



# THE STUDIO

## 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 Studio floor area is approximately 15m by 15m, with flexible seating banks. Two rows of fixed seating are on four sides of the mezzanine level. The venue acoustics are designed for a range of performances, installations and seminars. The colour scheme is predominantly red tones with a polyurethane-coated brushbox timber floor. The seats are upholstered in red wool. The mezzanine level, stairs and seating units have red carpet. Various seating options are available at floor level using banks of retractable seats; usually the seats are arranged end-on, facing to the north. The dressing rooms are on the north side at stage level, a single control room (Lighting & Sound combined) is on the south side of the mezzanine level. 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

Entrance to the auditorium is via the Western Broadwalk and Western Foyer to the mezzanine level. Stairs lead from the mezzanine to the stage (floor) level.

A Recording Studio is adjacent to The Studio, with patching facilities to all venues. The Recording Studio and The Studio will operate independently but may be booked together for large-scale recording.

### Seating

The usual fixed seating capacity is 282, with 158 seats on four sides of the mezzanine and 124 on the floor area (depending on the seating configuration). Some productions can add additional seating units and some remove all the seats on the floor area; however the absolute maximum capacity of this theatre is 400 including all staff and performers.

### Accessibility

The auditorium is wheelchair accessible via the Western Foyer. A lift for patrons with limited mobility links the two levels. Front of House staff will assist patrons with special access requirements. 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. An infra-red hearing system is also available. Receivers for both systems are available from staff in the foyers.

### Plans

Venue plans are available on [www.sydneyoperahouse.com](http://www.sydneyoperahouse.com) - CAD plans can be ordered through Production Services, phone +61 2 9250 7307, fax +61 2 9250 7835 or email [techspec@sydneyoperahouse.com](mailto:techspec@sydneyoperahouse.com)

### Load-in Area

Equipment is brought into the venue via Central Passage. The stage is located one floor below. A goods lift is available to carry equipment to the stage. This lift is shared with the Concert Hall. Strict height and weight limits apply (see restrictions below).

### Compressed Air

Compressed air is available from a central plant at 690 KPA (100 P.S.I.) with outlets located at the south west corner of the venue.

### 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 car 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	3.4m high x 4m wide <i>safe clearance</i>
CENTRAL PASSAGE NORTH DOOR	4.4m high x 4.5m wide <i>safe clearance</i>
GOODS LIFT	1.98m high x 1.88m wide x 3.98m long
HEAD HEIGHT TO GALLERY	2.0m

## 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
GOODS LIFT CAPACITY	1814kg

## 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.

## Workshop Space

The Studio has no workshop space. Support staff may be available to assist with emergency repairs.

## 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.**

## 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.

## Smoke Management system

A new smoke management has been introduced to this theatre. It consists of 4 smoke curtains that are located around the perimeter of the auditorium providing protection from smoke to the balcony level. In the event of the fire alarm system being triggered, this curtain will automatically lower from the ceiling, stopping just above the handrail level of the balcony. 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 above the stage will start and make-up air (sourced from Central Passage) will be delivered via the grill located at the north end of the east wall on the balcony level)

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

- No technical equipment or scenic elements should be placed in front of the air supply duct on the balcony level.
- To ensure that this make-up air can replace the air that is extracted from the stage area, there must always be at least 15 square meters of open space below the top of the gallery handrail on the eastern side. **This requirement needs to be considered before any plans for installing drapes are finalised.**
- Before any work is done that could impede the travel of the smoke curtains, arrangements must be made with Emergency Planning & Response Group to isolate the smoke curtains to avoid any damage should the curtain drop onto any scaffold or other equipment. All impediments must be removed and the curtains returned to operation before any audience enters the theatre.
- No cables should be installed that will interfere with the travel path of the smoke curtains. Any cables that need to be installed between the catwalk level or stage area and the gallery level (including the Control Room) must use the special conduit paths installed at each corner of the catwalk or the special path from the catwalk into the top of the Control Room.

