



Title of Proposal - Sydney Opera House Building Renewal Program - Concert Hall, Under the Steps, Creative Learning Centre and Southern Foyers Works

Section 1 - Summary of your proposed action

Provide a summary of your proposed action, including any consultations undertaken.

1.1 Project Industry Type

Tourism and Recreation

1.2 Provide a detailed description of the proposed action, including all proposed activities.

The proposed action consists of works being undertaken as part of the Sydney Opera House Building Renewal Program and which relate to operational enhancements, accessibility upgrades and improved work health and safety standards at the Sydney Opera House. The proposed action comprises a number of key projects relating to the Concert Hall, the Covered Concourse (the area under the Monumental Steps), Creative Learning Centre and the Southern Foyers.

Refer to Appendices 5-7 for detailed descriptions of the proposed action.

CONCERT HALL

Involves accessibility, acoustic and functional upgrades including:

- modifications to the stage and back stage areas of the Concert Hall to improve functionality and expand the range of performance modes;
- upgrades to improve accessibility for performers, staff and patrons, including - new passageway through Eastern Foyer stairs to link Southern and Northern Foyers at Level 2, refurbishment of existing Lift 1 and two new lifts (Lifts 29 and 30) in the Northern Foyer, additional handrails, increased accessible seating, new accessible public amenities and accessible dressing rooms;
- upgrades to improve the acoustic performance of the room to enable a wider range of acoustic and amplified performances;
- installation of displacement air conditioning;
- upgrades to the smoke exhaust and fire services capacity of the Concert Hall to improve the emergency egress using a fire engineered study; and
- upgrades of existing equipment rooms at level 3 to be viewing rooms for Opera House visitors.

AREA UNDER THE MONUMENTAL STEPS

Involves the redefinition of the covered concourse as a primarily pedestrian space through improvements to its overall appearance including paving, lighting, seating, interpretive elements, signage and the removal of non-essential vehicle movements. Alterations include:

- removal of existing furniture, light fittings, and digital display panels;



- removal of the bitumen roadway and precast granite paving panels;
- repaving of the whole area with precast pink granite paving panels;
- construction of a tilted and raised section of paving panels along the southern edge of the concourse space;
- removal of two sections of pre-cast concrete panelling on the northern wall and addition of a digital art installation;
- installation of new service beams incorporating concealed lighting, services, staging anchor points, and acoustic absorption; and
- installation of bronze coloured hoop bicycle racks

CREATIVE LEARNING CENTRE

Involves demolition of internal walls and re-purposing of the north-western corner of the building, currently used for offices, into a multi-purpose space for education and creative activities". Alterations include:

- removal of existing fitout, including wall and ceiling white birch plywood 'wobbly' panels;
- relocation of doors within recessed entry from the Western Broadwalk and modified precast paving slabs to provide a step ramp;
- installation of a new pair of bronze framed glass doors to Northern Broadwalk within existing continuous glazed wall;
- cutting of openings and removal of minor internal walls and partitions to create new larger spaces and connections;
- provision of new internal public entry to CLC at the north end of Western Foyers;
- construction of wall storage units within the primary learning space using salvaged white birch wobbly panels;
- construction of storage and facilities elsewhere in spaces utilising salvaged white birch wobbly wall panels;
- construction of new complying WC and other facilities;
- fitout of new entry passage with wall panels and stretched Barisol ceiling lining;
- lining concrete ceilings where exposed with thin acoustic panels and fitout of suspended ceiling grid; and
- installation of new floor finishes.

SOUTHERN FOYERS

Involves changes to both of the Southern Foyers in the Joan Sutherland Theatre (JST) and Concert Hall primarily to provide bar and merchandising facilities and improved accessibility and patron comfort, including:

- removal of patron seating within side foyers of both the Concert Hall and JST and provision of new seating;
- removal of existing circular granite clad bars, associated services and centre lighting 'trees' in both Southern Foyers and repaving to match adjacent precast granite paving;
- modification of the existing brush box auditorium / stage carcasses of both the Concert Hall and JST, to accommodate storage and support facilities for new bar and merchandising areas; and
- construction of new bars and seating islands within both foyers.



1.3 What is the extent and location of your proposed action? Use the polygon tool on the map below to mark the location of your proposed action.

Area	Point	Latitude	Longitude
Sydney Opera House	1	-33.855919552279	151.21450067468
Sydney Opera House	2	-33.856195751505	151.21621192403
Sydney Opera House	3	-33.858391949042	151.21556819387
Sydney Opera House	4	-33.858071209719	151.21371746965
Sydney Opera House	5	-33.855924007112	151.21451140352
Sydney Opera House	6	-33.855919552279	151.21450067468

1.5 Provide a brief physical description of the property on which the proposed action will take place and the location of the proposed action (e.g. proximity to major towns, or for off-shore actions, shortest distance to mainland).

The Opera House is located on the peninsula on the eastern side of Circular Quay known as Bennelong Point. The area the subject of the site is legally described as Lot 5 in DP 775888 and Lot 4 in DP 787933.

The Opera House comprises three main structures being:

- The Concert Hall on the western side of Bennelong Point;
- The Opera Theatre (Joan Sutherland Theatre) on the eastern side; and
- The Bennelong Restaurant, to the south of the two venues.

To the south of the above three structures are the main podium steps and the southern forecourt. The Opera House precinct adjoins the Royal Botanic Gardens to the east and East Circular Quay to the south.

The Opera House building is serviced by a recently constructed underground loading dock below the forecourt, accessed via an entry ramp off Macquarie Street adjacent to the cliff face known as the Tarpeian Wall.

The proposed works will take place in the Concert Hall, Performing Arts practice support spaces, Creative Learning Centre, Under the Steps and the Southern Foyers.



1.6 What is the size of the development footprint or work area?

Approx. 2.8 ha

1.7 Is the proposed action a street address or lot?

Street Address

Bennelong Point
Sydney NSW 2000
Australia

1.8 Primary Jurisdiction.

New South Wales

1.9 Has the person proposing to take the action received any Australian Government grant funding to undertake this project?

No

1.10 Is the proposed action subject to local government planning approval?

No

1.11 Provide an estimated start and estimated end date for the proposed action.

Start date 01/2018

End date 05/2021

1.12 Provide details of the context, planning framework and State and/or Local government requirements.

The proposed action comprises works that are classified as State significant development (SSD) under the NSW *Environmental Planning and Assessment Act 1979* (EP&A Act), as they comprise development on land within the Sydney Opera House site, as per clause 1 of Schedule 1 of *State Environmental Planning Policy (State and Regional Development) 2011*. The NSW Minister for Planning is the consent authority for SSD. DAs and accompanying Environmental Impact Statements (EISs) are lodged with and assessed by the NSW Department of Planning and Environment (DP&E).

