

# **PLAYHOUSE**

## **TECHNICAL & PRODUCTION INFORMATION**

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The information contained in this document is given in good faith and is believed to be correct at the time of preparation.

While every effort is made to fulfil presenters' requirements from in-house stock, no guarantee is made that the equipment listed will be available for a particular event. Availability is subject to the requirements of the other venues in the Sydney Opera House.

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## GENERAL INFORMATION

The Playhouse is best suited to single-set productions such as small musicals, drama, recitals and cabaret. It is also an excellent venue for seminars and films. The venue has an end-stage with no wing space. The auditorium walls and ceiling are white birch and the stage walls and floor are painted black. The auditorium floor has red carpet. The seats are made of white birch timber upholstered in dark purple wool. At the commencement of each hire the grid will be totally clear. It must be cleared again at the end of each hire period – due to the lack of storage space lighting and other equipment can be left stacked neatly on the stage

### Seating

The maximum seating in the Playhouse is 398 seats in stalls (note that Row A does not exist). Entrance to the auditorium for patrons is through 2 doors leading from the Western Foyer.

### Accessibility

The Playhouse auditorium is wheelchair accessible from the foyer. Two wheelchair positions are available in **G** row on each side of the auditorium with an associated companion seat for each position. Note that normal seats are removed to create these positions. Removal usually requires 24 hours notice. Front of House staff will assist patrons with the wheelchair lifts each side to gain access to the auditorium. There is no direct wheelchair access to the stage. Please discuss special needs with your Sydney Opera House Production Manager.

### Assisted Hearing System

An FM radio transmitter operates within the theatre on a dedicated frequency. Receivers are available from staff in the foyers. A loop system also operates in selected seats in this theatre. Patrons are advised to turn their hearing aid to the T switch to pick up the program.

### Plans

Venue plans are available on [www.sydneyoperahouse.com](http://www.sydneyoperahouse.com) or through your Sydney Opera House Production Manager.

### Load-in Area

Equipment is brought into the building via Central Passage. The Playhouse is located on the ground level with the stage 985mm above. Assistance is available to unload equipment.

Access to the backstage area of the Playhouse is limited through a 2.19m wide x 2.27m high double door into the loading dock, a 985mm rise to stage level and a 5.3m wide x 2.27m high sliding loading door in the upstage OP wall onto stage.

### Compressed Air

Compressed air is available from a central plant at 690 KPA (100 P.S.I.) with outlets located in Central Passage, immediately outside the Playhouse scenery dock.

### Vehicle Access

Access for any vehicle must be arranged in advance. Note that exclusion zones operate at certain times when performances are taking place. Vehicle access to Central Passage is normally via the southern door off the Concourse next to Stage Door. Larger trucks enter through the northern door via the Western and Northern Broadwalks. Vehicles must remain within designated areas as instructed by Sydney Opera House staff.

## Parking

The Sydney Opera House Carpark adjacent to the complex is operated by Wilson Parking, phone 1800-PARKING. It is not owned or managed by the Sydney Opera House however validation of the performer's parking tickets for a reduced rate can be done just inside Stage Door. There is normally no provision for parking on the Sydney Opera House site.

## Height Restrictions

Transport contractors must check to ensure that load heights do not exceed the maximum:

HEIGHT OF CONCOURSE	3.6m <i>safe clearance</i>
CENTRAL PASSAGE SOUTH DOOR	3.5m high x 4m wide <i>safe clearance</i>
CENTRAL PASSAGE NORTH DOOR	4.4m high x 4.5m wide <i>safe clearance</i>

## Maximum Loads

CENTRAL PASSAGE FLOOR	9t axle load <i>no overtaking or passing</i>
	6t axle load <i>passing allowed</i>
WESTERN BROADWALK	27.5t over 3 axles <i>limited areas only</i>
	23.5t on 2 axles
NORTHERN BROADWALK	27.5t over 3 axles <i>limited areas only</i>
	23.5t on 2 axles

## Transport Schedule

A Transport Schedule is to be provided at least one week in advance, indicating the type, height & weight of each vehicle, registration number and details of the driver. For security reasons, vehicles that have not been booked in may be denied access to the site. Please note that access restrictions apply according to overall site activity and exclusion zones must be adhered to.

