



# OPERA THEATRE

## 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 Opera Theatre is a proscenium arch theatre generally used for Grand Opera or Ballet productions. The walls are painted black and the floor is plain brush box timber. The seats are made of white birch timber upholstered in red 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 is 1507 seats, with 883 (plus 4 wheel chair positions) in the stalls, 466 (plus 10 standing room positions) in the Circle and 158 in Boxes (some with restricted viewing). Entrance to the theatre is via 10 doors from the foyers that encircle the venue.

### Accessibility

The auditorium is wheelchair accessible via the Western Foyer lift. Front of House staff will assist patrons to the stalls. There is lift access to backstage. 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 Opera Theatre dock via Central Passage, two floors below stage level. Strict height and weight limits apply (*see restrictions below*). Scenery is taken from the dock onto the stage lifts. Access to the lift is via an opening 11.277m wide by 7.315m high. The lift area is 557.4m<sup>2</sup>.

### Compressed Air

Compressed air is available from a central plant at 690 KPA (100 P.S.I.) with outlets located on each side of the stage and in the 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

There is limited storage space in the Opera Theatre dock. There is no provision for storage beyond this.

**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.**

## STAGE SPECIFICATIONS

### Stage Dimensions

<b>WIDTH</b>	proscenium	14.03m
	proscenium (soft border)	14.03m
	false proscenium (permanent)	11.35m
	stage area	19.51m <i>wall to wall</i>
	rear stage area	11.88m
<b>HEIGHT</b>	proscenium	7.32m
	proscenium (soft border)	6.70m
	false proscenium (permanent)	3.05-7.1m
	stage area	16.15m <i>floor to grid</i>
	rear stage area	7.31m
<b>DEPTH</b>	stage front to setting line	1.97m
	setting line to fly line 50	14.2m
	setting line to back wall	21.85m
	pit front to fly line 50	20.35m

### Stage Floor

<b>SURFACE</b>	50mm Oregon timber, painted black
<b>STAGE RAKE</b>	0 degrees (flat)
<b>MAXIMUM LOADING</b>	7.5 kPa (500 kg/m <sup>2</sup> ) – distributed 4.5 kN (450 kg) - concentrated

## STAGE MACHINERY

### Orchestra Pit and Stage Extension

The forestage area is normally lowered for an orchestra pit yet it may be raised to create a thrust stage. Reconfiguration from a standard pit will incur additional labour costs and time must be allowed in production schedules.

FLOOR AREA	28.7m <sup>2</sup>
SPEED	50mm/s
LOAD CAPACITY	6299kg in motion

## House Curtain

The black velour house curtain hangs within the proscenium. The flown curtain is operated from various remote positions by the STATE AUTOMATION flying system. The speed is variable up to 1100mm/s.

## Safety Curtain

The steel safety curtain is located immediately upstage of the proscenium. It has a single speed winch with a retard function. A metal flap, measuring approximately 1200mm deep, runs along the upstage edge and lowers to provide a fire seal over the orchestra pit. It is operated from a control board downstage OP (*stage right*) behind the proscenium. The area directly under and in front of the curtain must, by law, be kept clear of fixed scenery. In the event of a fire the curtain can be lowered manually (from either side of the stage) or automatically.

## Sound Curtain

The sound curtain runs inside a void within the proscenium immediately upstage of the house curtain. It is a heavy multi-layered smother used to absorb the noise of scene and act changes. The sound curtain is hung on a head batten measuring 180mm x 80mm.

Upstage of the sound curtain, running in the same void is the Gauze Bar. The head batten measures 180mm x 80mm, the maximum load is 1000kg.

## Flying System

The venue has both powered winch lines and manual single-purchase counterweight lines. There are 50 lines above the main stage, 5 lines above the rear stage area (*with limited drift*) and 4 transverse or panorama bars (*2 per side*). Three variable speed lines are available downstage of the house curtain (Lines 90-92).

The fly bars above the stage are at 200mm centres up to Line 46. Lines 47, 48, 55 and 56 are curved.

