacity to and may lawfully accept that waste;
- (c) waste (including litter, debris or other matter) is not caused or permitted to enter the waters of Sydney Harbour;
- (d) any vehicle used to transport waste or excavation spoil from the site is covered before leaving the premises;
- (e) the wheels of any vehicle, trailer or mobilised plant leaving the site and cleaned of debris prior to leaving the premises; and
- (f) concrete waste and rinse water are not disposed of on the site and are not caused or permitted to enter the waters of Sydney Harbour.

STOCKPILE MANAGEMENT

C28. The Applicant must ensure that:

- (a) stockpiles do not exceed 4 metres in height;
- (b) stockpiles are constructed and maintained to prevent cross contamination; and
- (c) suitable erosion and sediment controls are in place for stockpiles.

DUST CONTROL MEASURES

C29. Adequate measures shall be taken to prevent dust from affecting the amenity of the neighbourhood during construction. In particular, the following measures should be adopted:

- (a) physical barriers shall be erected at right angles to the prevailing wind direction or shall be placed around or over dust sources to prevent wind or activity from generating dust emissions;
- (b) earthworks and scheduling activities shall be managed to coincide with the next stage of development to minimise the amount of time the site is left cut or exposed;
- (c) all materials shall be stored or stockpiled at suitable locations and stockpiles shall be maintained at manageable sizes which allow them to be covered, if necessary, to control emissions of dust and/or VOCs/odour;
- (d) the surface should be dampened slightly to prevent dust from becoming airborne but should not be wet to the extent that run-off occurs;
- (e) all vehicles carrying spoil or rubble to or from the site shall at all times be covered to prevent the escape of dust or other material;
- (f) all equipment wheels shall be washed before exiting the site using manual or automated sprayers and drive-through washing bays;
- (g) gates shall be closed between vehicle movements and shall be fitted with shade cloth; and
- (h) cleaning of footpaths and roadways shall be carried out regularly.

NO OBSTRUCTION OF THE PUBLIC WAY

C30. The public way must not be obstructed by any materials, vehicles, refuse skips or the like, under any circumstances. Non-compliance with this requirement will result in the issue of a notice by the Planning Secretary to stop all work on site.

DAMAGE TO THE PUBLIC WAY

C31. Any damage to the public way, including trees, footpaths, kerbs, gutters, road carriageway and the like, must immediately be made safe and functional by the Applicant.

CONTACT TELEPHONE NUMBER

C32. The Applicant shall ensure that the 24-hour contact telephone number is continually attended by a person with authority over the works for the duration of the development.

WATER QUALITY

C33. All works should be undertaken in a manner that ensures the protection of the water quality objectives and environmental values for Sydney Harbour estuarine waters in accordance with the following guideline documents:

- (a) NSW Water Quality Objectives; and
- (b) The Australian and New Zealand Guidelines for Fresh and Marine Water Quality (2000) for the environmental values under the ANZECC guidelines.

APPROVED PLANS TO BE ON-SITE

- C34. A copy of the approved and certified plans, specifications and documents incorporating conditions of approval and certification shall be kept on the Site at all times and shall be readily available to any officer of the Department, Council or the Certifying Authority.

SITE NOTICE

- C35. A site notice(s) shall be prominently displayed at the boundaries of the Site for the purposes of informing the public of project details including, but not limited to the details of the Builder, Certifying Authority and Structural Engineer. The notice(s) is to satisfy all but not be limited to, the following requirements:
- (a) the notice is to be able to be read by the general public;
 - (b) the notice is to be rigid, durable and weatherproof and is to be displayed throughout the works period;
 - (c) the approved hours of work, the name of the site/project manager, the responsible managing company (if any), its address and 24-hour contact phone number for any inquiries, including construction/noise complaint are to be displayed on the site notice; and
 - (d) the notice(s) is to be mounted at eye level on the perimeter hoardings/fencing and is to state that unauthorised entry to the Site is not permitted.

BUNDING

- C36. The Applicant shall store all chemicals, fuels and oils used on-site in appropriately banded areas in accordance with the requirements of all relevant Australian Standards, EPL requirements (if active) and/or EPA's *Storing and Handling Liquids: Environmental Protection – Participants Handbook*.

SELECTION OF APPROPRIATE TRADESPEOPLE

- C37. All work to, or affecting, significant fabric shall be carried out by suitably qualified tradespersons with practical experience in construction, conservation, and restoration of similar heritage structures, materials and construction methods.

NOMINATED HERITAGE CONSULTANT

- C38. The Nominated Heritage Consultant is to regularly inspect the site and provide ongoing advice to the contractor representative undertaking the works for the duration of construction to ensure that there is no unapproved removal of elements, significant fabric is not damaged and that all work is being carried out in accordance with the conditions of this consent.

SITE CONTAMINATION ISSUES DURING CONSTRUCTION

- C39. Should any new information come to light during demolition or construction works which has the potential to alter previous conclusions about site contamination then the Applicant must be immediately notified and works must cease. Works must not recommence on site until the consultation is made with the Department.

PART D PRIOR TO OCCUPATION OR COMMENCEMENT OF USE

PROTECTION OF PUBLIC INFRASTRUCTURE

- D1. Unless the Applicant and the applicable authority agree otherwise, the Applicant must:
- (a) repair, or pay the full costs associated with repairing, any public infrastructure that is damaged by carrying out the development; and
 - (b) relocate, or pay the full costs associated with relocating any infrastructure that needs to be relocated as a result of the development.

FIRE SAFETY CERTIFICATION

- D2. Prior to occupation or commencement of the use, a **Fire Safety Certificate** shall be obtained for all the Essential Fire or Other Safety Measures forming part of this consent. A copy of the Fire Safety Certificate must be submitted to the relevant authority and be prominently displayed in the building.

STRUCTURAL INSPECTION CERTIFICATE

- D3. A **Structural Inspection Certificate** or a **Compliance Certificate** must be submitted to the satisfaction of the Certifying Authority prior to the occupation or commencement of the use. A copy of the Certificate with an electronic set of final drawings (contact approval authority for specific electronic format) shall be submitted to the approval authority and the Council after:
- (a) the site has been periodically inspected and the Certifier is satisfied that the structural works is deemed to comply with the final design drawings; and
 - (b) the drawings listed on the Inspection Certificate have been checked with those listed on the final Design Certificate/s.

NOMINATED HERITAGE CONSULTANT

- D4. Prior to occupation or commencement of use, the Applicant shall provide a report to the Planning Secretary and the Heritage Council prepared by the Nominated Heritage Consultant certifying all heritage works have been carried out in accordance with the relevant terms of this consent outlined in **condition A2**.

ECOLOGICALLY SUSTAINABLE DEVELOPMENT

- D5. Prior to the occupation or commencement of the use, evidence shall be submitted to the Certifying Authority demonstrating compliance with the recommendations and principles highlighted within the Sustainable Design Report – Building Renewal Projects – Concert Hall and Creative Learning Centre (SSD 8663), prepared by Cundall, dated 24 April 2018 (see **condition B30**).

SANITARY FACILITIES FOR DISABLED PERSONS

- D6. Prior to the occupation or commencement of the use, details must be provided to the Certifying Authority demonstrating that the provision of sanitary facilities for disabled persons within the premises complies with Section F2.4 of the BCA and **condition B39**.

WASTE AND RECYCLING COLLECTION

- D7. Prior to the occupation or commencement of the use, the building owner must ensure that there is a contract with a licensed contractor for the removal of all trade waste. No garbage is to be placed on the public way e.g. the roadways, footpaths, plazas, and reserves at any time.

ACOUSTIC COMPLIANCE

- D8. Prior to the occupation or commencement of the use, evidence shall be submitted to the Certifying Authority demonstrating compliance with all noise mitigation measures required under **condition B38** and to ensure the development achieves compliance with the requirements of the NSW Noise Policy for Industry and other guidelines applicable to the development.

MECHANICAL VENTILATION

- D9. Following completion, installation and testing of all the mechanical ventilation systems, the Applicant shall provide evidence to the satisfaction of the Certifying Authority, prior to the occupation or commencement of the use, that the installation and performance of the mechanical systems complies with:
- (a) the BCA;
 - (b) *Australian Standard AS1668* and other relevant codes;
 - (c) the development consent and any relevant modifications; and,
 - (d) any dispensation granted by the New South Wales Fire Brigade.

PART E POST OCCUPATION OR DURING USE

ANNUAL FIRE SAFETY CERTIFICATE

- E1. The owner of the building shall certify to Council or the relevant authority every year that the essential services installed in the building for the purposes of fire safety have been inspected and at the time of inspection are capable of operating to the required minimum standard. This purpose of this condition is to ensure that there is adequate safety of persons in the building in the event of fire and for the prevention of fire, the suppression of fire and the prevention of spread of fire.

CREATIVE LEARNING CENTRE – USE

- E2. The Creative Learning Centre is not to be used for private events or functions, unless associated with performances and events in the Opera House venues. When the Creative Learning Centre is in use for performances and events associated with Opera House venues, the doors must remain closed after 8 pm.

CREATIVE LEARNING CENTRE – HOURS OF OPERATION

- E3. The hours of operation of the Creative Learning Centre are as follows:
- (a) 7.00 am to 1.30 am seven-days-a-week for use relating to performances and events associated with Opera House venues; and
 - (b) 24-hours-a-day, 7-days-a-week for use relating to the Children, Families and Creative Learning Program.

CREATIVE LEARNING CENTRE – MAXIMUM PATRON CAPACITY

- E4. The maximum number of persons (including staff, patrons and performers) permitted in the Creative Learning Centre at any one time is 150 persons.
- E5. Management is responsible for ensuring the number of patrons in the premises does not exceed the approved capacity.

WASTE MANAGEMENT

- E6. The Applicant is required to identify and implement feasible and reasonable opportunities for the re-use and recycling of waste, including food waste.

CONSERVATION MANAGEMENT PLAN

- E7. Within one year of the completion of works, the Applicant shall submit to the Heritage Council for approval an updated Conservation Management Plan for the Opera House, which is to address, inter alia, the "at rest" mode developed for the Concert Hall. A copy shall be provided to the Planning Secretary.

ACOUSTIC COMPLIANCE

- E8. The Applicant shall ensure the use of the premises is consistent with and incorporates all relevant recommendations and noise and vibration mitigation measures outlined in the 'Noise Impact Assessment' Rev B, prepared by Arup, dated 20 December 2018.

NOISE MONITORING

- E9. If directed by the Planning Secretary as per **condition A3**, the Proponent shall undertake noise monitoring to determine impacts on receivers. At the discretion of the Planning Secretary, suitable attenuation measures may be required to be implemented to minimise impacts.

ADVISORY NOTES

APPEALS

AN1. The Applicant has the right to appeal to the Land and Environment Court in the manner set out in the EP&A Act and the EP&A Regulation.

OTHER APPROVALS AND PERMITS

AN2. The Applicant shall apply to Council or the relevant authority for all necessary permits including temporary structures, crane permits, road opening permits, hoarding or scaffolding permits, footpath occupation permits and/or any other approvals under Section 68 (Approvals) of the *Local Government Act 1993* or Section 138 of the *Roads Act, 1993*.