Although the proposal is SSD, the provisions of the City of Sydney LEP apply to the SOH. DP&E consults the City of Sydney Council on all SSD applications received in relation to the SOH.



The proposed works also require approval under section 57(1) of the NSW Heritage Act 1977.

It is noted that a DA/EIS was lodged for the Under the Steps (ie, the Covered Concourse under the Monumental Steps)/Creative Learning Centre/Southern Foyers works in November 2016 but subsequently withdrawn on 17 February 2017.

A new DA/EIS will be prepared and lodged to cover all elements of the proposed action, ie, Concert Hall upgrades and Under the Steps/Creative Learning Centre/Southern Foyers.

1.13 Describe any public consultation that has been, is being or will be undertaken, including with Indigenous stakeholders.

The SOHT has undertaken extensive consultation on the Building Renewal Program, including the proposed actions in this referral as summarised in Appendix 2.

DP&E also publicly exhibits each EIS for a minimum 30 days and invites submissions from relevant government agencies and the public. Submissions received are then provided to the SOHT for a formal response, which is then considered by DP&E in its assessment and determination of the DAs.

1.14 Describe any environmental impact assessments that have been or will be carried out under Commonwealth, State or Territory legislation including relevant impacts of the project.

The DA for the proposed works will be accompanied by an EIS, prepared in accordance with the NSW EP&A Act and *Environmental Planning and Assessment Regulation 2000*. In summary, the EIS will provide:

- an analysis of the site and locality
- a description of the proposed works, including how they relate to the overall Building Renewal Program
- a summary of stakeholder consultation undertaken by the SOHT
- a description of the strategic framework and justification for the proposal
- a description of the statutory planning framework
- an assessment of the key environmental issues associated with the proposal, including: heritage; built form, urban design and visual impacts; access and circulation; construction management (public safety and access, noise and vibration, traffic and access, air quality, water quality, waste and hazardous materials), National Construction Code Compliance, and



Ecologically Sustainable Development.

The EIS will also include separate Heritage Impact Statements (HISs), prepared by the Sydney Opera House Trust specialist heritage advisors, Design 5 Architects. The HISs will provide a detailed assessment of each of the key elements of the works and the impact of the works on the site's significant heritage values, including its World, National, State and local heritage status.

1.15 Is this action part of a staged development (or a component of a larger project)?

Yes

1.15.1 Provide information about the larger action and details of any interdependency between the stages/components and the larger action.

The proposed works are part of the Sydney Opera House Trust's Building Renewal Program. The Building Renewal Program is being staged through a number works packages in response to a number of interrelated operational and governance factors.

As a consequence of this staging, the Department of the Environment and Energy and the SOHT agreed the Building Renewal Program should be the subject of a Split Referral process. Consequently, a referral of the proposed action comprising JST Safety, Accessibility and Venue Enhancement Works, the Function Centre and Ballet Rehearsal Room and Under the Steps/Creative Learning Centre//Southern Foyers was made in November 2016.

On 6 January 2017, the delegate of the Minister for Environment and Energy deemed the proposed works to be a controlled action which, therefore, require assessment and approval under the EPBC Act (2016/7825).

On 2 March 2017, Keylan Consulting Pty Ltd wrote to the Department of Environment and Energy advising that works associated with Under the Steps, Creative Learning Centre and Southern Foyers were proposed to be removed from the proposed action and progressed in conjunction with the Concert Hall works. This was proposed to enable the assessment of projects predominantly impacting the western side of the building in a single process, to clearly show how the pieces fit together. It would also align with the approach adopted at the State level.

Accordingly, works relating to the Concert Hall, Under the Steps, Creative Learning Centre and Southern Foyers components of the Building Renewal Program are subject to this current referral for a decision on whether these works will also require assessment and approval under the EPBC Act.



1.16 Is the proposed action related to other actions or proposals in the region?

No



Section 2 - Matters of National Environmental Significance

Describe the affected area and the likely impacts of the proposal, emphasising the relevant matters protected by the EPBC Act. Refer to relevant maps as appropriate. The [interactive map tool](#) can help determine whether matters of national environmental significance or other matters protected by the EPBC Act are likely to occur in your area of interest. Consideration of likely impacts should include both direct and indirect impacts.

Your assessment of likely impacts should consider whether a bioregional plan is relevant to your proposal. The following resources can assist you in your assessment of likely impacts:

- [Profiles of relevant species/communities](#) (where available), that will assist in the identification of whether there is likely to be a significant impact on them if the proposal proceeds;
- [Significant Impact Guidelines 1.1 – Matters of National Environmental Significance](#);
- [Significant Impact Guideline 1.2 – Actions on, or impacting upon, Commonwealth land and Actions by Commonwealth Agencies](#).

2.1 Is the proposed action likely to impact on the values of any World Heritage properties?

Yes

2.1.1 Impact table

Properties	Impact
<p>In 2007, the Sydney Opera House was inscribed on UNESCO's World Heritage List (WHL) for its Outstanding Universal Value (OUV) and as a "masterpiece of human creative genius" under criterion (i) of the Operational guidelines for the implementation of the World Heritage Convention. The Sydney Opera House was inscribed on the WHL for the following values: Outstanding Universal Values</p> <p>The Sydney Opera House constitutes a masterpiece of 20th century architecture. Its significance is based on its unparalleled design and construction; its exceptional engineering achievements and technological innovation and its position as a world-famous icon of architecture. It is a daring and visionary</p>	<p>A detailed assessment of the proposed works on the World Heritage Values of the Sydney Opera House is contained in the attached HISs at appendices 3 and 4. The key conclusions of the HISs in relation to the impacts of proposed action on these World Heritage Values are summarised below.</p>



Properties

experiment that has had an enduring influence on the emergent architecture of the late 20th century. Utzon's original design concept and his unique approach to building gave impetus to a collective creativity of architects, engineers and builders. Ove Arup's engineering achievements helped make Utzon's vision a reality. The design represents an extraordinary interpretation and response to the setting in Sydney Harbour. The Sydney Opera House is also of outstanding universal value for its achievements in structural engineering and building technology. The building is a great artistic monument and an icon, accessible to society at large.