## Risk Management

- In accordance with NSW OH&S legislation, a comprehensive risk assessment is required during pre-production for all shows and events, and should be presented at least seven days before the event. Our staff can assist with this process.
- Equipment may be subject to safety checks by Sydney Opera House staff.
- All mains-connected electrical equipment requires a current compliance test tag from a suitably licensed person.
- Overhead equipment (including lighting and scenery) must be rigged by a qualified rigger, using appropriately certified equipment.
- Lighting equipment rigged overhead must be secured with a safety chain or similar.
- Scenery and large props must be of a fire retardant fabric or treated with a fire retardant. A certificate of such treatment must be produced on request. Polystyrene, plastic and other such materials that cannot be treated with fire retardant are not permitted.
- Approved drapes must be of a fire retardant fabric or treated with an approved fire retardant and with an appropriate label attached to the drape.
- Compressed air may only be used by suitably trained operators.

## Storage Space

Storage space is very limited. Please discuss your needs as early as possible.

**The Sydney Opera House takes all care, but no responsibility for the loss or damage of any presenter's property, including personal belongings. Artists are encouraged to refrain from bringing personal belongings not required for the event.**

## Smoke Management system

A new smoke management has been introduced to this theatre. It consists of a smoke curtain that is located above the seats in row **C** in the auditorium. In the event of the fire alarm system being triggered, this curtain will automatically lower from the ceiling, stopping 2.1 meters from the floor. This is designed to contain any smoke and allow patrons to leave the theatre without undue delay.

At the same time all the emergency panic lighting will automatically switch on, the smoke exhaust fans located at the top of the stage tower will start and make-up air (sourced from the foyer) will be delivered via the ducts located under the seats in the auditorium

### **NOTE THE SPECIAL CONDITIONS ASSOCIATED WITH THIS SYSTEM:**

- To ensure that this make-up air can replace the air that is extracted from above the stage, there must always be at least 15 square meters of open space between the auditorium and the stage.
- Before any scaffolding that may impede the travel of the smoke curtain, arrangements must be made with the Emergency Planning & Response Group to isolate the smoke curtain to avoid any damage should the curtain drop onto the scaffold
- No cables should be installed that will interfere with the travel path of the smoke curtain. Any cables installed along the side of the auditorium must either use the special conduit paths above the curtain on the side walls or cross the path of the curtain below the guides that are mounted on the side walls.

If any clarification of these conditions is required, you should contact the Production Safety Coordinator on (02) 9250 7357

## STAGE SPECIFICATIONS

### Stage Extension

The front of the stage can be extended into the auditorium. The first extension requires the removal of the first row of seats; the second extension requires the removal of the first two rows of seats.

Note that there may be cost associated with moving the stage extension; you should discuss your requirements with your Sydney Opera House Production Manager. Because some of the components may be stored off-site, up to eight hours should be allowed each time the changes are made; including resetting to the original position. All changes must be done within the hire period and must be completed before the next presenter arrives in the theatre.

Note that the door at the rear of the stage must be kept fully closed during performances. The Loading Dock can **not** be used as an extension to the stage.

## Stage Dimensions

The Playhouse stage has the following dimensions:

	No extension	1 <sup>st</sup> extension	2 <sup>nd</sup> extension
<b>WIDTH</b> (widest part)	13.63m	13.63m	13.63m
<b>WIDTH</b> (upstage wall)	10.20m	10.20m	10.20m
<b>DEPTH</b>	6.77m	7.72m	8.67m
<b>STAGE HEIGHT</b> (above auditorium floor)	1.03m	0.73m	0.45m
<b>OVERHEAD HEIGHT</b> (Stage to concrete beams)	6.4m	6.4m	6.4m
<b>SEATING CAPACITY</b>	398	376 (1 row removed)	353 (2 rows removed)

## Stage Floor

<b>SURFACE</b>	9mm Weathertex covering, painted black
<b>STAGE RAKE</b>	0 degrees (flat)
<b>MATERIAL</b>	50mm timber
<b>MAXIMUM LOADING</b>	7.5 kPa (750 kg/m <sup>2</sup> ) – distributed 4.5 kN (450 kg) – concentrated

## STAGE MACHINERY

There is a concrete ceiling directly above the grid. There is no provision for flying, only hanging. The limit of travel is approximately 200mm higher than the concrete beams.

There are 20 battens of 10mm x 5mm steel (*in four bays of five*) with powered electric winches and remote control. The battens vary in length and have sliding extensions (*refer plan*). The maximum load per batten is 350kg with a 700kg maximum per bay of 5 battens. These battens also provide onstage lighting positions.