RESPONSIBILITY FOR OTHER CONSENTS / AGREEMENTS

AN3. The Applicant is solely responsible for ensuring that all additional consents and agreements are obtained from other authorities, as relevant.

REQUIREMENTS OF PUBLIC AUTHORITIES

AN4. Public authorities (e.g. Ausgrid, Sydney Water, Telstra Australia, AGL, etc.) may have requirements in regard to the connection to, relocation or adjustment of services affected by the construction of the development.

TEMPORARY STRUCTURES

AN5. An approval under State Environmental Planning Policy (Miscellaneous Consent Provisions) 2007 must be obtained from the Authority for the erection of the temporary structures. The application must be supported by a report detailing compliance with the provisions of the BCA.

AN6. Structural certification from an appropriately qualified practicing structural engineer must be submitted to the Authority with the application under State Environmental Planning Policy (Miscellaneous Consent Provisions) 2007 to certify the structural adequacy of the design of the temporary structures.

DISABILITY DISCRIMINATION ACT

AN7. This application has been assessed in accordance with the EP&A Act. No guarantee is given that the proposal complies with the *Disability Discrimination Act 1992*. The Applicant/owner is responsible to ensure compliance with this and other anti-discrimination legislation. The *Disability Discrimination Act 1992* covers disabilities not catered for in the minimum standards called up in the BCA which references *AS 1428.1 - Design for Access and Mobility*. AS1428 Parts 2, 3 & 4 provides the most comprehensive technical guidance under the *Disability Discrimination Act 1992* currently available in Australia.

USE OF MOBILE CRANES

AN8. The Applicant shall obtain all necessary permits required for the use of mobile cranes on or surrounding the site, prior to the commencement of works. In particular, the following matters shall be complied with to the satisfaction of the Certifying Authority:

- (a) (For special operations including the delivery of materials, hoisting of plant and equipment and erection and dismantling of on-site tower cranes which warrant the on-street use of mobile cranes, permits must be obtained from Council:
 - (i) at least 48 hours prior to the works for partial road closures which, in the opinion of Council will create minimal traffic disruptions; and
 - (ii) at least 4 weeks prior to the works for full road closures and partial road closures which, in the opinion of Council, will create significant traffic disruptions.
- (b) The use of mobile cranes must comply with the approved hours of construction and shall not be delivered to the site prior to 7 am without the prior approval of the relevant authority.

ROADS ACT 1993

AN9. A separate approval under Section 138 of the *Roads Act 1993* is required to undertake any of the following:

- (c) erect a structure or carry out a work in, on or over a public road;
- (d) dig up or disturb the surface of a public road;
- (e) remove or interfere with a structure, work or tree on a public road;
- (f) pump water into a public road from any land adjoining the road; or
- (g) connect a road (whether public or private) to a classified road.

COMMONWEALTH ENVIRONMENT PROTECTION AND BIODIVERSITY CONSERVATION ACT 1999

AN10. On 17 July 2017, the Commonwealth Department of Environment and Energy determined that the proposed works are a controlled action. Consequently, approval of the works under the *Commonwealth Environment Protection and*

Biodiversity Conservation Act 1999 is required and must be sought from the Commonwealth Department of Environment and Energy.

BUILDING PLAN APPROVAL

AN11. You must have your building plans stamped and approved before any construction is commenced. Approval is needed because construction/building works may affect Sydney Water's assets (e.g. water, sewer and stormwater mains).

For further assistance please telephone 13 20 92 or refer to the Building over or next to assets page on the Sydney Water website (see plumbing, building and developing then building over or next to assets).

WORKS AND SIGNPOSTING

AN12. All costs associated with signposting for any kerbside parking restrictions and traffic management measures associated with the development shall be borne by the developer.

ASBESTOS REMOVAL

AN13. All excavation works involving the removal and disposal of asbestos must only be undertaken by contractors who hold a current SafeWork NSW Asbestos or "Demolition Licence" and a current SafeWork "Class 2 (Restricted) Asbestos Licence and removal must be carried out in accordance with NOHSC: "Code of Practice for the Safe Removal of Asbestos".

END OF ADVISORY NOTES

APPENDIX 1 INCIDENT NOTIFICATION AND REPORTING REQUIREMENTS

WRITTEN INCIDENT NOTIFICATION REQUIREMENTS

1. A written incident notification addressing the requirements set out below must be emailed to the Department at the following address: compliance@planning.nsw.gov.au within seven days after the Applicant becomes aware of an incident. Notification is required to be given under this condition even if the Applicant fails to give the notification required under **condition A19** or, having given such notification, subsequently forms the view that an incident has not occurred.
2. Written notification of an incident must:
 - a. identify the development and application number;
 - b. provide details of the incident (date, time, location, a brief description of what occurred and why it is classified as an incident);
 - c. identify how the incident was detected;
 - d. identify when the applicant became aware of the incident;
 - e. identify any actual or potential non-compliance with conditions of consent;
 - f. describe what immediate steps were taken in relation to the incident;
 - g. identify further action(s) that will be taken in relation to the incident; and
 - h. identify a project contact for further communication regarding the incident.
3. Within 30 days of the date on which the incident occurred or as otherwise agreed to by the Planning Secretary, the Applicant must provide the Planning Secretary and any relevant public authorities (as determined by the Planning Secretary) with a detailed report on the incident addressing all requirements below, and such further reports as may be requested.
4. The Incident Report must include:
 - a. a summary of the incident;
 - b. outcomes of an incident investigation, including identification of the cause of the incident;
 - c. details of the corrective and preventative actions that have been, or will be, implemented to address the incident and prevent recurrence; and
 - d. details of any communication with other stakeholders regarding the incident.

Appendix 3 - Letter of Notification to DEE



5 March 2020

The Secretary
Department of the Environment and Energy
GPO Box 787
CANBERRA ACT 2601

Attention: Lauren Ooi

EPBC Ref: 2017/7955

Dear Secretary

Notification of Commencement of the Action
Sydney Opera House Building Renewal Program – Concert Hall and associated works

In accordance with Condition 5 of the Approval (EPBC 2017/7955), we hereby notify the Department of the commencement of the action. Construction activities commenced from Wednesday 26 February 2020.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Ian Cashen'.

Ian Cashen
Executive Director, Building, Safety & Security

Appendix 4 - Heritage Interpretation Strategy

Concert Hall and Creative Learning Centre Interpretation Strategy 2020-2022

Issue date: 18 January 2021

Issued by: Hugh Lamberton

T: +61 9250 7789

E: hlamberton@sydneyoperahouse.com





Concert Hall and Creative Learning Centre Interpretation Strategy 2020-2022

In accordance with condition A25 of the Concert Hall and Creative Learning Centre works (SSD 8663) under the *Environmental Planning and Assessment Act 1979*. The Strategy incorporates condition 3 of the Commonwealth approval (EPBC 2017/7995) under the *Environment Protection and Biodiversity Conservation Act 1999* and condition 9 of the section 60 approval under the *Heritage Act 1977* (2020/010) for the works.

Version	Date of Issue	Issued by	Issued for
1	07/09/2020	Alida Eisermann, Heritage Officer	SOH working group consultation
2	18/09/2020	Laura Matarese, Heritage Manager	SOH Executive Team consultation
3	13/10/2020	Kya Blondin, Executive Director, People and Government	Conservation Council and Heritage NSW consultation
4	18/1/2021	Hugh Lamberton, Director, Office of the CEO	Final strategy



Table of Contents

1	Executive Summary	1
2	Interpretation Action Plan	3
3	Sydney Opera House Overview	9
3.1	Background	9
3.2	Renewal at the Opera House	9
3.3	Historical Overview	11
3.4	Heritage Framework	12
4	Context, Development and Governance	13
4.1	Planning Context	13
4.2	Alignment with Sydney Opera House Strategies and Documents	13
4.3	Governance	16
5	Interpretation Strategy	17
5.1	What is Interpretation?	17
5.2	Existing Interpretation	17
5.3	Strategy Goals	19
5.4	Audience	19
5.5	Principles	20
5.6	Interpretation Themes and Stories	20
6	Resources and Materials	25
7	Implementation, Monitoring and Review	28
7.1	Business Integration and Funding	28
7.2	Monitoring and Review	28



1 Executive Summary

This document outlines the Sydney Opera House's Concert Hall and Creative Learning Centre Interpretation Strategy 2020-2022. It considers the Concert Hall and Creative Learning Centre works in the context of the Opera House's history, significance, function, value and aspirations and has been developed using the five year Renewal Interpretation Strategy 2017-2022 as its framework.

The Opera House occupies a unique place in Australian cultural life. Opened in 1973, the Opera House Trust is undertaking a complex and necessary program of Renewal works to secure its future as a performing arts centre, cultural precinct 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 as outlined in Section 3.4. Part of these renewal works include an upgrade to the Concert Hall, the Opera House's largest venue, and the creation of a new venue for creative learning and education.

Statutory approvals and development process

Commonwealth and State planning and heritage approvals for the Concert Hall and Creative Learning Centre works require this Strategy to ensure the information about the works is conveyed in context of the significance of the building and its conservation.

In accordance with the relevant conditions (see Section 4.1), this Strategy is to be submitted for approval by February 2021 and all outlined actions are to be completed within a year of the completion of the Concert Hall and Creative Learning Centre works, no later than January 2023.

Respecting the Vision: Sydney Opera House Conservation Management Plan, fourth edition, 2017 (CMP4) is a key document that has supported and guided the current and future needs of the site and this Strategy. The Renewal Interpretation Strategy 2017-2022 provides the overarching framework for interpretation during Renewal and has been used to develop this Strategy. Development of this Strategy has been a consultative process with the contributors and stakeholders in its development outlined in Section 4.3.

Goals

This Strategy adopts the following goals of the Renewal Interpretation Strategy:

1. Position, contextualise and communicate the stories and events that have shaped 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 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.

Additionally, the following goals specifically relate to the Concert Hall and Creative Learning Centre works:



7. Communicate and honour the role of Peter Hall in the completion of Stage 3 of the Opera House, along with the consortium of Hall, Todd & Littlemore.
8. Celebrate the role of the Opera House as a place for the community and a hub for creativity, collaboration and innovation.
9. Highlight the performing arts at the Opera House, sharing stories of contemporary and past artists and performances.

Themes

The themes established in the Renewal Interpretation Strategy have been used as a framework for the sub-themes and stories that relate to the Concert Hall and Creative Learning Centre (see Section 5.6). These themes underpin the approach to developing and delivering specific interpretation initiatives/projects.

The Renewal Interpretation Strategy themes include:

- The magic of place;
- Shaping the sublime: Respecting the Vision;
- Conservation principles at work;
- Cultural evolution; and
- An incredible future.

Sub-themes for the Concert Hall and Creative Learning Centre Interpretation Strategy include but are not limited to:

- The design evolution of the Concert Hall from Jørn Utzon to Peter Hall and the role of Hall, Todd & Littlemore;
- The history and significance of the acoustic reflectors and organ;
- History of performance in the Concert Hall, including First Nations performance;
- The Opera House as a nexus of creativity, innovation and education; and
- How heritage fabric and design intent is being conserved.

Actions

The Interpretation Action Plan (Section 2) brings together the specific actions or initiatives that will deliver on the Concert Hall and Creative Learning Centre Strategy goals, integrating interpretation themes and drawing on interpretation resources and materials. The actions of this Strategy have been grouped into the following categories.