Impact

Concert Hall: Many components of the Concert Hall Renewal Project will greatly improve access to the Concert Hall side of the Opera House to a wider section of society – particularly those with reduced mobility, many of whom will never have experienced some of these spaces before. The proposed acoustic enhancements and modifications, stage upgrades, eastern passageway and lift connections between the various foyer and auditorium levels will have a substantial impact on affected spaces and their fabric, however the functional benefits will be substantial and the impacts will not adversely affect the OUV that underpin its World Heritage Listing. It will be very important that the details throughout this project are resolved to a consistent language and very high quality and comply with the Utzon Design Principles and the CMP. This is being reviewed during the detail design development stage by means of regular 'design consistency' workshops, attended by the SOH heritage architect and members of the Eminent Architects Panel. The Concert Hall renewal project will enhance the patron experience and performance and operational capability of the Sydney Opera House to continue to host and celebrate world standard performance art. In this respect this proposal will help sustain the iconic international standing of this Opera House – a key part of its



Properties	Impact
	<p>OUV. In conclusion, it is considered that with fine and detailed resolution during the design development stage, and then excellence in execution, all in accordance with the Utzon Design Principles and the CMP, the proposed works in this application will have significant but ultimately positive impacts and thus not threaten or diminish the Outstanding Universal Values that enshrine it on the World Heritage List.</p> <p>.</p> <p>Under the Steps, Creative Learning Centre and Southern Foyers: The proposed works to the Under the Steps, Southern Foyers, and new Creative Learning Centre will have negligible impact on the architecture and setting of the Opera House. The improved amenity in affected areas should enhance the standing of the Opera House as an architectural icon. The unique structural systems and technology that were developed for the folded and cranked beams and prefabricated ribbed shell structures remain unaffected by the proposed works and the improved lighting and patron facilities will enable visitors and patrons to better appreciate these. The Creative Learning Centre will enhance the ability of the Opera House to engage with and promote the performing arts to younger generations. In conclusion, it is considered that the proposed works in this application will have a positive impact on the Outstanding Universal Values that enshrine Sydney Opera House on the World Heritage List.</p>

2.1.2 Do you consider this impact to be significant?

Yes

2.2 Is the proposed action likely to impact on the values of any National Heritage places?

Yes

2.2.1 Impact table



Place	Impact
<p>The following is the Summary Statement of Significance of the National Heritage values of the Sydney Opera House: The Sydney Opera House, constructed between 1957 and 1973, is a masterpiece of modern architectural design, engineering and construction technology in Australia. It exhibits the creative genius of its designer, the Danish architect Jørn Utzon and the contributions to its successful completion by the engineering firm Ove Arup and Partners, the building contractors M.R. Hornibrook, and the architects Hall, Todd and Littlemore. It is an exceptional creative and technical achievement in the national history of building design and construction in Australia. Since its completion the Sydney Opera House has attracted world wide acclaim for its distinctive design, enhanced by its prominent location on Bennelong Point within a superb harbour setting. With its soaring white roof shells set above a massive podium, the Sydney Opera House is a monumental urban sculpture, internationally acclaimed as an architectural icon of the twentieth century. Its many national and international awards reflect its pivotal place in the national story of creative and technical achievement in Australia. The challenges involved in executing Utzon's design inspired innovative technical and creative solutions that were groundbreaking in the history of architectural design and building construction in Australia, particularly the roof shells that were based on the geometry of the sphere and demonstrated the extraordinary creative potential of the assembly of prefabricated, repeated components. The interior spaces also reflect the creative genius of Utzon and his successors, Todd, Hall and Littlemore, who completed the building after Utzon's departure from the project in 1966. The Sydney Opera House is the most widely recognised building in Australia, and is cherished as a national icon and world-class performing arts centre. It represents an enduring symbol of modern Sydney and Australia, both nationally and internationally, reflecting changing social</p>	<p>A detailed assessment of the proposed works on the National Heritage Values of the Sydney Opera House is contained in the attached HISs at appendices 3 and 4. The key conclusions of the HISs in relation to the impacts of proposed action on these National Heritage Values are summarized below.</p>



Place	Impact
attitudes towards Australian cultural life in the decades after World War II. The Sydney Opera House has played a seminal role in the development of Australia's performing arts, enhancing the cultural vitality of the nation. It continually attracts nationally and internationally acclaimed performers, and is a mecca for visitors from around Australia and overseas. The peninsula on which the Sydney Opera House now stands has a special association with Bennelong, an Aboriginal man who became a prominent and influential figure in the early colony and played a significant role in mediating interactions between Aboriginal people and early settlers.	
.	Concert Hall: While acknowledging there will be some negative impacts to significant fabric and spaces arising from the Concert Hall Renewal project in regard to introduction of Lifts 29 and 30 and the consequent cutting of four of the significant cranked beams in the Northern foyer, the cutting and diminished width of the stairs in the Eastern side foyer resulting from the new passageway at Level 2, and the acoustic upgrades within the Concert Hall auditorium, the overall impact of this project will be positive. The improved functionality and accessibility of the Concert Hall, will enhance the reputation and ability of the Sydney Opera House to attract national and international visitors, patrons and performers.
.	Under the Steps, Creative Learning Centre and Southern Foyers: The proposed works in the Vehicle Concourse, Southern Foyers and Creative Learning Centre will have negligible impact on the external architecture and setting of the Opera House. Proposed internal alterations to the original structure to form the main spaces for the Creative Learning Centre affect some structure within the Podium but not the unique folded and cranked beams or the ribbed shell roof structure. Further refinement of the design of these alterations should be undertaken to minimise potential impacts in the design development stage. These projects will strengthen the core function of the Opera



Place	Impact
	<p>House as a performing arts centre and provide greater opportunity for public appreciation of its iconic architecture and structure. In summary, the proposed projects in this application will not have any adverse impact on the national heritage values of the Opera House.</p> <p>Conclusion: In terms of the overall level of impact of all works comprising the action on the World and National Heritage Values of the Sydney Opera House, Design 5 Architects have advised the following: The suite of projects proposed in this application will have a range of impacts on the fabric of the Sydney Opera House, some of it of exceptional significance, however the benefits arising from these works will be far reaching in terms of the long term viability of the building to continue to play its pre-eminent role in Sydney and Australia's cultural life. Most of these projects directly address major inadequacies in terms of accessibility and operational efficiencies, and if left unresolved will inevitably lead to the building being regarded as outdated, inaccessible, and no longer able to perform its primary function as a performing arts centre of international repute. This would also adversely impact its ability to present itself or be appreciated as a masterpiece of twentieth century architecture. Accessibility, functional and operational efficiency, and excellence of performance capabilities were key drivers as well as objectives for Jørn Utzon's original design. His whole design was based on providing the most exceptional performance venue imaginable and all spaces, materials, lighting, facilities and machinery were designed and selected to provide this. This is not only for patrons of the performing arts, but all those involved with development and production for performance, as well as those who simply visit to enjoy the building and its extraordinary setting. These are at the core of the Outstanding Universal Values that underpin its World Heritage Listing, and the numerous values that underpin its National Heritage Values.</p>



2.2.2 Do you consider this impact to be significant?

Yes

2.3 Is the proposed action likely to impact on the ecological character of a Ramsar wetland?

No

2.4 Is the proposed action likely to impact on the members of any listed threatened species (except a conservation dependent species) or any threatened ecological community, or their habitat?