Powered lines have a maximum speed of 1100mm/s and a maximum load of 350kg. The three dedicated lighting bars above the stage (LF 1, 2, 3) are single speed and a maximum load of 500kg. The five rear fly bars are single speed and a maximum of 350kg.

Pin-spots may be rigged through the grid and should not interfere with the operation of the fly bars. These have a maximum load of 500kg. Machinery on the grid may limit the use of some penetration points.

The 10 rope-operated counterweight lines are Lines 11, 12, 15, 17, 18, 19, 23, 24, 29 and 35 and all have a maximum load of 250kg

HEIGHT OF GRID FROM STAGE	16.70m
MAIN STAGE DRIFT	15.85m
HEIGHT UNDER 1 <sup>ST</sup> FLY GALLERY	8.95m
WIDTH BETWEEN FLY GALLERIES	12.08m (at setting line)
	17.09m (0.91m upstage of setting line)
	13.11m (9.75m upstage of setting line)
	8.10m (13.72m upstage of setting line)

**NOTE:** An application for installing temporary rigging must be completed for temporary rigging requirements (eg personnel flying, pin-spots). Please discuss your needs as early as possible.

## Control

All the lines (excluding the counterweight lines) plus the pin spot winches, are all operated through the STATE AUTOMATION STATE VI flying system with multiple control locations on the galleries and remote points around the stage. The lifts, safety curtain, orchestra pit and load-in elevators & equalisers are operated from local control panels.

## Actor's Platforms

There is one row of floor traps (1100mm x 1100mm) located mid-stage. To use these traps presenters will need to supply appropriate carriage mechanisms.

**NB: The use of these traps and any carriage mechanisms requires a detailed and targeted risk assessment in line with current legislation.**

## Rear Platforms

Two platforms located at the rear of the stage are used to move scenery from the scenery dock to the stage two levels above. A number of safety rails and barriers must be put into place to close electrical switches before stage platforms can be moved.

## Wind Machine

A wind machine is permanently installed under the main grid on the rear stage area. It is an electrically operated device controlled by the STATE AUTOMATION system.

## STAGING EQUIPMENT

### Orchestral Furniture

There is sufficient equipment to furnish a large orchestra, including adjustable orchestra chairs, bass stools, music stands, adjustable rostra and conductor's podium.

The adjustable Megadeck rostra have a timber-top measuring 1m x 2m. The minimum height is 200mm, then adjustable in 200mm increments from 400mm to 1000mm. Load capacity is 500kg/m<sup>2</sup>.

### Other Equipment

A range of equipment is available . Please discuss your needs as early as possible.

DRAPES (30' DROP)	borders legs and tabs by arrangement
SPRUNG DANCE FLOOR	ALM designed modular sprung dance floor ( <i>timber finish</i> )
TARKETT DANCE SURFACE	available in black (with slight grey fleck) which can also cover the orchestra pit in the raised position

## 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 Opera Theatre lighting is controlled by an ETC EOS computerised control system with an EOS Remote Processor Unit tracking backup system. Both systems have 12000 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 Opera Theatre 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

A total of 608 BYTECRAFT I.D.S. ULTRA QUAD dimmers are installed - all rated at 5kW and fitted with 25A circuit breakers.

Dimmers are allocated:

FOH (including proscenium booms)	192 dimmers
stage area	396 dimmers
houelights	12 dimmers
orchestra music stands	4 dimmers (in orchestra pit)
rehearsal and work lights	4 dimmers

### Power

All general and dimmed electrical power supplies are 240V 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.

## Non-Dimmed units

Special switched units, controlled by DMX, (rated at 5 kW) are located in the theatre to supply "clean" power that is controlled from the lighting system.

Non-dimmed units are allocated:

FOH	10 units
stage area	14 units

## Stage Dimmer Outlets

Dimmer outlets are provided comprehensively throughout the stage including the rear galleries and below the stage.

## House Lights

The house lights are controlled by the lighting control system and also by manual faders on a highest-takes-precedence basis.