- Precinct Information & Display – Physical mediums for display and exhibition onsite that serve a specific interpretation function (includes physical signage and hoardings and onsite digital display).
- Visitor Experience – Interpretation through experiences and product onsite (includes tours, retail product and artistic experiences).
- Digital and Media 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) as well as editorial placement.
- Education and Performance – Delivering interpretation initiatives through the medium of education, including onsite and/or online speaker series, performance etc. Reinforcing the idea of the continuous use of the Opera House as a performing arts centre is a demonstration of interpretation, and enhances the significance of the place.

Review and reporting

The Opera House will ensure delivery of the Concert Hall and Creative Learning Centre Interpretation Strategy between 2020-2022 through a process of continuous review, improvement and reporting (outlined in Section 7).



2 Interpretation Action Plan

Table 1. Concert Hall and Creative Learning Centre Interpretation Action Plan 2020 – 2022

NO.	STRATEGY	ACTION	TIMELINE	RESPONSIBILITY
1.0 PRECINCT INFORMATION AND DISPLAY				
1.1	Integrate interpretative content on the Concert Hall and Creative Learning Centre in existing front of house and publicly accessible areas.*	1.1.1 Showcase conservation and Renewal content and storytelling relating to the Concert Hall and Creative Learning Centre at key visitor transition and gathering points, including on existing digital promotional screens**, examples may include: <ul style="list-style-type: none"> • The evolution of the design and fabric of the building*; • Showcasing historic moments and the work of Resident Companies, Sydney Opera House Presents and regular hirers within the Concert Hall; and • Accessibility improvements being undertaken (including those undertaken in the Joan Sutherland Theatre and broader renewal works). 	2020 and ongoing	Portfolio/Department: Engagement Responsibility: Senior Communications Manager, Marketing Manager Brand
1.2	Develop new interpretation panels communicating Concert Hall and Creative Learning Centre works at key entry points/public spaces, in line with associated wayfinding and visitor information and within heritage and conservation guidelines.	1.2.1 Use hoarding onsite to communicate conservation and building works messages, including specific content related to the Concert Hall and Creative Learning Centre**, such as: <ul style="list-style-type: none"> • Timeline demonstrating the evolution of Bennelong Point and the Sydney Opera House; • Past performances in the Concert Hall; and • Creativity at the Opera House. 	2020 – 2022 In line with key construction timeframes	Portfolio/Department: Engagement Responsibility: Marketing Manager Brand



1.0 PRECINCT INFORMATION AND DISPLAY (CONTINUED)				
1.2	(continued)	1.2.2 Provide a physical acknowledgement of Peter Hall onsite, recognising his role and contribution in shaping the design and heritage of the Opera House.**	2022	Portfolio/Department: People and Government Responsibility: Heritage Manager/Officer *Building, Safety and Security to be involved once concept developed
1.3	Identify opportunities for temporary exhibitions to engage visitors with key stories of the Strategy.	1.3.1 Install at least one temporary onsite exhibition to present the stories of this Strategy. Examples may include: <ul style="list-style-type: none"> • The Concert Hall history of design, performance, conservation and Renewal works; • The art of the Opera House, including the Concert Hall Northern Foyer mural by John Olsen; and • Workforce and immigrant stories as relating to the construction of the Opera House. 	2021	Portfolio/Department: People and Government Responsibility: Heritage Manager/Officer
		1.3.2 Scope a potential temporary art commission considering the idea of how the Opera House inspires through innovation, learning and the arts. Commission may take the form of digital or physical pieces and there is potential to display works both on and offsite.	2021-2023	Portfolio/Department: SOHP and Engagement Responsibility: SOHP Curator of Contemporary Art and Marketing Manager Brand
		1.3.3 Review and scope opportunities to partner with other cultural institutions to present exhibitions relating to the themes of this Strategy onsite, online, or at another location.	Ongoing	Portfolio/Department: People and Government Responsibility: Heritage Manager/Officer



2.0 VISITOR EXPERIENCE				
2.1	Integrate interpretation themes and stories into existing and new tour, retail and onsite engagement products and experiences.	2.1.1 Develop and trial an 'Architectural Evolution' experience focussing on in-depth information on the history, heritage, conservation and influences on the Opera House.**	2021	Portfolio/Department: Visitor Experience Responsibility: General Manager Tours, Retail and Projects
		2.1.2 Scope and develop additional tour offerings. Content of additional tours may incorporate the following: <ul style="list-style-type: none"> • Concert Hall backstage tour; • Decade of Renewal tour, highlighting the works undertaken in Renewal; and • Anniversary tour in anticipation of the 50th anniversary of the opening of the Opera House in 2023. 	2020 and ongoing	Portfolio/Department: Visitor Experience Responsibility: General Manager Tours, Retail and Projects
		2.2.3 Update guided tours content to highlight and reflect works that are being undertaken in Concert Hall and Creative Learning Centre. May include the development of updated tour scripts and/or audio-visual material.**	2020 and ongoing	Portfolio/Department: Visitor Experience Responsibility: General Manager Tours, Retail and Projects
		2.2.4 Scope and develop an online virtual tour of the Opera House that showcases stories such as Concert Hall Renewal, conservation in action, or other content.	2021	Portfolio/Department: Visitor Experience Responsibility: General Manager Tours, Retail and Projects
		2.2.5 Embed information and stories on the Concert Hall and Creative Learning Centre works in communications for the Welcome Team.**	2020 and ongoing	Portfolio/Department: Visitor Experience and SOHP Responsibility: Visitor Services Operations Manager and Manager Strategy and Projects SOHP
		2.2.6 Scope and develop a product that relates to the works such as a new guidebook, product about the Concert Hall, or a product inspired by the innovation of Utzon and those who worked on the design and construction of the Opera House.**	2021	Portfolio/Department: Visitor Experience Responsibility: General Manager Tours, Retail and Projects



3.0 DIGITAL CHANNELS				
3.1	Provide informative and compelling content on Sydney Opera House digital channels.	3.1.1 Maintain up-to-date, compelling and informative Renewal and conservation content on Sydney Opera House digital channels including renewal website, articles and social media.** Stories may include: <ul style="list-style-type: none"> • Stories in relation to the construction and conservation of the Opera House. • Excerpts from stories from the oral history programme 'Raising the Sails'. • The accessible passage that will allow for those with mobility requirements to access the Concert Hall Northern Foyer for the first time. • Sharing updates on the renewal works. • The works in relation to the UN Global Goals such as sustainable development. 	2020 and ongoing	Portfolio/Department: Engagement Responsibility: Senior Communications Manager
		3.1.2 Maintain and evolve the digital story telling content in the Sydney Opera House's collection on Google Arts and Culture and/or other mediums.**	2020 and ongoing	Portfolio/Department: People and Government, Engagement Responsibility: Heritage Manager/Officer, Senior Communications Manager
3.2	Improve online information relating to the Opera House, its history, heritage and evolution.	3.2.1 Scope a means to publicly present information and content relating to the Opera House's collections using digital channels e.g. art works, collections, objects from Renewal.	2020 and ongoing	Portfolio/Department: People and Government, Engagement Responsibility: Heritage Manager/Officer, Marketing Manager Brand
		3.2.2 Continue to update the permanent information hub accessible through the Opera House website that serves as an online archival record of the building renewal program.****	2020 and ongoing	Portfolio/Department: Engagement Responsibility: Senior Communications Manager, Marketing Manager Brand



4.0 EDUCATION AND PERFORMANCE				
4.1	Integrate the themes and stories of education and performance into programming.	4.1.1 Engage stakeholders through an informative Creative Learning Centre program launch that, in part, highlights the themes and stories of this Strategy.	2021	Portfolio/Department: Engagement Responsibility: Head of Strategic and Stakeholder Events
		4.1.2 Scope an experience that conveys the story and connection of First Nations communities with Bennelong Point.	2022	Portfolio/Department: People and Government, Visitor Experience, SOHP Responsibility: Heritage Manager/Officer, General Manager Tours, Retail and Projects and SOHP representative (e.g. Head of First Nations, Digital Programming, TBC)
		4.1.3 Scope and develop a public adult education masterclass speaker series integrating the themes and stories of this Strategy.	2022	Portfolio/Department: SOHP Responsibility: Head of Children Families and Creative Learning
		4.1.4 Scope and develop an experience for young audiences presenting the themes and stories of this strategy such as <ul style="list-style-type: none"> • The design of the Concert Hall and performance; • Story of the creation of the Opera House including themes of innovation and collaboration; and • Incorporating the building fabric to learn about Hall and Utzon's design regime and how buildings are constructed. 	2022	Portfolio/Department: SOHP Responsibility: Head of Children Families and Creative Learning
		4.1.5 Scope and develop an accessible performance experience relating to the stories of the Concert Hall and Creative Learning Centre such as a music café highlighting different types of musical genres performed in the Concert Hall or other content.	2022	Portfolio/Department: SOHP and Visitor Experience Responsibility: Accessibility Manager, Head of Children Families and Creative Learning



4.2	Identify opportunities to share the stories of the Concert Hall and Creative Learning Centre with internal audiences to increase engagement with the site and its significance.	4.2.1 Scope and develop opportunities for staff engagement and awareness raising activities with the Opera House and resident companies to highlight the stories of the Concert Hall and Creative Learning Centre.	2020 and ongoing	Portfolio/Department: People and Government, Engagement Responsibility: Heritage Manager/Officer, Senior Internal Communications Manager
5.0 ACOUSTIC REFLECTORS***				
5.1	Interpretation of the acoustic reflectors.	5.1.1 Develop and commence implementation of a plan for the collection management and interpretation of the acoustic reflectors.***	2021	Portfolio/Department: People and Government Responsibility: Heritage Manager/Officer * Implementation responsibilities to be allocated in the plan

* This action relates to Condition 3 (i) of the Commonwealth approval EPBC 2017/7995, refer further to Section 4.1.

** This actions relate to the Renewal Interpretation Strategy (2017) and remain relevant for this Strategy.

*** This action relates to Condition 9 of the Section 60 approval (2020/010), refer further to Section 4.1.

**** This Action relates to Condition 3 (ii) of the Commonwealth approval EPBC 2017/7995, refer further to Section 4.1.



3 Sydney Opera House Overview

3.1 Background

The Sydney Opera House is a UNESCO World Heritage Listed masterpiece that belongs to all Australians. It is an architectural icon, internationally renowned performing arts centre and Australia's premier tourist destination.

Tubowgule, the traditional Gadigal land upon which the Sydney Opera House stands, has been a gathering place for storytelling, ceremony and celebration for generations. That tradition continues today. The vibrant cultural precinct attracts more than 10 million visitors each year, stages 1,800 performances attended by more than 1.5 million people, and hosts more than 550,000 people on guided tours.

Conceived by Danish architect Jørn Utzon, the Sydney Opera House was realised by the collective creativity of many engineers, builders and architects. Its heritage significance was formally recognised and protected through registration on the State (2003) and National (2005) heritage lists. In 2007, the Sydney Opera House was inscribed on the UNESCO World Heritage List as a "masterpiece of human creative genius".

The Sydney Opera House has six theatres and outdoor areas, with performances presented by:

- eight flagship resident companies;
- a diverse *Sydney Opera House Presents* program that includes contemporary music and performance, First Nations artists, talks and ideas, classical music, and creative learning programming for children and families; and
- a broad range of shows and community events presented by third parties.

