

# **UTZON ROOM**

## **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 Utzon Room (in the space once known as the Reception Hall) is designed for dinners, seminars, meetings, cocktail parties, chamber music performances as well as receptions. The main entrance is at the South West corner of the room, the service entrance, with access to a service lift, is in the North West corner.

Every detail in the refurbished room was designed by Jørn Utzon, (the Danish architect who was responsible for the external design of the building) in collaboration with the Sydney architects Johnson Pilton Walker.

The ceiling has exposed concrete folded beams which drop to the floor at the southern end. Between the beams there are five suspended ceiling panels that contain concealed and direct house lighting, lighting tracks, rigging points for additional theatrical lighting, background music speakers and fire sprinklers.

The floor is made of Australian Southern Blue Gum timber with a soap-wash finish; however there are 8 sandy-brown coloured carpet panels (each approx. 7m x 1.8m) that can be attached together if an acoustically absorbent surface is required.

The northern wall is also soap-wash finished timber with a central section that can be moved a further 2.5m into the room to create a catering preparation area behind. The gap on each side of this centre section can then be masked with portable screens. (When this wall is moved there is a potential reduction in the venue capacity).

The majority of the eastern wall consists of full height double glazing with remotely controlled blinds. The windows look out across Farm Cove and Sydney Harbour. The blinds can be used to prevent any intrusive glare from sunlight reflecting off the water on clear mornings.

The western wall is covered by a striking tapestry designed by Jørn Utzon which is the centrepiece of the room.

### Limitations

Due to the nature of the materials and finishes used in the Utzon Room there are some activities that are not permitted within this venue. This means that there can be no use of:

- Gaffa tape on any surface including the floor
- Fog, smoke or haze generating equipment
- Pyrotechnics of any type
- Smoking of any substance
- Naked flames (including candles)
- Fixings or decorations of any type attached to the walls, floor or ceiling

### Seating

FREDERICA 3296 TRINIDAD Chairs designed by NANA DITZEL are available for use in the venue. When not required they are stored on a lower level, accessible by the service lift. The maximum seating for theatre style events is **210** and when used in this way chairs must be locked together in banks of 4. The maximum seating at tables for catered functions is **120**.

The absolute maximum number of people (including all working staff) that can be accommodated without any seating being provided is **270**; however arrangements must be made to switch the air conditioning to high speed when numbers exceed **200**.

### Accessibility

The Utzon Room is wheelchair accessible for the General Public from the eastern end of the Box Office Foyer. A glass walled wheelchair lift is available adjacent to the five steps that lead down to the main doors of the Utzon Room. Please discuss any special needs.

## Loop Hearing System

A loop system operates in the Utzon Room. Patrons are advised to turn their hearing aid to the T switch to pick up the program when there is any audio amplification being used in the hall.

## Catering

All catering for the Utzon Room is provided by a Sydney Opera House caterer who has access to a pantry facility located on the ground floor with direct access to the Utzon Room using the service lift. Due to the nature of the finishes used in the room there are some catering restrictions. All catering enquiries should be directed to the caterer on: +61 (0) 2 9250 7000.

## Load-in Area

Equipment is normally brought into the building via Central Passage. The Utzon Room is located on the first floor (level +30).

The lift that accesses the Utzon Room from Central Passage is 2.1m high, 1.4m wide and 2.6m deep. The maximum load is 1700KG. The lift appears on the first floor at the same level as the floor of the Utzon Room with immediate access to the door at the North West corner of the room. Larger items need to be brought into the building via the Box Office Foyer and the main entrance doors.

## Vehicle Access

Vehicle access to the Utzon Room is via Central Passage and the Service Lift. 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 through the southern door, and for larger vehicles 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.

## 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.

## 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 4.5m wide <i>safe clearance</i>
CENTRAL PASSAGE NORTH DOOR	4.5m 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>unrestricted</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

## Plans

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

## 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 severely limited. There is no dedicated storage area within the venue or in Central Passage. 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 or guest's property, including personal belongings. Artists are encouraged to refrain from bringing personal belongings not required for the event.**

## VENUE SPECIFICATIONS

### Dimensions

The Utzon Room has the following dimensions.

<b>WIDTH</b>	10m (East/West)
<b>DEPTH</b>	22m (North/South) – catering wall retracted 19.5m – catering wall extended
<b>HEIGHT</b>	3.5m (to underside of the concrete beams)

### Floor

<b>SURFACE</b>	Southern Blue Gum timber flooring
<b>MAXIMUM LOADING</b>	5kPa (500 kg/m <sup>2</sup> ) – distributed 3kN (300kg) - concentrated

## STAGING EQUIPMENT

A range of equipment is available for hire. Please discuss rigging or other equipment needs as early as possible.