The battens may be driven individually or in a group, but only one bar per bay in a group.

## STAGING EQUIPMENT

A range of equipment is available, including drapes (6m drop), borders & legs. Please discuss rigging or other equipment needs as early as possible.

## KEYBOARD INSTRUMENTS

Hiring of the venue does *not* include the use of any Sydney Opera House keyboards or tuning costs. Steinway 9' Concert Grands, other Baby Grand and upright pianos can be provided (*subject to availability*).

### Pitch

All pianos are tuned to standard concert pitch of A = 441 Hz. Only slight variations will be considered. Please discuss your needs as early as possible.

### Care

Mechanisms of instruments shall not be tampered with (*or "prepared"*) in any way without permission from the Sydney Opera House. No food or liquid is to be placed on the instruments.

## STAGE LIGHTING FACILITIES

### Control

The Playhouse lighting is controlled by an ETC EOS computerised control system with an EOS Remote Processor Unit tracking backup system. Both systems have 8000 channels and use the ELC DMX over Ethernet system for DMX distribution.

An EOS Net3 Remote Video Interface is installed on stage in prompt corner and an EOS Net3 Remote Video Interface is available for use with designer's monitors at the Production Desk.

For rigging and focussing on stage various Remote Control units are available.

### Data

The building has an ELC DMX over Ethernet system. It utilises Artnet to distribute an almost infinite number of DMX universes. In the Playhouse it appears in the Control Room, the Dimmer Room, in the stage area and in the stalls. Some points have permanently installed Ethernet to DMX nodes, extra nodes can be installed on request.

### Dimmers

3 x State Automation "SOLUTION 96" dimmer racks are installed in Plant Room 41 (adjacent to Dressing Room 6) They are fitted with 3kW & 5kW APC dimmer modules and 3kW VST (sine-wave) dimmer modules

These dimmers are allocated:

- Dimmers 1 – 40 (40) = 3kW VST dimmers – FOH
- Dimmers 40 – 84 (44) = 3kW APC dimmers FOH
- Dimmers 85 – 258 (174) = 3kW APC dimmers – over-stage area multicore outlets
- Dimmers 259 – 262 (4) = 5kW APC dimmers – over-stage area
- Dimmers 263 – 286 (24) = 5kW APC dimmers – stage floor
- Dimmers 287 – 288 (2) = 5kW APC dimmers – House Lights

By special arrangement the 3kW APC and VST dimmer modules can be swapped around within the racks as required, – note 1 module = 2 dimmers

## Power

All general and dimmed electrical power supplies are 240 V AC @ 50 Hz.

Additional 3-phase supplies (415V AC) are available with WILCO pattern 5-pin connectors, or with a distribution board by prior arrangement.

\* The supply of additional 3-phase power must be discussed well in advance of the event.

## House Lights

The house lights are fluorescent fittings which have warm white tubes that have been further colour corrected. The house lights are controlled by the lighting control system and by manual faders on a highest-takes-precedence basis.

## Exit lights

The exit lights in the theatre cannot be extinguished, covered or interfered with in any way

## Lighting Positions

F.O.H. Audience Bar 2	A fixed bar over row G, lamps rigged from the FOH catwalk and focussed from a ladder - 12 x 3kW dimmer outlets.
F.O.H. Audience Bar 1	A fixed bar over row E, accessible for rigging & focusing by a catwalk lowered from the ceiling - 36 x 3kW dimmer outlets
F.O.H. Booms	3 each side of the auditorium - 6 x 3kW dimmer outlets each
Orchestra Bar	A tri-truss on chain motors over the front of the stage (assuming the stage extension is not in use)
Stage area	29 x 2m lighting bars that can be rigged on any of the 20 overhead flying battens - each bar has 6 x 10A outlets, which are connected to multi-core cables and plugged into dedicated dimmer outlets
Stage Floor	24 x 5kW dimmer outlets. (Each dimmer appears on both sides of the stage)

## LIGHTING EQUIPMENT

A comprehensive range of over 90 luminaires are allocated to the venue. This includes 1.2kW Fresnels, 650w & 1.2kW Profiles. As this list is regularly modified and updated please contact the Lighting Department for the latest version.