Deloitte, in the 2018 report, [Revaluing Our Icon](#), estimated that the Opera House generates \$1.2 billion in economic activity annually, with a total cultural and iconic value of \$6.2 billion.

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.

3.2 Renewal at the Opera House

The Opera House has played a transformative role in the life of this country. 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, and with it the needs and expectations of all who visit and perform at the Opera House. In addition, infrastructure that the Opera House relies on for its function, 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 New South Wales. Through Renewal, the Opera House will become more accessible and remain a world class performing arts centre



through improvements in theatre machinery and technology. New venues will allow more people to gather, learn and engage with performances, experiences and each other. 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.

This Strategy addresses the Renewal works for the Concert Hall and Creative Learning Centre. Works commenced on 1 February 2020 with anticipated completion in early 2022, at a cost of \$150 million through the support of the NSW Government.

3.2.1 Concert Hall

The Concert Hall is the heart of the Opera House and its largest internal venue. As well as being home to the Sydney Symphony Orchestra, Australian Chamber Orchestra and Sydney Philharmonia Choirs, it stages a growing program of contemporary music and performance, talks, comedy, and more. In February 2020, major renewal works commenced, the biggest upgrade to the venue since it opened almost fifty years ago. This project will result in better acoustics and sound for artists and audiences, more ambitious performances, improved access for people with mobility needs and a safer venue for staff working behind-the-scenes. The Concert Hall works include:

- Installation of specially-designed acoustic reflectors that will replace the clear acrylic 'donuts' above the stage. Additionally, acoustic diffusion will be added to on the timber box fronts, providing better sound for performers and audiences.
- A new automated draping system will make it easier to switch from orchestral to amplified performance modes.
- Lowering the stage will improve sightlines, create more intimacy between performers and audiences and improve backstage access.
- Automated stage risers will be installed that will also improve sightlines and enable musicians to hear each other more clearly, accommodating a variety of orchestral configurations.
- A new theatre machinery installed above the ceiling will enable greater functionality to fly lighting and scenery, facilitating larger-scale, more ambitious performances.
- A state-of-the-art sound system will enhance amplified performances.
- Accessibility will be improved with an elegant new lift and passageway, making it possible for wheelchair users to independently access all levels of Concert Hall, including the Northern Foyer for the first time. Accessible seating positions will be added in the stalls and the rear boxes in the circle.

3.2.2 Creative Learning Centre

The Creative Learning Centre will be a dedicated space for creativity and learning. The Creative Learning Centre will be situated on the Broadwalk level at the north-west corner of the building, immediately north of the Western Foyers. Works being undertaken include the modification of a recessed entry from the Western Broadwalk, formation of an opening in the main curved concrete wall, modification of storage wall and doors at the north end of the Western Foyers to provide an internal public entry, along with the removal of minor walls and partitions to create a functional space. The Creative Learning Centre will serve as a hub extending a network of creativity across the precinct and into the community through physical and digital programming.



3.3 Historical Overview

The land on which the Sydney Opera House stands was known to its traditional custodians, the Gadigal people of the Eora Nation, as Tubowgule. Tubowgule's current name of Bennelong Point 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. It was in 1790 that Bennelong asked for the governor to build him a hut on what became known as later known as Bennelong Point, the site on which the Opera House now stands.

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. By 1901, Fort Macquarie on Bennelong Point was 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. By the mid-1950s NSW 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. On 29 January 1957, Premier Cahill announced that the winner of the competition was Design 218 by Jørn Utzon, a 38-year-old Danish architect.

On 2 March 1959, marked the start of construction of the Sydney Opera House. Utzon collaborated with structural engineer Ove Arup and his company during the project and others. Stage 1 of the project comprise construction of the Podium (1958-61) and Stage 2 the construction of the shells (1962-67)

As the building was constructed, relations between Utzon and the NSW Government fell apart. In May 1965 the government changed – after 24 years of Labor rule, the Liberal party formed a Coalition with Davis Hugh's Country party. Davis Hughes became the Minister for Public Works, responsible for overseeing the completion of the Opera House. In 1966, in the middle of construction, Utzon was forced to resign. Following his departure in 1966, Utzon never returned to Australia.

Following Utzon's departure, a consortium of Australian architects – Hall, Todd & Littlemore – was formed by the NSW government to complete the project. Peter Hall was appointed to the Sydney Opera House project as design architect working with Lionel Todd (responsible for contract documentation) and David Littlemore (responsible for construction supervision) for the completion of Stage 3 of the project – the interiors and glass wall. The dramatic changes that followed Utzon's departure resulted in the major hall becoming a dedicated Concert Hall, necessitating a complete redesign by Peter Hall. Hall implemented what he understood of Utzon's intentions for the interiors of the Opera House through his own design lens and in context of a change in the original design brief. Aesthetically, the Concert Hall is Hall's finest space within the building.

On the 20 October 1973 that the Sydney Opera House was officially opened by Queen Elizabeth II. The Opera House has hosted an array of performance from classical and contemporary music and been the location for historic meetings and moments. The Opera House is today home to eight flagship resident companies.

Throughout its history 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 appropriately, respecting the cultural significance of the place.



3.4 Heritage Framework

Heritage is managed through a robust framework that includes statutory instruments, and documents including the Utzon Design Principles (UDP) that outline Jørn Utzon's design intent and guiding principles for the site and Respecting the Vision: Sydney Opera House - a conservation management plan (CMP4) that outlines why the Opera House is significant and policies to conserve the significance of the place and manage change. Further details on these documents is outlined in Section 4.2.

Statements of Significance for the Opera House can be accessed through the links to the relevant statutory heritage listings included below and Appendix A of the CMP4.

In addition, advice and expertise is provided the Design Advisory Panel, Conservation Council, the Building & Heritage Committee and heritage consultants and architects.

3.4.1 Heritage Listings

The Sydney Opera House is provided statutory heritage protection under the following listings:

- World Heritage List (UNESCO) (28 June 2007, Listing No. 166rev);
- National Heritage List (Australian Government) (12 July 2005, Listing No. 105738) under the Environmental Protection and Biodiversity Conservation Act 1999;
- State Heritage Register (NSW Government) (3 December 2003, Listing No. 01685) under the Heritage Act 1977;
- State Regional Environmental Plan (Sydney Harbour Catchment) 2005 (NSW Government), Sydney Opera House buffer zone defined and protected; and
- listed as heritage item under Schedule 5. Sydney Local Environmental Plan 2012 (City of Sydney Council).

3.4.2 Heritage Guidelines and the Burra Charter

Heritage conservation seeks to sustain the values of heritage landscapes, places and objects, individually and collectively, so that the community and visitors can continue to appreciate, experience and learn from them and about them, and so that they can be passed on to future generations. Interpretation is an integral part of the experience of significant heritage places and the conservation and management of heritage items and is relevant to other aspects of environmental and cultural management and policy. Interpretation also incorporates and provides broad access to historical research and analysis.

This Strategy has been prepared in accordance with the NSW Heritage Manual, the NSW Heritage Branch Interpreting Heritage Places and Items: Guidelines (August 2005) and the NSW Heritage Branch's Heritage Interpretation Policy (endorsed by the Heritage Council August 2005).

The general philosophy and process adopted is guided by the Australia ICOMOS Burra Charter 2013. The Burra Charter defines interpretation as "all the ways of presenting the cultural significance of a place" and it may be a combination of the treatment of the fabric; the use of and activities of the place; and the use of introduced material (Article 1.17). Interpretation should enhance understanding and engagement, and be culturally appropriate. (Article 25).



4 Context, Development and Governance

4.1 Planning Context

This Strategy has been developed in response to the conditions of consent and approvals for the Concert Hall and Creative Learning Centre works. The relevant conditions are detailed below.

Condition A25 (SSD8663)

A25. Within 12 months of the commencement of works, the Applicant shall submit to the Department a new Interpretation Strategy for the works approved as part of this consent. The Interpretation Strategy shall be prepared in consultation with the nominated heritage consultant (condition B24) and Heritage Council (or delegate), and shall address the areas to be modified by the proposed works and the alterations that have occurred.

A copy must be submitted to the Secretary and Certifying Authority. The works outlined in the Heritage Interpretation Strategy must be completed within one year of the completion of works.

Condition 1 EPBC 2017/7995

The EPBC Act approval reiterates the requirement to comply with condition A25 of the NSW development consent, as detailed above:

To minimise the impacts of the action on protected matters, the approval holder must comply with conditions A25... of the NSW development consent, as in force or existing from time to time, where those conditions relate to avoiding, mitigating, offsetting, managing, recording, or reporting on impacts to protected matters.

Condition 3 EPBC 2017/7995

3. To mitigate the impacts of the action on protected matters, the approval holder must, during construction:

- i. Display information about the evolution of the design and fabric of the building as a result of the action, in publicly accessible areas.*
- ii. Provide for permanent information accessible through the Sydney Opera House website as an online archival record of the building and the renewal program.*

Condition 9 s60 2020/010

9. The Renewal Interpretation Strategy must be updated to include a plan for the future interpretation of a selection of the remaining reflectors. This is to be submitted within 6 months of the completion of the Concert Hall Renewal Project to the satisfaction of the Heritage Council.

Reason: To ensure the removed reflectors are used in a meaningful way to interpret the story of change to the SOH.

4.2 Alignment with Sydney Opera House Strategies and Documents

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. It acts as a planning document for the development and delivery of interpretation initiatives across the organisation relating specifically to the Concert Hall and Creative Learning Centre works.

This Strategy is positioned within the framework of the Renewal Interpretation Strategy and draws on the conservation management plan (CMP4) and informed by the Sydney



Opera House Heritage Interpretation Strategy Report prepared by GML Heritage (June 2015).

4.2.1 Heritage Strategies and Plans

Conservation Management Plan

This project is in accordance with the policies of the CMP4 including policies pertaining to interpretation Section 4.16. Key policies are included below for reference:

Policy 16.1 – Interpretation

Interpretation of the significant values of the Sydney Opera House, including its Outstanding Universal Values, should form a backdrop to, or be part of the use and presentation of the place and enhance rather than hinder the visitor/user experience. Any infrastructure required for interpretation must comply with the policies in this CMP, and be minimal and discreet with no adverse impact on spaces or fabric. To avoid fragmenting the site or trivialising it in any way, there must be an integrated and co-ordinated approach to interpretation across the whole site, and signs kept to a minimum.

Policy 16.3 – Interpretation through fabric

Other than replacement of fabric to exactly match existing, such as replacing an existing roof tile, paving panel or seat, reconstruction or adaptation of missing elements should be carried out in a manner that allows them to be identified on close inspection as new elements, in accordance with the Burra Charter and its associated Practice Notes. Where reconstruction or adaptation incorporates relocated or salvaged original elements, this should be noted and documented.

Policy 16.4 – Interpretation impacts on use

Any interpretation or visitor experience program, including tours, must not put at risk or adversely impact on an element, space or significant use, and must respect the day-to-day functioning of the place as a busy performing arts centre.

Policy 16.5 – Public access to interpretation information

Public access to information about the Sydney Opera House, its significance, use, history, current initiatives and relevant publications should be maintained and enhanced by a combination of hard copy publications (not necessarily published by the Sydney Opera House Trust), electronic media and the internet.