## RIGGING POINTS

Each of the 5 ceiling panels (14m long) has 2 rigging points (one near each end) consisting of 12mm ferrules. The safe working load of these points is 80kg however when these points are used the adjacent lighting bar(s) must not be used.

Sydney Opera House Technical staff must be consulted as only licensed riggers are permitted to make use of these points.

## KEYBOARD INSTRUMENTS

The venue does **not** include the use of any Sydney Opera House keyboards. Pianos can be provided but will be subject to charges for rental, moving and tuning. There is a choice of instruments (*subject to availability and the standard SOH policies regarding pitch and care of the instrument*). Please discuss your needs.

## LIGHTING FACILITIES

### Control

The lighting (and blinds) are normally controlled by a CLIPSAL C-BUS system with separate control stations fitted into the returns at each end of the tapestry wall. The use of the control stations requires a Sydney Opera House security proximity card to prevent unauthorised public access. There are 6 fixed and 10 programmable lighting presets. The fixed presets control the House lights with day and night settings. The programmable settings control lighting for specific tasks and are programmed for individual events. The programming is done at a touch screen in the AV equipment rack at the Northern end of the room.

For theatrical presentations where a specialist lighting control system is required there is a change-over key switch which will change the operating system of all dimmers to DMX allowing a portable lighting desk to be used.

### Dimmers

All fluorescent and low voltage down lights have DALI dimming control and the respective transformers and ballasts. These operate in response to both C-Bus and DMX signals.

The main venue dimmer racks are CLIPSAL C-BUS PROFESSIONAL SERIES Dimmers with a total of 24 dimmers, each fitted with 16A circuit breakers. These dimmers operate in response to both C-Bus and DMX signals.

Display House Lights (East Wall)	Channels 1 - 4
Lighting Track in Ceiling Panels	Channels 5 - 19
Lighting Patch Panel	Channels 20 - 24

Up to 4 additional 12-way, 10A portable dimmers can easily be added to the system, however these dimmers will operate in response to DMX signals only. Power for these dimmers is not available when the 100 amp additional supply (see below) is used.

## Power

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

Standard 10amp power outlets are located in 14 of the floor boxes. Each has one standard GPO, white in colour, and one GPO dedicated to sound & AV equipment, green in colour. These boxes are located around the outsides of the room.

A number of 10amp power outlets for catering use are located on the north wall behind the moveable wall.

An additional 100amp, 3-phase supply (415V AC) is available within the Utzon Room at the northern end. Special arrangements must be made for a Sydney Opera House electrician to connect to these terminals using suitable distribution equipment which can be provided. The use of this facility must be discussed well in advance of the event.

## Lighting Patch Panel

The lighting patch panel has 144 captive patch leads and is located on the mezzanine floor below the Utzon Room (level +21). It has 120 patch leads from the suspended ceiling panels, 6 from above the northern wall and 18 from the floor traps (All lighting outlets are black in colour).

The patch leads have the option to plug into five of the fixed dimmers, (dimmers. 20,21,22,23,24), three double undimmed power sources or any of up to four 12-way portable dimmer racks that can be installed adjacent to the patch panel.

## DMX Distribution Network

A DMX patch panel is located adjacent to the Lighting Patch Panel. This panel can receive a DMX signal from the main AV rack on the northern end of the venue as well as from 12 of the floor traps allowing flexibility for the location of a lighting desk.

The panel will also distribute a DMX signal to outlets located in the 12 floor traps, above the northern wall and above each of the suspended ceiling panels. From this panel the DMX signal is also distributed to the venue's fixed dimmer system.

A JANDS DD8 8 way DMX-512 splitter is installed within the rack. Appropriate patch cables are included.