*Work lights are rigged wherever they are required and space should be left on the plan for them.*

## Colour

Colour scrollers are available if required. A full range of LEE FILTERS and ROSCO SUPER GEL is available.

## Music Stand Lights

24V sconce lights are available to fit music stands if required.

## Additional Equipment

A range of additional equipment is available subject to the demands of the other theatres. Availability is not guaranteed, so all requirements must be discussed well in advance of the event. Additional equipment can be hired in on behalf of a presenter.

## Effects

### *Smoke and fog machines*

A number smoke/ haze machines are available subject to requirements in other theatres. Any smoke / haze, dry ice machines that are brought into the house must be approved prior to use. A "material safety data sheet" will be required for any machine that has not been previously approved for use within the Opera House. Emergency Planning & Response Group staff must be consulted whenever any smoke, fog or haze effects are used as special precautions must be taken with the automatic fire alarm system.

SOH approved smoke / haze machines are listed in the Production Safety Services Theatrical Elements Register. Use of other machines will be assessed on request.

### *Strobes*

Note that any use of strobes may require warning notices to be displayed in the foyer.

### *Pyrotechnics, naked flame and lasers*

Pyrotechnics, naked flames and lasers may only be used with prior written approval. Your Sydney Opera House Production Manager can assist with submitting an application.

## SOUND & AUDIO VISUAL FACILITIES

### Acoustics

The Playhouse acoustics are typical of a drama venue, projected voice for plays and drama works well in this venue without the need for reinforcement. For musicals, live music, conferences and talks reinforcement is recommended.

### Operating Positions

The Standard Position is from the Sound Control Room. This position is always setup and ready to go but operating sound in the control room does have limitations. The control room is a separate room from the auditorium with a window that can be opened onto the auditorium. The Yamaha DM1000 console has maximum 16 mic inputs. If more inputs are needed it is recommended that an alternative console be placed in the alternative operating position.

The Alternative Position is located in the auditorium. This requires seats being held from sale (M24-26, N25-26, and P26). All live music should be mixed from the auditorium.

### Front of House PA System

#### *Main Left Right PA*

2 x D&B Audiotechnik Q7 are flown either side of stage, these are attached to the side walls and cover the most of the auditorium.

2x EAW JF80 Delays are installed on the side walls halfway up into the auditorium, these cover the very rear corners.

2x Meyer USW Subs provide low frequencies to the theatre, they are installed on the side walls above the D&B Audiotechnik Q7s.

#### *Front Fill*

3 x EAW JF50 can be added to lower the image of sound and to fill the first couple of rows. These JF80s sit onstage.

## System Drive

Dolby Lake Processors are the drive units and utilize the DANTE network to distribute the digital audio signal. All Delay/EQ settings are stored in the D&B Audiotechnik D12 amplifiers.

The DANTE network runs all digital audio between the control room DLPs and amplifier position DLP's. These DLP's then stream audio via AES/EBU into the D&B Audiotechnik D12 amplifiers, giving us a complete digital signal path.

The following equipment belongs to a house wide inventory and availability is subject to the demands of the other theatres. Please discuss your needs early with your Production Manager.

### ***Large Mixing Consoles***

- Yamaha PM5D RH
- Digico D1 Live
- Soundcraft MH4

### ***Small Mixing Consoles***

- Yamaha DM1000
- Yamaha 01V
- Midas Venice 160
- Midas Venice 320

## Monitors

- D&B Audiotechnik M4
- EAW SM200ih
- EAW SB150hz Subwoofer
- Stereo channels Sennheiser SR2050 in-ear-monitors

## Outboard

### ***Compressors***

- Manley Stereo Variable Mu Valve Limiter/Compressor
- Summit MPC- 100A Tube Mic pre-amp/Compressor /Limiter
- DBX 160SL Stereo compressors x 3
- DBX 1066 Stereo compressors x 4

### ***Gates***

- Drawmer 501 Stereo gates x 3

### ***EQ***

- Klark Teknik DN360 GEQ

**Effects**

- TC Electronics M3000 Multi FX
- TC Electronics D2 Delay
- Lexicon PCM 91 Multi FX
- Yamaha SPX990 Multi FX

**Additional Outboard**

- Lexicon PCM 80
- TC Electronics 5000 Reverb
- BSS 504 quad gates
- BSS 404 quad compressors

**Microphones**

A range of Dynamic and condenser microphones from Sennheiser, Shure, Neumann, B &K and AKG.