No

2.5 Is the proposed action likely to impact on the members of any listed migratory species, or their habitat?

No

2.6 Is the proposed action to be undertaken in a marine environment (outside Commonwealth marine areas)?

No

2.7 Is the proposed action likely to impact on any part of the environment in the Commonwealth land?

No

2.8 Is the proposed action taking place in the Great Barrier Reef Marine Park?

No

2.9 Will there be any impact on a water resource related to coal / gas / mining?

No

2.10 Is the proposed action a nuclear action?

No

2.11 Is the proposed action to be taken by the Commonwealth agency?

No



2.12 Is the proposed action to be undertaken in a Commonwealth Heritage Place Overseas?

No

2.13 Is the proposed action likely to impact on any part of the environment in the Commonwealth marine area?

No



Section 3 - Description of the project area

Provide a description of the project area and the affected area, including information about the following features (where relevant to the project area and/or affected area, and to the extent not otherwise addressed in Section 2).

3.1 Describe the flora and fauna relevant to the project area.

N/A

3.2 Describe the hydrology relevant to the project area (including water flows).

N/A

3.3 Describe the soil and vegetation characteristics relevant to the project area.

N/A

3.4 Describe any outstanding natural features and/or any other important or unique values relevant to the project area.

The site is located on the Sydney Harbour Foreshore.

3.5 Describe the status of native vegetation relevant to the project area.

N/A

3.6 Describe the gradient (or depth range if action is to be taken in a marine area) relevant to the project area.

N/A

3.7 Describe the current condition of the environment relevant to the project area.

Highly modified urban site and environment. No native vegetation on site.

3.8 Describe any Commonwealth Heritage Places or other places recognised as having



heritage values relevant to the project area.

N/A

3.9 Describe any Indigenous heritage values relevant to the project area.

N/A

3.10 Describe the tenure of the action area (e.g. freehold, leasehold) relevant to the project area.

Freehold

3.11 Describe any existing or any proposed uses relevant to the project area.

No proposed change to these uses.



Section 4 - Measures to avoid or reduce impacts

Provide a description of measures that will be implemented to avoid, reduce, manage or offset any relevant impacts of the action. Include, if appropriate, any relevant reports or technical advice relating to the feasibility and effectiveness of the proposed measures.

Examples of relevant measures to avoid or reduce impacts may include the timing of works, avoidance of important habitat, specific design measures, or adoption of specific work practices.

4.1 Describe the measures you will undertake to avoid or reduce impact from your proposed action.

The proposed action, like all works at the Opera House, are subject to a comprehensive framework of management documents and practices aimed at protecting and conserving the National and World heritage values of the Opera House. These management documents and practices are outlined below:

Sydney Opera House Management Plan

The Management Plan for the Sydney Opera House was prepared in 2005 and aims to:

- protect and conserve the National and World Heritage values of the Sydney Opera House;
- minimise duplication in the environmental assessment and approval of actions that may impact on the National and World Heritage values of the Sydney Opera House;
- ensure there will be adequate environmental assessment of actions that may impact upon the National and World Heritage values of the Sydney Opera House; and
- ensure that actions that will have unacceptable or unsustainable impacts on the National and World Heritage values of the Sydney Opera House will not be approved

The Management Plan incorporates the Sydney Opera House Conservation Management Plan 3rd Edition, the Utzon Design Principles and the Statement of National Heritage Values of the Sydney Opera House (discussed below).

The Management Plan is given legal effect through clause 288 of the *Environmental Planning and Assessment Regulation 2000*, which requires consideration of the management plan in the assessment of any development application at the Opera House.

Sydney Opera House Conservation Management Plan



This document provides an understanding of the place and its history. It also assesses the significance of the place, and provides conservation policies based on the identified heritage values of the Sydney Opera House. There are a number of conservation policies in the Conservation Management Plan (CMP) relating to the building's setting and exterior, access issues, internal spaces including the Opera Theatre, foyers, and removal or alteration of fabric.

The current adopted version of the CMP (3rd edition) was developed on 3 December 2003 in preparation for the listing of the Sydney Opera House on the NSW State Heritage Register. The CMP 3rd edition has been formally endorsed by the authorities and is the version that has formal standing in any statutory assessment or approval.

The works have been developed in line with the Conservation Management Plan 3rd Edition (CMP). While the 3rd edition CMP has statutory effect, a 4th edition of the CMP has been developed and is currently progressing through the various levels of approval, and is expected to be published later this year.

The draft CMP 4th edition dated June 2015 retains and expands on the philosophical approach and policies of the 3rd edition, providing more detail on many aspects. It has also been updated to include the World Heritage Listing and consequent obligations. This draft has been on public exhibition and then reviewed by the NSW Heritage Division and via a rigorous peer review process, but has not yet been finalised or formally endorsed by the authorities.

The 4th edition builds on the core principles established in the 3rd edition, and provides a greater level of detail to guide change.

The design development of all works has regard to both the 3rd and 4th edition CMPs, with a detailed assessment of works against the 3rd edition (as the current adopted version) in each relevant HIS for the purposes of this referral.

However, the SOH intends to have the works substantively assessed under CMP4 (once approved later this year), with updated HISs to be prepared for the formal development assessment process.

Utzon Design Principles 2002

The Utzon Design Principles outline Jørn Utzon's vision for the building and its setting, his comments on the future of the building, and the fundamental principles underlying his designs. It is a permanent reference document for the conservation of the building and its setting and to clarify original design intent, manage proposals for change and influence planning controls for the precinct.

All proposed works are designed in accordance with the Utzon Design Principles, with a detailed assessment of compliance with the relevant design principles contained in each relevant HIS.



Statement of National Heritage Values of the Sydney Opera House

This document describes the heritage significance of the Opera House and details its history. Its focus is construction of the main buildings on the design of Jørn Utzon that took place between 1957 and 1973. Compliance with the relevant provisions is a key consideration in each relevant HIS.

Design Review and Oversight

All proposed works comprising the action have been subject to and are the result of a rigorous process of review amongst key stakeholder groups, specialist consultants, the Opera House's heritage architect, the Eminent Architects Panel and Conservation Council at both schematic and concept design stages.

As a result of this review process, design concepts have been tailored to minimise potential impacts of the World and National heritage values of the Sydney Opera House. In addition, it is proposed to carry out the works via certain methodologies or subject to certain measures to avoid or mitigate these impacts.

In addition to the above, a number of specific measures are proposed for the proposed works to avoid or mitigate potential impacts of the works, including impacts on the World and National heritage values of the Opera House. These measures are summarised in the below:

General

Measure

All design details are to be carefully coordinated, resolved and detailed as part of the design development and documentation process. This entails a continual review and approval process during the detail design development stage through regular 'design consistency' workshops attended by the SOH heritage architect and members of the Eminent Architects Panel.