## Rehearsal & Work Lights

The lamps connected to the 4 rehearsal & work light dimmers can also be controlled from push buttons located in the control room and back stage. These are used when the control room is unattended.

## Fixed Lighting Positions

### FRONT OF HOUSE

CIRCLE BAR	
CIRCLE BOOMS	
A3	<i>followspot position above centre circle</i>
A2	<i>above front of circle</i>
NICHES	
ORCHESTRA BAR	<i>over forestage</i>
CIRCLE AND BOX FRONTS	
PROSCENIUM BOOMS	<i>2 booms per side</i>
PORTAL BRIDGE	<i>moveable, double decked lighting bridge</i> <i>No.1 Spot Bar fixed underneath</i> <i>No.2 Spot Bar on the level 1 crossover</i> <i>local patch bay on level 2 crossover</i>
STAGE GALLERIES	<i>double galleries (fly floors) each side</i> <i>provision for multi-core cables to be lowered to stage</i>
PERCH LIGHTING	<i>full-height booms built into the U/S of the proscenium</i> <i>may be used for onstage followspot positions</i>

## Flown Lighting Positions

There are 3 main lighting bars with dedicated dimmers fed from cable reelers in the grid. Each bar has a full width 48mm pipe for hanging lamps as well as a second pipe with 10 x Coda battens for border lighting and work lights.

Lighting Fly 1 is between lines 21 & 22

Lighting Fly 2 is between lines 31 & 32

Lighting Fly 3 is between lines 41 & 42

The scenery battens on lines 13 and 46 have lighting bars semi-permanently attached. Both are fed from cable reelers in the grid.

These 5 lighting bars plus the Orchestra bar also have DMX available on them, supplied by cable reelers above.

All other scenery battens are capable of being used for lighting bars if required. There are 2m sections of pre-wired bars that can be clipped to the head batten and multicore cables run off to the side galleries.

One of the Panorama bars each side is fitted with tracks and dollies for lighting ladders to be attached. The ladders themselves must be supplied or made up from scaffolding.

## **Lighting Equipment**

A comprehensive range of over 700 luminaires are allocated to the venue. This includes 1kW, 2kW & 5kW Fresnels, 1.2kW PC'S, Par 64's, Cyc lighting and Groundrows, 650w, 750w, 1.2kW & 2kW Profiles. Suppliers include STRAND LIGHTING, SELECON, ETC, ROBERT JULIAT, ALTMAN, LEE COLORTAN. As this list is regularly modified and updated please contact the Lighting Department for the latest version.

### **PLEASE NOTE:**

The venue is hired with some luminaires in fixed rig positions. If they are moved they must be returned to their original position before the next presenter arrives in the theatre.

## **Followspots**

Four ROBERT JULIAT "KORRIGAN" 1.2kW HMI followspots with manual colour changers are available above the Dress Circle. The throw is approximately 30m to the front of the stage.

## **Music Stand Lights**

24V sconce lights are available to fit music stands. 24-volt transformers with dedicated dimmers are built into the pit area and a low voltage distribution system supplies the lights. The dimmers are controlled by the lighting control system or a single manual fader on a highest-takes-precedence basis. Portable transformers are available if music stand lights used on the stage.

## **Colour**

A full range of LEE FILTERS and ROSCO SUPER GEL 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 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 Opera Theatre has a large internal volume with a reverberation time of approximately 1.4 seconds from 100Hz to 8KHz with a full audience.

## **Operating Positions**

The Standard Position is the audio control room is located at the rear of the stalls. The installed desk is a EUPHONIX SYSTEM 5 digital mixing console featuring 72 mic inputs, 28 line inputs, 32 AES/EBU inputs, 24 auxiliaries, 48 groups, Facilities for total automation.

The system is controlled by Dolby Lake processors and can provide up to 8 stems into any FOH speaker with individual control. As well as separate feeds into the surround system.

Alternative Mixing Locations are available in the stalls and dress circle. The Euphonix System 5 can be remotely operated from any of these points via CAT 5 cable connection to the main control room. These options require the physical removal of auditorium seats, which must also be withheld from sale at the Box Office. Please liaise as early as possible should an auditorium operating position be required.