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

## STAGE SPECIFICATIONS

### Stage Dimensions

FLOOR AREA	17.8m x 17.8m 15m x 15m	between floor level columns to 2m at Gallery level
CEILING HEIGHT	7.5m	to bottom of ceiling beams
ROOF TRUSS HEIGHT	7.05m	above floor level
WINCH HEIGHT	6.8m	above floor level
GALLERY LEVEL	2.7m	above floor level
CATWALK LEVEL	6m	above floor level

### Stage Floor

SURFACE	satin matte clear polyurethane
STAGE RAKE	0 degrees (flat)
MATERIAL	brushbox tongue and groove flooring
MAXIMUM LOADING	7.5 kPa (750 kg/m <sup>2</sup> ) - distributed 4.5 kN (450 kg) - concentrated

### Care of Timber Surfaces

No holes or permanent marks of any kind (*including cello or double bass spikes*) may be made on any timber surface in The Studio. Equipment and scenery can be weighted or clamped. Marks must be made using removable "spike tape" available from the Stage Manager.

## STAGE MACHINERY

### Self Climbing Hoists

The Studio is equipped with 18 STRAND self-climbing hoists, configured in six bays of three. These hoists are permanently wired with four 10A dimmed lighting circuits, one speaker outlet, one DMX outlet and one DMX controlled 10A general power outlet. The hoists are adaptable for suspending scenic elements and each have a maximum total load capacity of 140kg. They are controlled from a remote UP/DOWN pendant that can be taken onto the stage. Hoist selection is made from a panel installed in the alcove on the north side leading to the dressing rooms.

## STAGING EQUIPMENT

A range of equipment is available, including flat black or gathered wool drapes, borders & legs or gathered red velvet drapes. These are suitable for masking half the east and west sides and the complete north side of the space.

Flat truss and other rigging equipment is also available to support any hung cloths or scenic elements. Please discuss rigging or other equipment needs as early as possible.

## Hanging Facilities

The static hanging grid is capable of 3 tonne point loads, at a height of 7.05m. There are 4 north/south runs (between the hoists), joined by an east/west run at the southern end. A separate hanging rail is installed at the north end which can be used for curtains if required. A small black curtain is installed at the northern end to mask the alcove leading to the dressing rooms. This curtain can be drawn aside out of view if not required.

## Projection Screen

A roll-up projection screen (7m wide, 5m drop) is installed on the northern side. It is electrically controlled from the catwalk.

## Orchestral Furniture

Orchestral furniture includes 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>.

## Floor Coverings

Black 50mm Wethertex (composite timber sheets) is available. It can NOT be fixed to the floor – it is usually gaffer taped at the joins. It can be painted a different colour but must return to black at the end of the season.

Black Tarkett dance floor is available. The rolls are the full east/west width and cannot be cut.

## KEYBOARD INSTRUMENTS

Hiring of the venue does *not* include the use of any Sydney Opera House keyboards or tuning costs. There is a choice of Steinway 9' Concert Grands as well as other pianos (*subject to availability*).

### Pitch

All pianos are tuned to standard concert pitch of A = 440 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

Lighting is controlled by a STRAND 520i control system with a STRAND 510i backup system. Both these systems have 350 channels and use the STRAND SHOWNET Ethernet communication protocol. Both systems have installed "CommuniquéPro", "Tracker", "Networker" and "Server" software.

In the event of an Ethernet failure there is full DMX backup from both systems to the Dimmer Room and to the theatre. A printer is available (in another venue) which can be used to produce a hard copy if required.

A VDU display can be set on the production desk. For rigging and focussing on stage various Remote Control units are available.

A stand-alone STRAND 520i control system is available (shared with other venues) which can be added to the network and used for specialist plotting; with or without channel partitioning.

Note that alternative control equipment may be available from Sydney Opera House stock or hired on request which can utilise the DMX connections to the Dimmer Room and throughout the theatre.

### Dimmers

The theatre has 192 x 2.4kW Bytecraft VST dimmers. 72 are on the 18 self-climbing hoists, 50 encircle the space from the catwalk, 24 in traps on the stage floor, 32 connected to the high level House Lights (see below) and the remainder used for low level house lights around the galleries and stairs. The dimmers use sine-wave control technology that avoids noise-related problems usually associated with phase control 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, 4 located on the catwalk and 4 on the stage level – each with an adjacent DMX outlet for use with additional portable dimmer racks.

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

### House Lights

The high-level house light system consists of 32 ETC Source4 PAR lamps which can be independently dimmed to provide either audience house lighting or down light for the performance area. The fittings have been modified and can not be individually focussed or coloured.