Please discuss your needs with your Production Manager.

**Radio Microphones**

Multiple Shure UHF-R Wireless System radio receivers with mutable pack transmitters and hand held transmitters with beta58, beta87 and KSM9 capsules.

**Playback Formats**

Denon DNC 640 CD players x 2, DAT, mini-disc, AKAI DD1000 & S3200, TASCAM DA-88.

**Patching**

Audio & Video patching facilities, tie-lines, and splitters are available for productions.

**Video Monitors**

Monitors can be supplied or hired in as required. Please discuss your needs as early as possible.

**Video Replay**

Video replay is possible in DVD, PAL, NTSC 4.43 (USA), NTSC 3.58 (Japan). Other formats can be hired in if required. Our staff can assist in determining the needs of your event.

**Projection**

Projection equipment including video and overhead can be supplied. Other formats (film, slide) can be hired as required. Because of certain inherent challenges for projection in the venue it is recommended that requirements be discussed as early as possible.

A range of front and rear projection screens and video/data projectors is available.

## ***Additional Equipment***

A range of additional equipment is available subject to the demands of the other theatres. Availability is not guaranteed, so all requirements must be discussed well in advance of the event. Additional equipment can be hired in on a presenter's behalf.

## **RECORDING AND BROADCAST**

Recording, broadcast or photography of an event may require a separate Recording Agreement to be made with the Sydney Opera House and may incur a recording fee. A Recording / Broadcast Allowance (RBA) may be payable to technical staff working on the event. Please discuss recording plans as early as possible.

Written permission must be sought before recording an event for any purpose. Archival audio recording (*where no part of the tape is to be used for commercial purposes*) is available on CD/R or DVD/R.

### **Commercial Audio Recording**

A commercial recording of an event can be made from the control room or in the Recording Studio via an advanced optical fibre based network. Multi track digital recording is available on PYRAMIX GENEX or PRO TOOLS. The Recording Studio has a EUPHONIX SYSTEM 5 Digital Console. Further information about the Recording Studio is available at [http://www.sydneyoperahouse.com/uploadedFiles/About\\_Us/Venues/Content\\_RecordingStudio\\_Brochure\(1\).pdf](http://www.sydneyoperahouse.com/uploadedFiles/About_Us/Venues/Content_RecordingStudio_Brochure(1).pdf)

A Recording Agreement must be negotiated with the House and a recording fee is usually payable. In addition a Recording / Broadcast Allowance (RBA) is payable to technical staff working on the event.

### **Video Recording**

A "Commercial Recording" is any recording made for the purpose of sale, broadcast, exhibition or any activity resulting in financial gain for the owner of the recording. A Recording Agreement must be negotiated with the House and a recording fee is usually payable. In addition a Recording / Broadcast Allowance (RBA) is payable to technical staff working on the event.

An "Archival Recording" is a recording made for the sole purpose of documenting technical and performance aspects of a production. Archival Recordings are exclusively for the use of those creative and management employees directly associated with a Company, Artist or the House. Archival Recordings are not intended to create a direct commercial benefit for the owner of the recording, and are not to be used for broadcast, exhibition, distribution or sale in any form. For all Archival Recordings application should be made to the House for waiver of any RBA payments.

Standard format is DVD. Any special requirements should be discussed with your Account Manager. Broadcast standard recordings can be arranged.

## **OUTSIDE BROADCAST FACILITIES**

There are two OB van points at the northern end of Central Passage: *OB East* and *OB West*. Vehicles up to 4.2 m high and 8m long can normally be accommodated via the north door.

Each van point is equipped with three (3) WILCO outlets, each of 40A 3-phase, and six (6) single-phase 10A GPO, with a total available supply of 100A across all outlets. Both OB points

contain video, audio and camera line patch panels to and from the venue, OB point to OB point, and various other areas.

Links can be arranged through TELSTRA or Channel 9 to carry both vision and audio from these points. Further details are available on request.

Presenters are encouraged to examine the OB facilities on-site before committing to an OB design.

Comms to all theatres available on request – 1 weeks notice is required.

Limited OM1 Multimode fibre is available.

## **COMMUNICATIONS**

### **Closed Circuit Television (CCTV)**

A colour image of the Playhouse stage is distributed to the Stage Manager's Desk, Lighting and Sound control rooms, Green Room and foyer. Other areas by arrangement.