Outcome

Details are to be resolved to a consistent language and very high quality and comply with the Utzon Design Principles and the CMP. This ensures a consistent approach to details across all projects, with the primary objective being to retain and respect the original detailing, continuing this into new work wherever possible.

Measure

New elements to be tested on site with full size mock-ups or prototypes.

Outcome



This is the methodology used by Utzon himself in resolving details and ensures the final installation is proven and agreed to by all stakeholders.

Concert Hall

Measure

A single new hooded opening is proposed on the western elevation of the Podium. Its details and configuration will match the existing adjacent hooded opening such that it will not diminish the visual solidity of the podium.

The steps in the Concert Hall eastern side foyer and within the northern foyer read as a continuation of the full width stepped surface profile of the podium. These will be interrupted by the new eastern passageway and Lifts 29 and 30 in the northern foyer.

The alterations required to achieve this result in significant impacts, particularly visual impacts on the broad unbroken sweep of stairs in the eastern side foyer and at each end of the northern foyer of the Concert Hall, and also each end of the impressive sweep of unpainted off-form cranked concrete beams that dominate the lower levels in the northern foyer.

Outcome

The new hooded opening on the western side will maintain visual solidity of the Podium. It is virtually identical to an existing original feature adjacent and on the eastern side of the Podium. This will have a moderate but acceptable impact on the Podium.

The eastern passageway at Level 2 has been carefully sited to retain the legibility of the side foyer staircase as an extension of the external stepped podium. The simplicity of the incision, its details and the use of Utzon and Hall's original palette of materials lessen the visual impacts on the significant character and experience of the eastern side foyer. While there are both high visual and physical impacts arising from this work, these are considered acceptable when balanced against the substantial improvement in accessibility achieved.

It is important to note Utzon's original proposal for a passage at Level 3 on each side foyer to connect to the Northern Foyer. The structure for these passages exists beneath the precast steps. Hall tried to retain these passageways, however they were covered over by completion in 1973.

Lifts 29 and 30 have been located as far as possible towards the outer eastern and western edges of the northern foyer to minimise their visual impact on the cranked beams within the limits of the height plane of the glass wall above. These impacts are considered acceptable when balanced against the substantial improvement in accessibility achieved.

Measure



The provision of new Lifts 29 and 30 within the northern foyer, creating the eastern passageway connecting the southern and northern foyers at Level 2, and providing new accessible auditorium entries within the eastern and western side foyers at Level 2.

The reconfiguration of the auditorium side walls associated with the expansion of prompt and opposite prompt wings, with the provision of automated stepped stage platforms and new accessible entryways have been proposed.

Outcome

While acknowledging there will be high impacts on fabric in regard to the introduction of Lifts 29 and 30 and the consequent cutting of a total of four of the significant cranked beams in the Concert Hall Northern Foyer, and the diminished width of the stairs in the Concert Hall eastern side foyer resulting from the new passageway on Level 2, the overall impacts with regard to accessibility of the Concert Hall for a broader section of the public will be positive. The quality of the fan roof shell, pedestals and ribs remain unaffected.

Although the work will result in high visual and physical impacts on the significant space, it is consistent with Utzon's original design intent to provide access to the northern foyer. The material language of the passageway incorporates the Utzon and Hall palette of detail and materials and does not attempt to compete with or distract from the significant character, form and details of this significant space. The general quality and character of space is retained and respected in the Eastern side foyer and passageway. The soaring fan pedestals and ribs remain unaffected.

The changed configuration respects the geometry and set out of Hall's design and follows existing detailing and materials. Overall the works will result in moderate impacts as the overall width of the foyer is reduced, however the quality and character of space is retained and respected.

The most significant impact of works in the northern foyer is the cutting of the beams and slicing through the stairs. The beams are a significant and powerful structural expression in this space, however the placement of the lifts has been carefully considered to minimise its physical impact and visual interruption of these beams within the limits imposed by the curved roof shell ribs and sloping glass plane of the ceiling above. Given their glass enclosure above the pavement level of Level 4, the proposed lifts will not penetrate the broad plane of glass when seen from the outside and their presence should be largely concealed from the north. While the cuts in to each side of the broad sweep of stairs between Levels 3a and 4 within the northern foyer will have major impact on significant fabric, their splayed form retains the visual "flow" of the stairs when viewed from the north. The solidity of the lift shafts will result in some minor impacts to the views out from Level 3 (Mural level), however these are offset by the improved accessibility to the Concert Hall. Details of the modifications to beams should retain and respect the line of the primary crank points.



Measure

The northern most sections of the two main spaces will be fitted out completely with the wobbly panels in the same manner as Peter Hall had intended within the administration areas of the Podium while other parts will have pared back finishes to closely reflect the character of service and backstage areas. Wobbly panels on the walls will conceal storage and other facilities, providing order and flexibility in the manner intended by Hall.

A new lobby is proposed to connect the Western Foyers with the Creative Learning Centre requiring reconfiguration of the existing walls enclosing the existing stair and Lift 9, and modification of existing storage units at the north end of the Western Foyer. The proposal retains the existing materials and finishes of these elements and will have little visible impact in the Western Foyer. The only visible clue to the presence of the Creative Learning Centre from within the Western Foyer, will be a peep-hole or other device in the entry door, otherwise appearing as a storage cupboard. The exact details of this 'clue' will be refined in the design development stage and should be reviewed at that time.

The proposed use of a stretched reflective membrane ceiling is supported in the entry lobby, but should not be extended into other areas. Details and samples of the 50mm thick perforated metal acoustic panels proposed for ceilings in other areas should be provided at the design development and documentation stages.

Areas and elements of strong colours are proposed in this learning centre, particularly as finishes within and behind the wobbly fronted storage units. This is considered appropriate in a creative learning environment and is consistent with Peter Hall's aesthetic and design regime.

It is strongly recommended that doors, door finishes and hardware within the creative learning spaces should retain and respect the Hall regime, rather than the Utzon regime within the Western Foyer.

Peter Hall's wobbly panels will be removed, salvaged and re-installed in a new and dynamic configuration once these spaces have been altered.

Outcome

Limited new openings are proposed in the main internal curved concrete wall. This will have a moderate but acceptable impact on significant structure within the Podium.

The retention and re-use of the wobbly panels as signature elements in these spaces, and their use as ceiling and wall linings in the north end, adjacent to the glass fronting the broadwalk, will respect Hall's significant contribution to the fitting out and completion of the Opera House.

These approaches retain and respect the related World and National Heritage Values.

The proposed use of colour behind the 'wobbly' panels and reflective surfaces within the entry passage, while not having a precedent in the building, will add a sense of vibrancy, mystery and 'other worldliness' to this facility that is entirely consistent with its proposed use – teaching



younger generations about theatre performance and how it is crafted.

These concepts are consistent with Peter Hall's as well as Jørn Utzon's ideas and should strengthen the related World and National Heritage Values.