## Lighting Positions

<b>Suspended Ceiling Panels</b>	<p><u>Lighting Tracks</u> - one ERCO, 3 circuit track is built into the full length of each of the five ceiling panels (with appropriate breaks around the house light fittings and sprinkler heads), each circuit with its own dimmer = 15 dimmers. Note that the tracks on the western panel also are used for the special lighting on the tapestry.</p> <p><u>Theatrical Lighting</u> - the outer side of each ceiling panel (both sides of the centre panel) have 8 individual pull-out lighting bars 1.5m long and 48mm diameter. The safe working load of each bar is 40 kg/m (assuming that adjacent rigging ferrules are not being used). Each bar has 6 patch outlets; each ceiling panel has 24 patch outlets. The centre bar has each of its outlets duplicated 4 times; the other bars have their outlets duplicated twice.</p>
<b>Northern wall</b>	<p>The northern wall has 5 individual pull-out lighting bars 1.8m long and 48mm diameter. The safe working load of each bar is 40 kg/m. Each bar has 6 patch outlets. The same 6 patch outlets are duplicated for each bar.</p>
<b>Floor traps</b>	<p>12 of the floor traps (located at the sides of the room) have 2 patch outlets in each. The traps at the northern end have individual outlets; the traps at the southern end have outlets linked from side to side. This gives a total of 18 patch outlets on the floor. A standard 10A power outlet is also located in each of these traps.</p>

## **Lighting Equipment**

There are 20 ERCO "DOMOTEC" spotlight fittings allocated to the venue for use in the light tracks fitted to the suspended ceiling panels.

## **Additional Equipment**

A range of additional equipment including portable lighting desks is available subject to the demands of the other theatres. 24V sconce lights with transformers are available to fit music stands if required. Availability of any of this equipment 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.

A full range of LEE Filters and ROSCO Super Gel is available for use with theatrical fittings. Colour cannot be used with the ERCO fittings.

## **Effects**

### ***Strobes***

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

### ***Lasers***

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**

### **Mixing Location**

The Utzon Room mixer is located within the AV rack at the northern end of the room. There is also a facility to mix at the South East corner of the room. This point has Sydney Opera House standard LEMO multicore outlet.

### **Control System**

There is an AMX system installed that controls the entire AV suite.

The system comprises of two touch screen panels, one fixed in the AV control rack, the second a wireless version of the same panel.

### **Speaker Systems**

- **CEILING SPEAKERS** - Designed for speech reinforcement and background music consisting of a 4x3 matrix of BOSE 32SE speakers fitted within the ceiling panels. The matrix is configured via the touch screen control panels. The configuration aligns the system from a point source determined by the room layout.
- **PROGRAM SPEAKERS** - There are two MEYER UPJ 1P high fidelity speakers with sub bass for high level and high quality music reproduction.
- There are speaker outlets above the suspended ceiling panels for additional speakers to be flown, this however will need to be co-ordinated with the Sound & AV department
- The amplifiers are CROWN CTS 2000.

### **Audio Playback Equipment**

The equipment rack is fitted with a DENON DN635 CD player which can feed into either speaker system.

### **Video Equipment**

The equipment rack is fitted with the following video equipment:

- MARANTZ PMD930 U1B DVD
- PANASONIC AG-MD835 VCR
- EXTRON ISM 182 Video Scaller Matrix
- EXTRON VSC500 Video Scan Converter

In addition there is a permanently rigged SONY VPL-FH300L 6000 lumen Data Projector.

## **Infrastructure**

The venue has an extensive audio and video infrastructure with microphone, speaker and video points located in the floor traps as well as above the suspended ceiling panels.

## **Projection Screen**

A motorised projection screen is installed in the centre of the moveable northern wall and can be operated when the wall is in both positions. The screen is hidden from view when not in use. The screen is operated from the AMX control system.

Three different aspect ratios are available:

- 4:3 (2350mm wide x 1750mm)
- 16:9 (2350mm wide x 1480mm)
- 2.35:1 (2350mm x 1160mm)

## **Background Music**

The House-wide background music selections are available at the mixer. Additional specific music can be played in the venue from the local CD player.

## **Additional Equipment**

A range of additional audio and video 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 also 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 or other fee. Please discuss recording or broadcast plans as early as possible. Written permission must be sought before recording an event for any purpose.

### **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.

## **COMMUNICATIONS**

### **Paging System**

A paging station is adjacent to the audio equipment rack. The system can be used to broadcast announcements to the Hall, backstage areas 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.

### **Telephones and Data**

Telephones are located at the main entrance and at the northern end of the venue. Each floor trap has 2 data points that can be used as either network data or voice and there is a network switch linked to the house LAN for use in the venue.

There are 6 ISDN lines from the Telstra MDF that can be linked to the Telstra network. This must be arranged through the Sydney Opera House prior to use.

## **GREEN ROOM**

The Green Room is located on the same level as the Utzon Room. 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. The Green Room is not available to the general public or function guests.

## **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.

## 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 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, presenters, 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**