Utzon Design Principles

In 1999, Jørn Utzon was engaged to develop a set of guidelines for future changes to the Sydney Opera House. The Utzon Design Principles set out Utzon's vision for the site and help ensure that the Opera House's architectural integrity is maintained as it evolves to meet changing needs as set out by Utzon, "As time passes and needs change, it is natural to modify the building to suit the needs and techniques of the day. The changes, however, should be such that the original character of the building is maintained."

Renewal Interpretation Strategy 2017- 2022

The Renewal Interpretation Strategy 2017 (RIS) was developed in response to the Commonwealth Government's condition of consent for the first stage of the Renewal works. The RIS establishes a framework for interpretation on site during the Renewal period under defined set of principles and interpretation themes. The RIS interpretive themes are used as the basis for the interpretive themes for this Strategy (refer to Section 5.6). Accordingly relevant active actions of the RIS have been included within the actions in this Strategy as detailed in Section 2.



Sydney Opera House: Heritage Interpretation Strategy, June 2015 (GML Heritage and Trigger)

The strategy comprises the following:

- A review of the existing draft Interpretation Strategy prepared by the SOH;
- A review of other relevant background material including audience research and brand awareness commissioned by the SOH;
- Identification of key issues, and opportunities and constraints for interpretation;
- A critical analysis and refinement of key themes and storylines for interpretation in order to communicate significant values; and
- An outline of key directions for interpretation.

This interpretation strategy formed the basis for the Renewal Interpretation Strategy and is in accordance with the objectives of this Strategy.

4.2.2 Other Sydney Opera House Strategies and Plans

This Strategy aligns with the following Opera House objectives and strategies:

Sydney Opera House Strategy 2018-2023

The development of the Strategy aligns with the goals of the Sydney Opera House Strategy as relating to Visitor Experience, Digital Engagement and Conservation. These strategies are included below for reference:

- *Visitor experience: making it more appealing, onsite and online, for everyone to explore the full range of Opera House experiences – its history, performances, events, bars and restaurants, tours and retail – and delivering a consistently excellent customer service experience.*
- *Digital Engagement: Investing strategically in digital capability, technology and creative content to share and amplify what we offer, reaching new audiences and driving deeper engagement.*
- *Conservation and maintenance: Take responsibility for conserving the Opera House for current and future generations...*

Reconciliation Action Plan 2020-2022

The Sydney Opera House's vision for reconciliation is to foster and celebrate a shared sense of belonging for all Australians. The Opera House continues to embrace and celebrate the history and contemporary vibrancy of Australia's First Nations cultures. The RAP commits the Opera House to targets and initiatives that aim to safeguard these traditions and adapting cultures for future generations.

5. Enhance our understanding of Tubowgule, the land on which Sydney Opera House stands and its connection to First Nations Australians.

7. Incorporate First Nations heritage and cultures into Opera House programs and the precinct.

Artistic Strategy 2018-2021

The Artistic Strategy sets out the strategic goals of the Sydney Opera House as relating to programming for 2018-2021. This Strategy complements the following goals of the Artistic Strategy:

1.2 Present programs that connect people with the art, the building and the precinct, and which live up to the promise of the Opera House itself

1.4. Focus our programming effort during Concert Hall renewal towards works which activate the site and draw audiences.



2.10. Use digital technology and content to share Opera House performances and events with the world and bring the world’s art to Opera House audiences.

3.3 Find new ways to work innovatively and effectively in a World Heritage building that honours its past while securing its future as a vibrant, contemporary performing arts centre.

Accessibility Action Plan 2020-2023

During the scheduled Concert Hall closure and associated works, the Access Program will use this opportunity to expand outreach activities into education, health and community settings, utilising the Opera House recording studio as well as digital programming options.

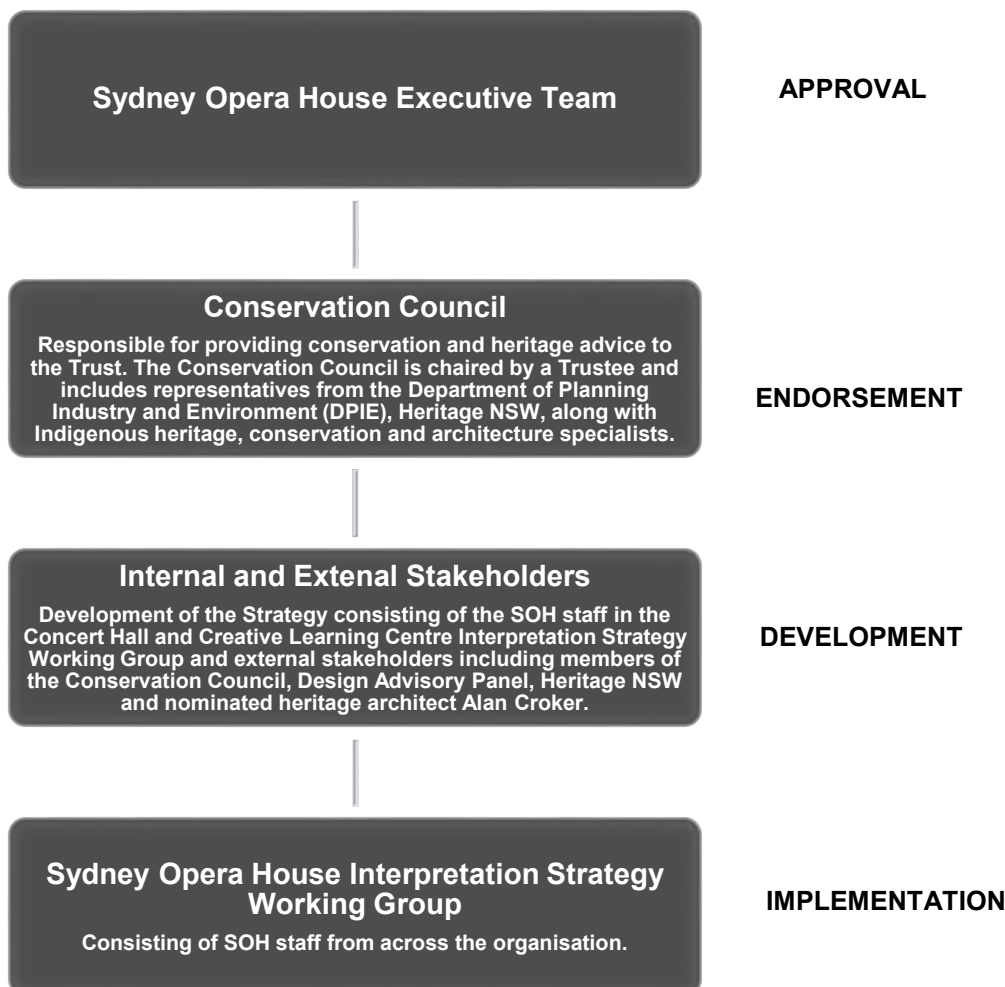
The Global Goals

In 2015, the United Nations (UN) defined 17 goals to address the world’s most pressing challenges, including poverty, inequality, climate, education and justice by 2030. These ‘Global Goals’ provide a roadmap to achieve a more sustainable and prosperous future for all. Since opening, the Opera House has championed environmental sustainability, creativity, diversity, cultural rights and respect for heritage. This Strategy responds to the Global Goals of (4) Quality Education and (11) Sustainable developments and cities.

4.3 Governance

In response to the conditions outlined in Section 4.1, this Strategy has been developed according to the below process:

Figure 1. Strategy Development Governance Structure





In the development of this Strategy internal stakeholders from the following operational areas of the Opera House were consulted:

- Building, Safety and Security;
- Building Operations;
- Major Projects;
- Technology;
- Partnerships and Philanthropy;
- Engagement;
- Stakeholder Events;
- Production and Event Operations;
- Programming;
- Visitor Experience; and
- Tours and Retail.

In addition the following external stakeholders have been consulted in the development of this Strategy:

- Alan Croker, nominated heritage architect for Concert Hall and Creative Learning Centre;
- Conservation Council (CC); and
- Heritage NSW as delegate of the NSW Heritage Council.

5 Interpretation Strategy

5.1 What is Interpretation?

Interpretation aims to improve and enrich the visitor experience by helping people understand the significance of the place, people, events and objects from the past and the present. Effective interpretation communicates ideas, information and knowledge in an enriching manner in person and virtually which aids people to make sense of their own environment and experiences.

For the purposes of this Strategy, interpretation means the ways in which the significance of the Opera House and in particular the Concert Hall and Creative Learning Centre is presented in the context of Renewal. The interpretive medium 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 an architectural icon, world class performing arts centre and community space.

5.2 Existing Interpretation

Interpretation at the Sydney Opera House is the means in which the significance of the place is communicated to its numerous and diverse visitors. The CMP4 states that the most important form of active interpretation of the SOH is through its ongoing use as a performance space and activities like lighting perform important interpretive functions by highlighting the unique structure of the building. The following summary presents an overview of the main platforms which interpretation is delivered at the Opera House.

- **Welcome Centre, Lower Concourse:** Interpretation has been designed to be predominantly visual, using images and video content displayed on the 12 digital



screens that make up the north wall digital mural. The content is focused on the performing arts, renewal, creation of the Opera House, and evolution of the site from Gadigal land to today.

- **Welcome Plinth:** A Welcome Plinth (vertical blade sign) was also installed in 2015 at the entrance to the Forecourt. As well as housing orientation information this pays respect to the site's First Nations history with an Acknowledgement of Country soundscape and celebrates the cultural importance of Bennelong Point.
- **Guided tours:** Guided tours are a key medium for interpretation at the Opera House. Tours are governed by a script that sets out a basic narrative for the main spaces of the Opera House. Individual tour guides vary each of these scripts depending on their interest, the group and the spaces available for the tour on any given day.
- **Signs and plaques:** There is a least 62 different types of physical recognition onsite and in collections storage. They include sculpture, plaques, certificates, banners, artworks and digital signage and a range of locations, settings, materials and typography has been used.
- **Plinth, Podium Box Office Foyer:** The plinth located on the podium outside the Box Office Foyer contains Utzon's spherical solution and a small panel of text. A secondary recognition of the commitment to the project by former Premier Joe Cahill has been added, by extending the original structure.
- **Sydney Opera House Presents (SOHP):** SOHP is the Opera House's own presenting arm and is responsible for a diverse program of performances, including the 'From Our House to Yours' digital program.
- **Opera House website:** The website 'Our Story' pages provides a narrative account of key moments and stories in the evolution of the Opera House. The history of the site is divided into a number of themes and with links to embedded Google Arts and Culture material and tours, along with articles on the heritage of the site.
- **Digital and Media Channels:** The Opera House utilises available digital channels to share the heritage of the site through development of online content for distribution through the website, social media and email platforms as well as editorial media placement..
- **Google Arts and Culture collection:** The Opera House's Google Arts and Culture collection provides online resources that bring together more than 1,200 digital artefacts related to the Opera House in 50 online exhibits. The Opera House website provides embedded links to a number of online exhibitions.
- **Onsite Digital Story-telling:** Digital screens are located in a number of locations around the Opera House and provide the major platform for onsite marketing and to recognition of donors. The digital screens are used for some onsite storytelling, but they have tended to be visual graphics that convey the development of the site, interpret the building design or similar.
- **The Box Office Lounge:** Box Office Lounge is a place of high visitation. Since 2018 it has had temporary screens utilised to tell interpretative stories during the Renewal Works
- **Hoardings:** As with the digital screens, site hoarding has been used during the Renewal works for specific interpretative purposes. As a medium they are highly visible albeit temporary.
- **Exhibition Spaces:** Box Office lounge, Western Foyer and Bennelong passage have been used for exhibitions in the recent past. These have included exhibition of archival works associated with John Coburn's 'Sun and Moon' curtains.