Minor alterations proposed externally will be hardly discernable from the existing.

Under the Steps

Measure

Broadwalk paving extended across whole space

Outcome

Continuation of precast paving and improved lighting into this concourse will strengthen this space as a key entry foyer in Utzon's original concept.

Some impact with removal of wall panels, but key values and Utzon character of space retained and strengthened.

All existing wall panels in the stairs and presence of folded beams above retained. This will be a seamless insertion that will not be noticed due to it being fully separate from the main stairs.

World and National values are strengthened by these works.

Measure

Further design development and prototyping to be undertaken to refine the detailing of the brass seating

Outcome

Ensure final design reflects Utzon's concepts of honestly expressing its 'making' and assembly and to minimise the potentially distracting 'brassiness' of these elements.

Measure

The proposed system of service carriage beams on the ceiling, between the folded concrete beams to be further tested with prototypes

Outcome

Ensure the efficacy of the different components, and their impact on the nature and character of the space, including its acoustic qualities.



Measure

Tests should be undertaken to assess the potential visual impacts of the proposed digital art installations and proposed measures to reduce their visibility from oblique angles.

Outcome

World and National values are strengthened by these works.

Measure

The Sydney Opera House to develop a policy on programming for the new digital art walls and strategy for the location and management of promotional advertising and signage across the whole site. All material to be sensitively placed, well designed and executed and not clutter, detract from or disfigure significant spaces or fabric.

Outcome

Ensure signage is consistent with the Utzon Design Principles and the Conservation Management Plan.

Measure

The Sydney Opera House develop a policy for the use of the Covered Concourse for occasional events, simulcasts etc.

Outcome

Ensure that this space's primary use as an exceptionally significant arrivals foyer space is not compromised.

Southern Foyers

Measure

Dark burnished brass and glass will be used for new bar units. Highly polished brass will be avoided.

Outcome

Use of material consistent with Utzon's palette of materials for these hybrid 'outside' spaces.

Measure

Red and green signage for wayfinding mounted on the panelled walls in these foyers to be



retained.

Outcome

Retention of elements identified as significant in the draft 4th edition Conservation Management Plan.

4.2 For matters protected by the EPBC Act that may be affected by the proposed action, describe the proposed environmental outcomes to be achieved.

Most of the works comprising the proposed action directly address major inadequacies in terms of accessibility and operational efficiencies at the Opera House and which are essential to the Opera House's ability to provide world class performance spaces which meet contemporary operational, accessibility and WHS standards. If left unresolved, these existing functional inadequacies will lead to the building being regarded as outdated, inaccessible, and most significantly, no longer able to perform its primary function as a performing arts centre of international repute. This would also adversely impact its ability to present itself or be appreciated as a masterpiece of twentieth century architecture, which is a critical element of its identified World and National Heritage values.

The proposed works are subject to a comprehensive management framework and specialist design review process and detailed assessments (Heritage Impact Statements) of the potential impacts of the works on these World and National Heritage values. These HISs provide clear and comprehensive conclusions on the likely outcomes of the proposed works in terms of these values.

In summary, the likely outcomes of the proposed works, as described in the HISs, are:

Concert Hall

- The Concert Hall renewal project will have significant benefits for the acoustic performance, functionality and accessibility of the Concert Hall.
- The proposed works will greatly improve access to the Concert Hallside of the Opera House to a wider section of society.
- The negative impacts of the proposed works will not threaten or diminish the Outstanding Universal Values that underpins the Sydney Opera House's World Heritage Listing.
- The high impacts on the fabric of the Concert Hall Auditorium and foyer spaces should not substantially affect the Opera House's national or state heritage values.



Under the Steps, Creative Learning Centre and Southern Foyers

- The proposed works will improve the amenity and appreciation of a variety of spaces at the Opera House, which will enhance its standing as an architectural icon.
- The proposed works will have a positive impact on the Outstanding Universal Values that enshrine Sydney Opera House on the World Heritage List.

This referral is also supported by detailed HISs (Appendices 3 and 4) which provide a detailed assessment of each of the key elements of the works and the impact of the works on the site's significant heritage values, including its World, National, State and local heritage status. These HISs conclude the proposed works in this application will have positive impacts on the Outstanding Universal Values that enshrine Sydney Opera House on the World Heritage List.



Section 5 – Conclusion on the likelihood of significant impacts

A checkbox tick identifies each of the matters of National Environmental Significance you identified in section 2 of this application as likely to be a significant impact.

Review the matters you have identified below. If a matter ticked below has been incorrectly identified you will need to return to Section 2 to edit.

5.1.1 World Heritage Properties

World Heritage Properties - Yes

5.1.2 National Heritage Places

National Heritage Places - Yes

5.1.3 Wetlands of International Importance (declared Ramsar Wetlands)

No

5.1.4 Listed threatened species or any threatened ecological community

No

5.1.5 Listed migratory species

No

5.1.6 Commonwealth marine environment

No

5.1.7 Protection of the environment from actions involving Commonwealth land

No

5.1.8 Great Barrier Reef Marine Park

No

5.1.9 A water resource, in relation to coal/gas/mining

No



5.1.10 Protection of the environment from nuclear actions

No

5.1.11 Protection of the environment from Commonwealth actions

No

5.1.12 Commonwealth Heritage places overseas

No

5.2 If no significant matters are identified, provide the key reasons why you think the proposed action is not likely to have a significant impact on a matter protected under the EPBC Act and therefore not a controlled action.

N/A - The proposed action is considered to potentially have significant impacts on the SOH and is therefore likely to be a controlled action.



Section 6 – Environmental record of the person proposing to take the action

Provide details of any proceedings under Commonwealth, State or Territory law against the person proposing to take the action that pertain to the protection of the environment or the conservation and sustainable use of natural resources.

6.1 Does the person taking the action have a satisfactory record of responsible environmental management? Please explain in further detail.

Yes.

- Sydney Opera House operates a public Environmental Sustainability Plan 2017 - 19 with commitments relating to environmental management, protecting the harbour and recycling from refurbishments.
- Sydney Opera House manages environmental risks in line with ISO14001:2015 Environmental Management Systems.
- All major construction contractors are required to meet environmental requirements set out in NSW Buy standard contracts, and NSW Government Environmental Management System Guidelines.
- Sydney Opera House has achieved a Green Building Council of Australia 4 star green star performance rating, which indicated industry best practice of environmental management on site.

6.2 Provide details of any past or present proceedings under a Commonwealth, State or Territory law for the protection of the environment or the conservation and sustainable use of natural resources against either (a) the person proposing to take the action or, (b) if a permit has been applied for in relation to the action – the person making the application.

Not applicable.

6.3 Will the action be taken in accordance with the corporation's environmental policy and planning framework?

Yes

6.3.1 If the person taking the action is a corporation, please provide details of the corporation's environmental policy and planning framework.