Please see below for additional mixers available from the house wide inventory.

## **Front of House PA**

FOH System consists of – Left / Centre / Right / Sub's / Front Fill / Delays / As well as reinforcement for the back of the Stalls and balcony's.

There are 2x Meyer MSL4's and 1x Meyer CQ1 per side + Meyer UPA's for delays. A Meyer M1D array is installed for Centre and Proscenium fill, 2x D&B Q7's for front fill, 2x Renkus-Heinz IC16 for image and 2x Renkus-Heinz IC8 for both balcony levels. An additional K-Array KV50 system is installed for the last 3 rows of the stalls to provide under balcony fill. JBL HLA Subwoofers are installed in the proscenium for LFE.

## **Loudspeaker Surrounds**

Over stalls are JF50's and UPM's, rear stalls are EM15's as well as the columns. Over Circle are UPA's and rear Circle are UPM's.

## **Foldback Speakers**

Onstage speakers are located upstage PS and OP and consist of a pair of MEYER CQ2 and SERVO DRIVE TECH 7 subs. For downstage fold back there are Meyer UPM's mounted PS and OP and 2x Tannoy S300's from the bridge as well as 2x JF50's for the back lift coverage. There are also 2x SHURE PSM 700 in-ear monitors as well as a designated stage manager speaker.

Additional onstage and auditorium speaker positions are available depending on production requirements.

In the Orchestra pit there are 2 Mymix stations, 4 Fostex's for spot speakers as well as a ceiling speaker system with individual volume control.

## **Amplifiers**

Crown, QSC and lab gruppen amplifiers are all available in House Wide Inventory. Please discuss with you Production Manager.

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. 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 behalf of a presenter.

## 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)**

#### **CCTV Longview**

A colour image of the Opera Theatre stage is distributed to the Stage Manager's Desk, Lighting and Sound control rooms, Green Room, some dressing rooms and foyers.

Longview can be sent to most parts of the building by arrangement.

#### **CCTV Shortview**

An image of the conductor from a camera in the orchestra pit is distributed to the Stage Manager's Desk, 4 units on Loges (3 per side), front of Dress Circle.

Shortview images can be sent to other backstage 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, Dimmer Room, followspots & fly positions. Headset communication is installed at all regular operating positions. Additional headsets can be supplied.

A TELEX radio BTR800 system with up to 20 beltpack headsets is available, with 2 channels interfacing with the RIEDEL system.

## **BACKSTAGE FACILITIES**

### **Dressing Rooms**

The Opera Theatre has 17 dressing rooms, located 1 level below the stage.

- 8 are soloist's rooms, comfortably accommodating 2 performers. They include an ensuite with shower and toilet and locker facilities.
- 4 rooms can accommodate 5 performers each and include an ensuite with shower and toilet and locker facilities.
- The Conductor's Suite is reserved for conductors, soloists or company managers. The room has a lounge area with a baby grand piano, a writing desk and TV. The dressing facilities include a dressing table, full-length mirror, clothing rack and an ensuite.
- 2 are used as Chorus spaces with one allocated to ladies and one to gents. Each is equipped with 35 lockers, dressing tables and mirrors. A bathroom is adjacent to each and there is space for costume storage.
- 2 rooms are allocated to the orchestra. Each room contains only lockers and bathroom facilities - there are no make-up tables or wardrobe space.

### **Wardrobe and Laundry facilities**

The Opera Theatre is equipped with wardrobe and laundry facilities. There are 3 washing machines and 3 tumble dryers. The wig room is equipped with all the necessary facilities for the maintenance of costume wigs.

### **Coaching Rooms**

The Opera Theatre has three Coaching Rooms usually used for rehearsals by soloists or small groups. Each room has a piano.

### **Stage Management Office**

There is a Stage Management office suitable for 4 people.

### **Green Room**

The Green Room is located one level below the Opera Theatre stage. 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.**