5.3 Strategy Goals

This Strategy sits within the framework of the RIS, which was developed as the interpretation strategy for the Renewal works between 2017-2022. As such, this strategy seeks to meet the goals of the RIS:

1. Position, contextualise and communicate the stories and events that have shaped 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 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.

Additional goals have been developed that specifically relate to the Concert Hall and Creative Learning Centre works, they are to:

7. Communicate and honour the role of Peter Hall in the completion of Stage 3 of the Opera House, along with the consortium of Hall, Todd & Littlemore.
8. Celebrate the role of the Opera House as a place for the community and a hub for collaboration and innovation.
9. Highlight the performing arts at the Opera House, sharing stories of both contemporary and historic performance.

The interpretive themes and stories (Section 5.6) are aligned with these goals and act as guidance for the development of content and interpretation actions (Section 2). 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 2).

5.4 Audience

This Strategy works to provide all visitors and audiences the opportunity to connect with the Opera House, the Concert Hall and the Creative Learning Centre through a combination of onsite and digital initiatives.

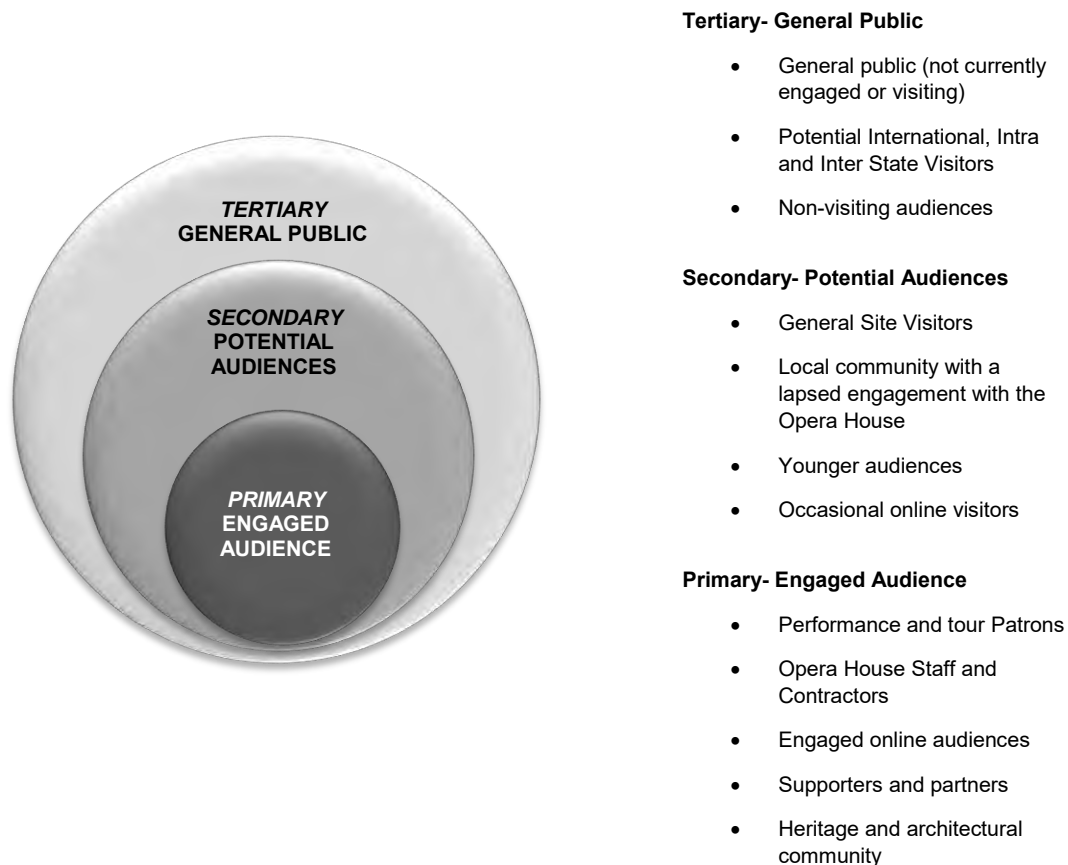
At a strategic level the primary audience of this strategy is the engaged audience of the Opera House. Our engaged audience includes performance and tour patrons, Opera House staff and contractors, engaged online audiences, supporters and partners, along with the heritage and architectural community. This audience are actively engaged with the Opera House and the actions of this Strategy aims to deepen this engagement and connection to the Opera House, enhancing advocacy and support.

Building on this, interpretation initiatives will aim to have a secondary reach and impact on potential audiences. Potential audiences are identified to be general site visitors, members of the local community that may have a lapsed engagement with the Opera House, younger audiences and occasional online visitors. The actions of this Strategy aim to increase engagement with the Opera House by communicating stories and implementing initiatives that increase the connection that this audience has with the Opera House. The identified tertiary audience of this Strategy will include the general public including potential International, Intra and Interstate visitors.



The Covid-19 pandemic has had implications on the operation of the Opera House and individual interactions. With the uncertainty that the pandemic has wrought in relation to community movements this Strategy acknowledges that there is a requirement to connect with all audiences through an online and digital means. As there is a gradual return to business as usual operations on site, there is likely to be an ongoing impact on the way in which people travel both within Australia and internationally.

Figure 2. Identified Audience



5.5 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; and
- Operationally viable and sustainable.

5.6 Interpretation Themes and Stories

This Strategy aims to present content relating to the Concert Hall and Creative Learning Centre. The content is guided by interpretive themes, adopted from the RIS that provides the framework for interpretation during Renewal. This Strategy includes the development of sub-themes or stories that specifically relate to the Concert Hall and Creative Learning



Centre works. These sub-themes and stories will be used as content for actions, and may be added to over time.

These themes will be applied to the development of actions identified in the Action Plan (Section 2) to inform detailed planning and content development. The Renewal Interpretation Strategy themes, themes in the Sydney Opera House Interpretation Strategy (2015) and the Concert Hall and Creative Learning Centre Interpretation sub-themes or stories are presented in the table overleaf.



Table 2. Interpretation Themes and Stories Alignment

GML HERITAGE INTERPRETATION STRATEGY REPORT THEMES	RENEWAL INTERPRETATION STRATEGY THEMES	SUB-THEMES AND STORIES RELATING TO THE CONCERT HALL AND CREATIVE LEARNING CENTRE
<p>Naturally Dramatic</p> <ul style="list-style-type: none"> The magic of place. The connection to place. <p>Dancing with Strangers</p> <ul style="list-style-type: none"> The connection to place. The Bennelong Story. 	<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. Celebration of the rich history of First Nations performance of the Opera House. 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. 	<ul style="list-style-type: none"> The evolution of the design of the Concert Hall from Jørn Utzon to Peter Hall, the manner in which Hall designed the Concert Hall drawing on the design intent of Utzon. The history of First Nations performance at the Opera House and key moments within the Concert Hall. The role of the Concert Hall as a community space to share ideas of local, national and international significance. Materials used in the Concert Hall including white birch and brushbox.
<p>Shaping the Sublime</p> <ul style="list-style-type: none"> The connection to place. Built Bennelong: A city and society in flux. Shaping the sublime. 	<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. The key contributions of Peter Hall in the completion of Stage 3 of construction of the Opera House and the role of the consortium of Hall, Todd, & Littlemore. 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). 	<ul style="list-style-type: none"> Dr Wilhelm Lassen Jordan, designer of the acoustic reflectors and a world leading acoustician. Collaboration- initially between Utzon and Jordan and later between Hall and Jordan. The manner in which the acoustic reflectors have been replaced and upgraded throughout the history of the Concert Hall. Aesthetics and reflectors being a focal point within the Concert Hall. The function of the Opera House as a world class performing arts centre as seen through these works, including creating a new venue for creativity and learning. The role of the consortium of Hall, Todd & Littlemore following the departure of Utzon. The design and development of the Concert Hall organ.



<p>Staging Sydney's Signature</p> <ul style="list-style-type: none"> • A history of performance. • 40 years on. • Renewal – the future of the building that is the symbol of modern Australia and continues to symbolise our ambition. 	<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 	<ul style="list-style-type: none"> • Manner in which conservation and respect for the significance of the place is the foundation for all Renewal works. • The role of the CMP4 in the context of these works including retaining Utzon and Hall design regimes. • Conservation works in action through the work, such as how the building is protected during construction. • Connections with the UN Global Goals including sustainable development.
	<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. 	<ul style="list-style-type: none"> • History of performance within the Concert Hall and use of the Opera House for Creative Learning • Key performances within the Concert Hall and Creative Learning experiences and activities. • Rich history of First Nations performance in the Concert Hall and at the Opera House more broadly. • Utzon's arrival sequence and the spatial characteristics and the 'feeling' of the Concert Hall as designed by Peter Hall. • Manner in which the use of the Concert Hall has changed throughout its history. • Audience, production and artist experiences within the Concert Hall. • Manner in which the Creative Learning Centre encompasses innovation and education and how this is expressed within this space and across the Opera House. • Design evolution, such as past uses of the Creative Learning Centre as an office space, and the interpretation of Peter Hall's design regime. • Vision of Cahill for a 'People's House' that is available to every citizen. • Programming initiatives throughout the history of the Opera House to engage with diverse audiences.



<p>Staging Sydney's Signature</p> <ul style="list-style-type: none">• 40 years on.• Renewal- the future of the building that is the symbol of modern Australia and continues to symbolise our ambition	<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.	<ul style="list-style-type: none">• Why and how works are being undertaken as part of Renewal.• Heritage Conservation – how the Opera House's Outstanding Universal Value, heritage fabric and design intent is being protected and conserved.
--	--	---



6 Resources and Materials

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 3. Summary of Key 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 Utzon Design Principles.
Peter Hall, <i>Sydney Opera House: The design approach to the building</i> (1990)	Sometimes referred to as Hall's Principles, provides valuable information and insights into the issues 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 reengagement 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 Utzon Design Principles.
Sydney Opera House, <i>Venue Improvement Plan</i> (May 2002)	Briefly outlines a program of works developed Richard Johnson in collaboration with Utzon for the Sydney Opera House Trust.
James Semple Kerr, Sydney Opera House, <i>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 3 rd edition provides the basis for the 4 th 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</i> by GML Heritage (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.
Sydney Opera House, <i>Renewal Interpretation Strategy</i> , 2017	An outline for the Sydney Opera House's five year Renewal Interpretation Strategy (2017-2022).
ARCHIVAL MATERIALS	
Collection of drawings by Jørn Utzon, his office and studio	Includes 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 & 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.
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).