Outlined in Section 6.1 above

6.4 Has the person taking the action previously referred an action under the EPBC Act, or been responsible for undertaking an action referred under the EPBC Act?

Yes

6.4.1 EPBC Act No and/or Name of Proposal.

Sydney Opera House Building Renewal Program - Safety, Accessibility and Venue Enhancements (EPBC 2016/7825)



Section 7 – Information sources

You are required to provide the references used in preparing the referral including the reliability of the source.

7.1 List references used in preparing the referral (please provide the reference source reliability and any uncertainties of source).

Reference Source	Reliability	Uncertainties
Architectural Packages: Concert Hall - prepared by ARM, March 2016 Under the Steps - prepared by Tonkin Zulaikha Greer, August 2016 Creative Learning Centre - prepared by Tonkin Zulaikha Greer, March 2017 Southern Foyers - prepared by Tonkin Zulaikha Greer, March 2017	High	N/A
Request for Secretary's Environmental Assessment Requirements - Sydney Opera House Building Renewal Concert Hall Projects, prepared by Keylan Consulting Pty Ltd, dated November 2016.	High	Minor design revisions have been undertaken since the SEARs request was prepared. However, these do not substantially alter the facts or conclusions outlined in the SEARs request.
Environmental Impact Statement - Sydney Opera House Building Renewal, Under the Steps, Creative Learning Centre and Southern Foyers, prepared by Keylan Consulting Pty Ltd, dated November 2016.	High	Minor design revisions have been undertaken since the EIS was prepared. However, these do not substantially alter the facts or conclusions outlined in the EIS.
Heritage Impact Statement - Sydney Opera House, Concert Hall projects prepared by Design 5 Architects, dated 19 April 2017.	High	The HIS will be updated prior to lodgement of the State Significant DA to ensure it accurately reflects the most up to date plans and requirements at that time, including CMP 4th edition.
Heritage Impact Statement - Sydney Opera House Building Renewal, Under the Steps, Creative Learning Centre,	High	Minor design revisions have been undertaken since the HIS was prepared. However, these do not substantially alter the



Reference Source	Reliability	Uncertainties
Southern Foyers, prepared by Design 5 Architects, dated 11 November 2016.		facts or conclusions outlined in the HIS. The The HIS will be updated prior to lodgement of the State Significant DA to ensure it accurately reflects the most up to date plans and requirements at that time, including CMP 4th edition.
Sydney Opera House Accessibility Masterplan 2015	High	N/A
Information for the World Heritage Listing references was made from the following internet resource: https://www.environment.gov.au/heritage/places/world/sydney-opera-house	High	N/A



Section 8 – Proposed alternatives

You are required to complete this section if you have any feasible alternatives to taking the proposed action (including not taking the action) that were considered but not proposed.

8.0 Provide a description of the feasible alternative?

The proposed development entails works that are essential to the Sydney Opera House complying with modern building, accessibility and WHS requirements as well as its on-going function as a world class performance venue with modern patron facilities.

The alternatives to the proposed action are outlined below. All proposed works were subject to a rigorous process of review amongst key stakeholder groups, specialist consultants, the Opera House's heritage architect, the Eminent Architects Panel and Conservation Council at both schematic and concept design stages. The proposed works are the result of this rigorous review process.

Concert Hall

Due to the size and scale of the proposed Concert Hall works there were a number of alternative considered for each individual project which makes up the Concert Hall proposal. These can broadly be described as do nothing, minor, moderate and major interventions. Cumulatively, the proposed works could be considered a major intervention.

As previously outlined, the proposed Concert Hall works seek to address existing acoustic, accessibility, technical and regulatory deficiencies to enhance functionality and performer, patron and visitor experience. Accordingly, a major intervention is considered justifiable to ensure that the Sydney Opera House continues to function as a world class performing arts venue.

Even minor modifications to any of these elements would require the closure of the venue and therefore this closure was proposed to capitalise on the opportunity for a wider range of beneficial changes which clearly strengthen the Sydney Opera House's World and National heritage values.

The alternative to the proposed development is to not proceed with the works and retain the Concert Hall in its current state. As outlined in the attached HIS, the acoustic performance of the Concert Hall does not meet contemporary performer or patron expectations. Furthermore, the venue currently fails to cater for the less mobile due to a lack of accessibility. Accordingly, the do nothing option was discounted as it would forego the opportunity to provide essential acoustic and operational upgrades and accessibility improvements required to sustain the iconic international standing of the Opera House.

Under the Steps, Creative Learning Centre and Southern Foyers



The proposed Under the Steps works seek to address the existing shortcomings of the vehicle concourse and seize the opportunity to pedestrianise this space for the benefit of patrons and the broader community.

The Under the Steps works will maximise the new opportunity offered by a vehicle free concourse under the monumental steps. The area will be transformed into a vibrant, welcoming, car-free entrance and meeting place. Through new seating, new paving, lighting installation, and digital art walls visitors will be able to interact with the Opera House in ways like never before. Cleaning of the exposed concrete beams will allow people to admire and gain a greater appreciation of the building's unique design.

The alternative to the proposed development is to not proceed with the works and retain the vehicle concourse in its current form. As outlined in the HISs (Appendices 3 and 4), the existing concourse is considered to suffer from poorly contrasting lighting levels, wind exposure, and the missed opportunity to provide for an artful and pedestrian priority space.

The HIS confirms that various options were considered in relation to addressing lighting issues, including whitewashing the space, using a gradual change towards lighter coloured precast floor panels in the centre of the space. However, the main concerns with these approaches revolve around visual impact, potential difficulty in matching panel colours and ongoing maintenance to retain tonal configuration in the future.

Ultimately, a uniform arrangement of precast granite panels (matched to those on the Broadwalks) was selected as the preferred option coupled with a fully adjustable lighting system to address the changing light levels throughout the day/evening.

In addition, the HIS confirms that:

- an option was explored to retain existing precast wall panels along the northern side of the space by mounting them on pivots including digital displays. However, as the mechanics and reliability of this system was in doubt it was decided best to remove them completely to expose the concrete wall and apply clear glass digital art walls;
- wind exposure was carefully considered and a number of options explored including inserting wind screens. However, the configuration, installation and operation of the screens proved problematic and this was therefore abandoned; and
- various seating configurations were explored, but most were considered distracting and intrusive. It was concluded that the broad shallow curved seating arrangement was most appropriate.



The Creative Learning Centre is located fronting the Broadwalk at the north-western corner of the building. The HIS confirms that this area was originally intended by Utzon as the primary entry to the administration areas but has never operated as such. The project area is presently occupied by offices and associated facilities.

The alternative to the proposed development is to not proceed with the works and retain the existing office accommodation in its current form.