### **Stage Manager's Desk**

The Stage Manager's Desk (SMD) is located in Prompt Corner. The desk is fully programmable, and capable of storing a virtually unlimited number of "show files". The system can be used to broadcast live or pre-recorded announcements to backstage or foyer spaces. There is an automatic message-stacking facility to manage conflict between other venues in the complex when messages are sent to common areas. Facilities include paging, program relay, cue lights and foyer bells.

### **Headset Communications**

A wired master station is installed at the SMD, with talkback communication using RIEDEL components to Lighting and Sound control rooms. Headset communication is installed at all regular operating positions. Additional headsets can be supplied.

A TELEX radio BTR800 system with 16 beltpack headsets may be available on request, with 2 channels interfacing with the RIEDEL system.

## **BACKSTAGE FACILITIES**

### **Dressing Rooms**

The hire of the Playhouse normally includes the use of the 7 associated dressing rooms for the duration of the booking. Please discuss your needs as early as possible

Six rooms have adjoining shower and toilet facilities and can accommodate 3-4 artists. One room can accommodate 3 artists, but has no ensuite facilities.

### ***Wardrobe/Kitchenette***

Located behind the stage at stage level is a laundry/kitchenette facility with a washing machine, tumble dryer, sink, refrigerator and microwave. Ironing equipment and wardrobe racks are available on request.

### ***Green Room***

The Green Room is located two levels above the Playhouse. It includes a cafeteria, a licensed bar, wireless internet connection, and a small games area with a pool table. The Green Room is common to all venues and is for the exclusive use of artists, crew, staff and their guests. All visitors must be signed in at Stage Door and escorted to the Green Room by the host artist.

### ***Rehearsal Rooms***

Rehearsal space is very limited across the House, with five major theatres competing for space. Requests should be discussed well in advance of the event. No guarantee is given that any rehearsal space will be available.

## **SYDNEY OPERA HOUSE STAFF**

Staff are covered by the Sydney Opera House Enterprise Agreement (2006), and remain under the direction of the Sydney Opera House at all times.

The Agreement is designed to ensure a safe working environment. For this reason, certain restrictions apply to hours of work. Basic Enterprise Agreement conditions that may affect production schedules include:

- Crew must take a clear half-hour meal break every five hours – please allow 45 minutes in your production schedule for crew to leave the venue, take a break and return
- Crew must have a *clear* ten hour break between shifts
- There are minimum crew numbers for certain tasks, and other Occupational Health and Safety procedures that must be followed
- Generally, presenters will not be permitted to work in a venue without the presence of Sydney Opera House staff

## **ACCESS AND OTHER CONDITIONS**

- All Sydney Opera House Trust staff, members of performing companies, other authorised personnel and all visitors, entering or exiting the House must do so at all times via the Stage Door. The Stage Door is located at the Southern end of the Central Passage off the Concourse (on the ground floor level).
- All visitors must be signed in at the Stage Door, be issued with and wear an appropriate Visitor's pass and be accompanied by their host at all times. It is the responsibility of the Host to escort the visitor to Stage Door when leaving and return the Visitor's pass.
- Identification cards must be worn at all times, except by artists when on stage.

- Access will only be granted to contractors and production staff after attending a Sydney Opera House safety induction
- Smoking is not permitted in any of the internal areas, or any of the designated external areas of the House. Smoking, matches, pyrotechnics and other naked flames are prohibited on stage unless written permission is granted.
- Artists and management should keep their particular areas (especially dressing rooms) clean and tidy and secure.
- The movement of persons connected with particular areas must be restricted to those areas. The use of the Central Passage and the Green Room is common to all artists and management.
- The Green Room is for the exclusive use of artists, hirers, Sydney Opera House management and staff and their visitors. Members of the public or press are not permitted to use these facilities.
- No filming, photography or video taping is allowed in the Green Room without special permission.
- No food is to be prepared in dressing rooms, locker rooms or other back of house areas.
- No crockery or eating utensils may be left in any area other than the Green Room.
- No filming, photography, or video taping is allowed on-site unless formal permission has been obtained.
- Pets, including animals to appear on stage are not permitted in the building without special permission in accordance with the regulations.

**All artists, staff and managements must observe the provisions of the Sydney Opera House Trust Management By-Laws made under the Sydney Opera House Trust Act, 1998 a copy of which is available from your Sydney Opera House Production Manager.**