INTERPRETIVE 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	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

ARCHIVAL RECORDINGS

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).
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.
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 'wobblers' (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 Implementation, Monitoring and Review

7.1 Business Integration and Funding

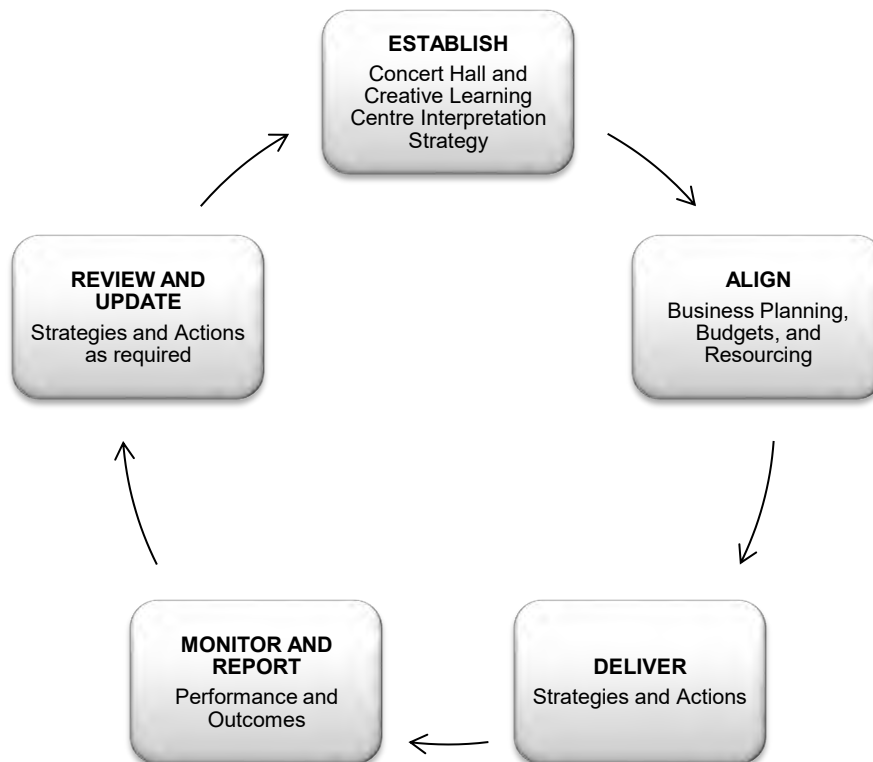
The strategies and actions outlined in Section 2 will be incorporated into overarching Opera House business plans and operations to further develop and deliver on the actions and individual projects. Where possible, actions have been developed to integrate into current operations and budget parameters. 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, or will be dependent on specific funding strategies where projects are outside the scope of general operations. Funding opportunities include philanthropy, corporate partnerships and grants and will be pursued in accordance with detailed planning.

7.2 Monitoring and Review

The Opera House will ensure delivery of the Concert Hall and Creative Learning Centre Interpretation Strategy through a process of continuous review and improvement as illustrated in Figure 3. The Opera House will monitor progress on the Interpretation Actions in Section 2 through regular 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, develop specific measures of success at both project and strategy level 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 3. Monitoring and Review Cycle



Appendix 5 – NSW Heritage Act Approval (s60)



Our ref: DOC19/1103402

Mr Ian Cashen
Executive Director, Building
Sydney Opera House Trust
GPO Box 4274
SYDNEY NSW 2000

By email: icashen@sydneyoperahouse.com
Cc: pdoyle@sydneyoperahouse.com

Dear Ian

**Application under section 60 of the *Heritage Act 1977*
Sydney Opera House
State Heritage Register No. 01685**

Address: Sydney Opera House, 2 Circular Quay East, Bennelong Point
Proposal: Upgrade to the Concert Hall and new Creative Learning Centre at the Sydney Opera House

Section 60 application no: s60/2020/010, received 18 December 2019

As delegate of the Heritage Council of NSW (the Heritage Council), I have considered the above Section 60 application. Pursuant to section 63 of the *Heritage Act 1977*, **APPROVAL** is granted subject to the following conditions:

APPROVED DEVELOPMENT

1. All work shall comply with the information contained within architectural drawings prepared by ARM Architecture and Tonkin Zulaikha Greer Architects as listed below:

Dwg No	Dwg Title	Date	Rev
Project Name: Concert Hall Renewal Project			
DA0000	Cover Sheet & Architectural Drawing Schedule	05/08/2019	F
DA0100	Location Plan	05/08/2019	F
DA0301	Internal Materials Finishes Schedule pages 1 - 19	05/08/2019	D
DA0302	External Materials & Finishes Schedule pages 1 - 4	05/08/2019	D
DA0310	Door Schedule	05/08/2019	F
DA0320	Signage Schedule	05/08/2019	F
DA0410	Wall Types Schedule	05/08/2019	F
DA0411	Floor Types Schedule	05/08/2019	F
DA0412	Ceiling Types Schedule	05/08/2019	F
DA0703	Demolition Plan- Ground Level +12	05/08/2019	F
DA0705	Demolition Plan - Level 1 +30	05/08/2019	F
DA0706	Demolition Plan Level2 +42	05/08/2019	F

DA0707	Demolition Plan- Level 3 +51	05/08/2019	F
DA0708	Demolition Plan - Level 4 +61	05/08/2019	F
DA0709	Demolition Plan - Level 5 +70	05/08/2019	F
DA0710	Demolition Plan - Level 6 +85	05/08/2019	F
DA0711	Demolition Plan - Level 7 +100	05/08/2019	F
DA0712	Demolition Plan - Level 7A	05/08/2019	F
DA0713	Demolition Plan- Level 8 +115	05/08/2019	F
DA0714	Demolition Plan- Level 9 +130	05/08/2019	F
DA0715	Demolition Plan- Level10 +140	05/08/2019	F
DA0725	Demolition Reflected Ceiling Plan- Level 1 +30	05/08/2019	F
DA0726	Demolition Reflected Ceiling Plan - Level 2 +42	05/08/2019	F
DA0727	Demolition Reflected Ceiling Plan- Level 3 +51	05/08/2019	F
DA0729	Demolition Reflected Ceiling Plan - Level 5 +70	05/08/2019	F
DA0730	Demolition Reflected Ceiling Plan - Level 6 +85	05/08/2019	F
DA0731	Demolition Reflected Ceiling Plan- Level 7 +100	05/08/2019	F
DA0800	Demolition Section A-A	05/08/2019	F
DA0801	Demolition Section B-B	05/08/2019	F
DA0802	Demolition Section C-C	05/08/2019	F
DA1203	General Arrangement- Floor Plan - Ground Level +12	05/08/2019	F
DA1205	GeneralArrangement-FloorPlan-Level1+30	05/08/2019	F
DA1206	General Arrangement- Floor Plan - Level 2 +42	05/08/2019	F
DA1207	General Arrangement- Floor Plan- Level 3 +51	05/08/2019	F
DA1208	General Arrangement- Floor Plan- Level 4 +61	05/08/2019	F
DA1209	General Arrangement- Floor Plan - Level 5 +70	05/08/2019	F
DA1210	General Arrangement-FloorPlan-Level6+85	05/08/2019	F
DA1211	General Arrangement- Floor Plan- Level? +100	05/08/2019	F
DA1212	General Arrangement- Floor Plan - Level 7A	05/08/2019	F
DA1213	General Arrangement- Floor Plan- Level 8 +115	05/08/2019	F
DA1214	General Arrangement- Floor Plan- Level9 +130	05/08/2019	F
DA1215	General Arrangement- Floor Plan- Level10 +140	05/08/2019	F
DA1503	Reflected Ceiling Plan- Ground Level +12	05/08/2019	F
DA1505	Reflected Ceiling Plan - Level 1 +30	05/08/2019	F
DA1506	Reflected Ceiling Plan - Level 2 +42	05/08/2019	F
DA1507	Reflected Ceiling Plan- Level 3 +51	05/08/2019	F
DA1509	Reflected Ceiling Plan - Level 5 +70	05/08/2019	F
DA1510	Reflected Ceiling Plan- Level 6 +85	05/08/2019	F
DA1511	Reflected Ceiling Plan- Level 7 +100	05/08/2019	F

DA1513	Reflected Ceiling Plan- Level S +115	05/08/2019	F
DA1514	Reflected Ceiling Plan- Level9 +130	05/08/2019	F
DA2102	Elevation - East	05/08/2019	F
DA2103	Elevation- West	05/08/2019	F
DA3000	Section A-A	05/08/2019	F
DA3001	Section B-B	05/08/2019	F
DA3002	Section C-C	05/08/2019	F
DA3150	Sections- Stage	05/08/2019	F
DA3151	Detail Section- Stage Portal Frame	05/08/2019	F
DA5010	Detail Area -Stairs - Level 1	05/08/2019	F
DA5020	Detail Area -Stairs- Level 2	05/08/2019	F
DA5030	Detail Area - Stairs- Level 3	05/08/2019	F
DA5120	Detail Plans 1 - Lift 30	05/08/2019	F
DA5121	Detail Plans 2 - Lift 30	05/08/2019	F
DA5122	Detail RCPS Lift 30	05/08/2019	F
DA5123	Detail Elevation 1 - Lift 30	05/08/2019	F
DA5124	Detail Elevation 2 - Lift 30	05/08/2019	F
DA5126	Detail Area -Sections - Lift 30	05/08/2019	F
DA5210	Detail Area Dressing Room 58 L1-02- Level1 +30	05/08/2019	F
DA5211	Detail Area - Male Performer Amenities L1-AM-02 & Unisex Accessible WC L1-05	05/08/2019	F
DA5214	Detail Area- Dressing Room 75 L1-AM-10, Bath L1-AM-11 & Access Bath L1-AM-12-Level1+30	05/08/2019	F
DA5215	Detail Area - Dressing Room 76 L1-AM-07 & Access Bath L1-AM-08 - Level1 +30	05/08/2019	F
DA5220	Detail Area -Amenities- Level 2	05/08/2019	F
DA5230	Detail Area- Unisex Access L3-01 & L3-02- Level 3 +51	05/08/2019	F
DA5310	Detail Plan- Orchestra Assembly Room L1-0A-01 -Level 1 +30	05/08/2019	F
DA5311	Detail RCP- Orchestra Assembly Room L1-0A-01- Level1 +30	05/08/2019	F
DA5312	Interior Elevations 1- Orchestra Assembly Room L1-0A-01- Level1 +30	05/08/2019	F
DA5313	Interior Elevations 2- Orchestra Assembly Room L1-0A-01- Level1 +30	05/08/2019	F
DA5320	Detail Area -Auditorium Stage- Level 2 +42	05/08/2019	F
DA5321	Detail Plan -Ante Room, Prompt & Opposite Prompt- Level 2 +42	05/08/2019	F
DA5322	Detail RCP- Ante Room, Prompt & Opposite Prompt- Level 2 +42	05/08/2019	F