As outlined in the HIS, the following options were considered as potential alternative design options for the Creative Learning Centre:

- inclusion of a variety of stage lift type structures that provided considerable flexibility and could be lowered out of sight when not required. However, as these structures would have involved considerable work below the Broadwalk level they were considered too ambitious for this project; and
- alternative options for fitout, including leaving the spaces as quite raw and stripped out.

Ultimately it was concluded that the most appropriate option was to retain and re-use the white birch plywood 'wobblies' as it would be consistent with adjacent spaces and also provided the flexibility required for discrete and organised storage solutions.

Southern Foyers

Works in the Southern Foyers include the removal of the original circular granite bars in the Southern Foyers. It is noted that these bars have long been augmented by additional temporary bar and server areas against the northern timber panelled walls. Opportunities for merchandising associated with performances has also been problematic with tables and display areas set up within the foyers, but then left in place or stored within the space when not in use. This has further created issues with cluttering of this significant space.

Solutions that could accommodate a bar, server, merchandising, and associated storage were explored along the northern panelled walls, where alterations to the configuration of the fabric were considered to have a reduced impact. The existing circular bars were identified as encroaching onto circulation space and could hinder the proper functioning of the new bar.

8.1 Select the relevant alternatives related to your proposed action.

Activities



8.9 Describe any public consultation that has been, is being or will be undertaken (including with Indigenous stakeholders).

Refer to section 1.13 and appendix 2.

8.10 Describe any environmental impact assessments that have been, is being or will be carried out under Commonwealth, State or Territory legislation including relevant impacts of the project for the alternative.

An environmental impact assessment for the proposed action will be carried out and it will include the relevant impacts any proposal alternatives for the project.

8.12 Nominate any matters of National Environmental Significance that are likely to be impacted by this alternative proposal by ticking the relevant checkboxes.

- World heritage Properties
- National Heritage Places

8.12.1 Please provide further information on potential impacts of matters of environmental significance that you have nominated above.

Refer to section 2.

8.13 Describe any impacts on the flora and fauna relevant to the alternative proposal.

N/A

8.26 What are the proposed measures for any alternative action to avoid or reduce impact?

Refer to section 4.

8.27 Do you have another alternative?

No



Section 9 – Contacts, signatures and declarations

Where applicable, you must provide the contact details of each of the following entities: Person Proposing the Action; Proposed Designated Proponent and; Person Preparing the Referral. You will also be required to provide signed declarations from each of the identified entities.

9.0 Is the person proposing to take the action an Organisation or an Individual?

Organisation

9.2 Organisation

9.2.1 Job Title

Director Building

9.2.2 First Name

Ian

9.2.3 Last Name

Cashen

9.2.4 E-mail

icashen@sydneyoperahouse.com

9.2.5 Postal Address

GPO Box 4274
Sydney NSW 2001
Australia

9.2.6 ABN/ACN

ABN

69712101035 - SYDNEY OPERA HOUSE

9.2.7 Organisation Telephone

02 9250 7178



9.2.8 Organisation E-mail

infodesk@sydneyoperahouse.com

9.2.9 I qualify for exemption from fees under section 520(4C)(e)(v) of the EPBC Act because I am:

Not applicable

Small Business Declaration

I have read the Department of the Environment and Energy's guidance in the online form concerning the definition of a small a business entity and confirm that I qualify for a small business exemption.

Signature:..... Date:

9.2.9.2 I would like to apply for a waiver of full or partial fees under Schedule 1, 5.21A of the EPBC Regulations

No

9.2.9.3 Under sub regulation 5.21A(5), you must include information about the applicant (if not you) the grounds on which the waiver is sought and the reasons why it should be made

Person proposing the action - Declaration

I, Ian Cashen, declare that to the best of my knowledge the information I have given on, or attached to the EPBC Act Referral is complete, current and correct. I understand that giving false or misleading information is a serious offence. I declare that I am not taking the action on behalf of or for the benefit of any other person or entity.

Signature:..... Date: 2 June 2017.

I, _____, the person proposing the action, consent to the designation of _____ as the proponent of the purposes of the action describe in this EPBC Act Referral.

Signature:..... Date:

9.3 Is the Proposed Designated Proponent an Organisation or Individual?



Organisation

9.5 Organisation

9.5.1 Job Title

Director Building

9.5.2 First Name

Ian

9.5.3 Last Name

Cashen

9.5.4 E-mail

icashen@sydneyoperahouse.com

9.5.5 Postal Address

GPO Box 4274
Sydney NSW 2001
Australia

9.5.6 ABN/ACN

ABN

69712101035 - SYDNEY OPERA HOUSE

9.5.7 Organisation Telephone

02 9250 7178

9.5.8 Organisation E-mail

infodesk@sydneyoperahouse.com

Proposed designated proponent - Declaration

I, Ian Cashen, the proposed designated proponent, consent to the designation of myself as the proponent for the purposes of the action described in this EPBC Act Referral.



Signature: Date: 31/5/17

9.6 Is the Referring Party an Organisation or Individual?

Organisation

9.8 Organisation

9.8.1 Job Title

Director

9.8.2 First Name

Dan

9.8.3 Last Name

Keary

9.8.4 E-mail

dan@keylan.com.au

9.8.5 Postal Address

Level 2

37-39 The Corso
Manly NSW 2095
Australia

9.8.6 ABN/ACN

ABN

51452211892 - The Trustee for Keylan Consulting Unit Trust

9.8.7 Organisation Telephone

0429565291

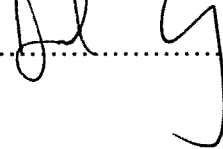
9.8.8 Organisation E-mail

dan@keylan.com.au



Referring Party - Declaration

I, DANIEL KEARY, I declare that to the best of my knowledge the information I have given on, or attached to this EPBC Act Referral is complete, current and correct. I understand that giving false or misleading information is a serious offence.

Signature:  Date: 31/5/17



Appendix A - Attachments

The following attachments have been supplied with this EPBC Act Referral:

1. appendix_1_-_location_and_site_plans.pdf
2. appendix_2_-_stakeholder_consultation.docx
3. appendix_3_-_concert_hall_his_20170419.pdf
4. appendix_4_-_clc_uts_sf_foh_his_20170419.pdf
5. appendix_5a_-_under_the_steps.pdf
6. appendix_5b_-_under_the_steps.pdf
7. appendix_5c_-_under_the_steps.pdf
8. appendix_6a_-_creative_learning_centre.pdf
9. appendix_6b_-_creative_learning_centre.pdf
10. appendix_6c_-_creative_learning_centre.pdf
11. appendix_7a_-_southern_foyers.pdf
12. appendix_7b_-_southern_foyers.pdf
13. appendix_7c_-_southern_foyers.pdf
14. appendix_7d_-_southern_foyers.pdf
15. appendix_7e_-_southern_foyers.pdf
16. appendix_7f_-_southern_foyers.pdf