## LIGHTING EQUIPMENT

A comprehensive range of over 90 luminaires are allocated to the venue. This includes 1kW, Fresnels, 650w, 1.2kW & 2kW profiles and 2kW PCs. There are a number of HI END STUDIO SPOT CMY and STUDIO COLOR 575 units. As this list is regularly modified and updated please contact the Lighting Department for the latest version.

### Music Stand Lights

24V sconce lights are available (*with prior notification*) to fit music stands.

## **Colour**

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

## **Special Effects**

Light smoke / haze (*only*) may be used in The Studio. Each application for the use of smoke is assessed on a case by case basis taking into account fire load potential and obstructions such as scenery. Please discuss your needs as early as possible. 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 or haze effects are used as special precautions must be taken with the automatic fire alarm system.

Pyrotechnic and naked flame effects are not permitted in The Studio.

Note that use of strobe lighting may require notices to be placed in the foyer.

Lasers may only be used with prior written approval. Your Sydney Opera House Production Manager can assist with submitting an application.

## ***Additional Equipment***

A range of additional equipment (including theatrical and TV lanterns, follow spots, additional colour scrollers, strobes etc.) 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.

# **SOUND & AUDIO VISUAL FACILITIES**

## **Acoustics**

This, venue is designed primarily for new music and contemporary performance. It is also suitable for cabaret, small theatrical productions and spoken word presentations. Amplification of performances is not necessary unless for special effect.

## **Loudspeakers**

The standard system consists of front of house left, right and centre TANNOY S300's.

## **Mixer**

A DIGICO D1 LIVE mixer with 56 inputs and 24 outputs is located in the control room. Other mixer options include YAMAHA DM1000 with 48 inputs, MIDAS VENICE consoles with 32 or 10 inputs, TAC consoles with 10,18,28 inputs or ALLEN & HEATH consoles with 16 inputs (subject to availability).

## **Amplifiers & Microphones**

All amplifiers are AUSTRALIAN MONITOR. A range of radio, dynamic, and condenser microphones from SHURE, B&K, NEUMANN, SENNHEISER and AKG are available. Radio mics are SHURE UHF with BETA 87 capsules and DPA 4061 capsules.

## **Foldback Speakers**

EAW SM200IH, TURBO TMW212 & MARTIN WMO.5. SHURE PSM 700 in-ear monitors (subject to availability and provision of ear moulds by the end user.

## **Additional Speakers**

TANNOY S300, EAW JF50 / JF80 / UB12S, MARTIN EM15

## **Effects**

BSS processors, compressors, gates and programmable equalisers, KLARK-TEKNIK and AMEK equalisers. Effects generators; TC ELECTRONICS M5000/M3000/M2000, LEXICON PCM80, YAMAHA SPX990.

## **Playback Formats**

CD, DAT, mini-disc, AKAI DD1000 & S3200, TASCAM DA-88.

## **Patching**

Audio and video patching facilities, tie-lines, and splitters are available to suit production needs.

## **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 PAL, NTSC 4.43 (USA), NTSC 3.58 (Japan) and Secam. VHS, S-VHS and SP Betacam are available. 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 other 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/sections/about\\_the\\_house/venues/pdfs/recording\\_studio-brochure.pdf](http://www.sydneyoperahouse.com/sections/about_the_house/venues/pdfs/recording_studio-brochure.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 performance area is distributed to the Stage Manager's Desk, foyer, and Green Room. It can also be sent to most other parts of the building by arrangement.

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

The Stage Manager's Desk (SMD) is located on the stage floor. 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 CLEARCOM components to 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 CLEARCOM system.

### **Telephones**

Each of the three audio patch bays (*two on the northern wall, one on southern wall*) has two phone connections to the Sydney Opera House PABX. A further two lines are accessible in the foyer. Telstra charges apply for these digital lines.

## **BACKSTAGE FACILITIES**

### **Dressing Rooms**

Two dressing rooms, each accommodating 6 performers, with adjoining toilets and showers, are located at stage level, on the north side.

### **Wardrobe**

A laundry with a washing machine and tumble dryer adjoins one of the dressing rooms.

### **Green Room**

The Green Room is located one level above The Studio. 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, and 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.**