DA5323	Interior Elevations- Ante Room, Prompt & Opposite Prompt- Level 2 +42	05/08/2019	F
DA5324	Detail Section -Ante Room - Level 2	05/08/2019	F
DA5325	Detail Plans- East Passageway- Level 2 +42	05/08/2019	F
DA5326	Interior Elevations- East Passageway- Level 2 +42	05/08/2019	F
DA5327	Details Sections- East Passageway- Level 2 +42	05/08/2019	F
DA5328	Detail Area -Stalls Seating - Level 2 +42	05/08/2019	F
DA5329	Detail Plan and RCP- Accessible Theatre Entries - Level 2 +42	05/08/2019	F
DA5330	Interior Elevations- Accessible Theatre Entries- Level 2 +42	05/08/2019	F
DA5331	Detail Area -Timber Acoustic Diffusion Panels- Box Fronts	05/08/2019	F
DA5332	Detail Area - Timber Acoustic Diffusion Panels -Western CH Peripheral Walls	05/08/2019	F
DA5333	Detail Area - Timber Acoustic Diffusion Panels - Eastern CH Peripheral Walls	05/08/2019	F
DA5334	Detail Plans - Acoustic Diffusion & Absorption - Stage Surround, Upper and Lower Circles	05/08/2019	F
DA5335	Detail Elevations - Acoustic Diffusion & Absorption - Stage Surround, Upper & Lower Circles	05/08/2019	F
DA5340	Detail Area - Upper Circle and Choir Stalls Seating	05/08/2019	F
DA5341	Detail Area - Circle Box Seating - Level 4	05/08/2019	F
DA5343	Detail Elevations- FCU Timber Panels	05/08/2019	F
DA5350	Detail Elevations- East Canon Port Gallery - Level 5 & 6	05/08/2019	F
DA5351	Detail Elevations- West Canon Port Gallery- Level 5 & 6	05/08/2019	F
DA5360	Detail Area -Acoustic Reflectors- Set Out Level6	05/08/2019	F
DA5361	Details -Acoustic Reflectors Level 6	05/08/2019	F
DA5370	Detail Area- Acoustic Drapes- Typical Layout- Crown	05/08/2019	F
DA5371	Detail Area -Acoustic Drapes- Typical Layout	05/08/2019	F
DA5372	Detail RCP - Concert Hall 1	05/08/2019	F
DA5373	Detail RCP - Concert Hall 2	05/08/2019	F
DA5374	Detail Plan- Tech Zone	05/08/2019	F
DA5375	Detail RCP - Concert Hall 3	05/08/2019	F
DA5376	Detail RCP- Tech Zone	05/08/2019	F
DA5377	Detail Area- Tech Zone- East & West Access Doors	05/08/2019	F
DA5378	Detail RCP- Concert Hall - Crown	05/08/2019	F
DA5380	Detail Area Portal Frame- Level 4	05/08/2019	F
DA5400	Detail Area - Dressing Room and Locker Room Joinery	05/08/2019	F
DA5510	Detail Area - Entry L1 - Platform Lift 37- Level 1 +30	05/08/2019	F
DA5511	Detail Area- Rack Room L1-RR-01 -Level 1	05/08/2019	F

DA5512	Detail Area- Airlock L1-AM-13 & Store L1-ST-01 -Level 1 +30	05/08/2019	F
DA5513	Detail Area- Locker Room L1-LR-01 - Level1 +30	05/08/2019	F
DA5530	Detail Area -West Rack Room L3-06 & East Rack Room L3-05- Level 3 +51	05/08/2019	F
DA5560	Detail Area - Concert Hall Above Ceiling Fire Egress	05/08/2019	F
DA5600	Detail Area- Balustrades and Handrails 1 -Northern Foyer	05/08/2019	F
DA5601	Detail Area- Balustrades and Handrails 2- Northern Foyer	05/08/2019	F
DA5602	Detail Area - Balustrades and Handrails 3 - Eastern Foyer	05/08/2019	F
DA5603	Detail Area- Balustrades and Handrails 4- Western Foyer	05/08/2019	F
DA5604	Detail Area - Balustrade and Handrails 5 - Concert Hall	05/08/2019	F
Project Name: Creative Learning Centre			
A-0001	Site Location Plan	09/08/2016	A
A-0101	Demolition Ground Floor Plan (+12)	17/11/2017	B
A-1001	Proposed Ground Floor Plan (+12)	17/11/2017	C
A-1201	Demolition Ground Floor RCP (+12)	17/11/2019	B
A-1202	Proposed Ground RCP (+12)	17/11/2019	B
A-2001	Sections 1	17/11/2017	B
A-2002	Sections 2	17/11/2017	B
A-2003	Sections 3	17/11/2017	B
A-2101	Detail Section	17/11/2017	B
A-3001	External Elevations	17/11/2017	C

2. **All recommendations within the Report entitled *Sydney Opera House Concert Hall & Creative Learning Centre Renewal Projects SSD 8663, Heritage Impact Statement, prepared by Design 5 Architects, 17 October 2018 shall be complied with.***

EXCEPT AS AMENDED by the conditions of this approval:

3. **NEW ELEMENTS**

Any new elements proposed, including precast elements and concrete finishes, must match the existing in both form and finish. This should be determined in consultation with the nominated heritage consultant working closely with an experienced concrete expert to ensure seamless consistency. The Heritage Council delegate must be included at the benchmark and prototype reviewing stage. SOH must provide Heritage NSW with a schedule of overall timeframes for reviewing benchmarks and prototypes so that adequate notice is provided, and resources and time can be allocated to meet SOH critical dates.

Reason: High-quality finishes and detailing in the SOH are integral to its significance. Therefore, new works must be matched by equally high-quality craftsmanship to ensure the new works are seamlessly integrated into the design.

4. PROTOTYPING

The Heritage Council delegate must be included in the review and comment of prototyping of the following elements:

- a) Over-stage acoustic reflectors;
- b) Side wall reflectors;
- c) Paneled box front;
- d) Acoustic drapes;
- e) Lighting/Speaker Arrays; and,
- f) Canon ports and diffusers.

SOH must provide Heritage NSW with a schedule of overall timeframes for reviewing prototypes so that adequate notice is provided, and resources and time can be allocated to meet SOH critical dates.

Reason: To enable appropriate feedback and potential design refinement advice, as required.

5. SIGNIFICANCE ASSESSMENT

Further research is required to assess the significance of the following equipment prior to removal:

- a) Mechanical equipment and machinery within plantroom 17;
- b) Theatre machinery and equipment in the Concert Hall; and,
- c) Mechanical equipment and machinery above the Concert Hall.

This should be done by an appropriately qualified expert in consultation with the nominated heritage advisor and submitted to Heritage NSW. The assessment should include archival recording with the equipment in situ.

Reason: To ensure elements identified as significant are appropriately managed; and, to document the current conditions of each of the spaces.

6. BATHROOM/DRESSING ROOM AUDIT

The final Peter Hall bathroom/dressing room audit should be submitted to Heritage NSW prior to the commencement of any demolition within these spaces. The audit should also identify which of these spaces will be impacted by the proposed works.

Reason: To better understand the cumulative impacts of the proposed works on original Peter Hall spaces.

7. CREATIVE LEARNING CENTRE

The new entry doors to the proposed Creative Learning Centre should be designed to be reversible and able to be removed easily in the future.

Reason: To ensure the original entry door location can be reinstated in the future particularly to respond to new technologies as they emerge, or should use of the space change in the future.

8. CONSERVATION MANAGEMENT PLAN

The Conservation Management Plan must be updated to reflect the significant changes to the spaces, forms, fabric and materials of the SOH. The updated CMP is to be submitted within 6 months of the completion of the Building Renewal Program to the satisfaction of the Heritage Council. Further refinement of the 'at rest' policy can be undertaken as part of the update.

Reason: To ensure an up to date document to guide conservation and manage change is available following major changes to the site

9. INTERPRETATION STRATEGY

The Renewal Interpretation Strategy must be updated to include a plan for the future interpretation of a selection of the remaining reflectors. This is to be submitted within 6 months of the completion of the Concert Hall Renewal Project to the satisfaction of the Heritage Council.

Reason: To ensure the removed reflectors are used in a meaningful way to interpret the story of change to the SOH.

10. SIGNIFICANT FABRIC

All significant fabric proposed to be removed must be recorded, carefully removed, catalogued and safely stored and able to be readily reinstated. This includes, but is not limited to:

- a) Timber wall paneling within the anteroom and orchestra assembly room;**
- b) WC fixtures and fittings from the amenities within the anteroom;**
- c) Paneled box fronts within the Concert Hall;**

Reason: To ensure that significant fabric is appropriately stored and retained for future reuse.

11. HERITAGE CONSULTANT

A suitably qualified and experienced heritage consultant must be nominated for this project. The nominated heritage consultant must provide input into the detailed design, provide heritage information to be imparted to all tradespeople during site inductions, and oversee the works to minimise impacts to heritage values. The nominated heritage consultant must be involved in the selection of appropriate tradespersons, and must be satisfied that all work has been carried out in accordance with the conditions of this consent.

Reason: To ensure that appropriate heritage advice is provided to support best practice conservation and ensure works are undertaken in accordance with this approval.

12. SITE PROTECTION

Significant built elements are to be protected during site preparation and the works from potential damage. Protection systems must ensure significant fabric are not damaged or removed.

Reason: To ensure that significant fabric is not damaged during the works.

13. PHOTOGRAPHIC ARCHIVAL RECORDING

A photographic archival recording of works area must be prepared prior to the commencement of works, and following completion of works, in accordance with the NSW Heritage Division publications *How to prepare archival records of heritage items* and *Photographic Recording of Heritage Items using Film or Digital Capture*. The original copy of the archival record must be deposited with Heritage NSW, Department of Premier and Cabinet, and an additional copy provided to the City of Sydney.

Reason: To ensure that the existing spaces are properly documented prior to modification and that copies of the archival recordings are kept with the relevant authorities; and, to ensure that the original copies of significant documents are retained for future reference.

14. COMPLIANCE

If requested, the applicant and any nominated heritage consultant may be required to participate in audits of Heritage Council of NSW approvals to confirm compliance with conditions of consent.

Reason: To ensure that the proposed works are completed as approved.

15. DURATION OF APPROVAL

This approval will lapse five years from the date of the consent unless the building works associated with the approval have physically commenced.

Reason: To ensure the timely completion of works.

Advice

Section 148 of the *Heritage Act 1977* (the Act), allows people authorised by the Minister to enter and inspect, for the purposes of the Act, with respect to buildings, works, relics, moveable objects, places or items that is or contains an item of environmental heritage. Reasonable notice must be given for the inspection.

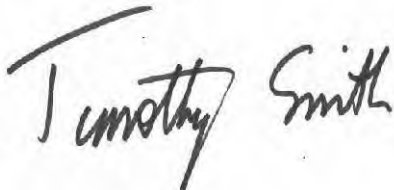
Right of Appeal

If you are dissatisfied with this determination appeal may be made to the Minister under section 70 of the Act.

If you have any questions about this correspondence, please contact please contact David Nix, Senior Heritage Officer on 9895 6523 or David.nix@environment.nsw.gov.au.

I take this opportunity to thank the Opera House Trust staff for their active dialogue and engagement with the Heritage Council of NSW and Heritage NSW staff in the design and impact mitigation measures.

Yours sincerely



Tim Smith OAM
Director Heritage Operations
Heritage NSW
Department of Premier and Cabinet
As Delegate of the Heritage Council of NSW
23 January 2020

Appendix 6 - Examples of hoardings used during construction



Construction hoarding around crane compound – heritage interpretation material along hoarding on Western Broadwalk



Construction hoarding on podium