Sydney Opera House

Joan Sutherland Theatre
Technical and Production Information
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June 2018

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sydneyoperahouse.com
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Introduction

Welcome to Sydney Opera House.

Sydney Opera House is a major performing arts venue staging over 2,400 events a year across seven major venues. Guided tours, functions, bars, restaurants and shops also operate on a daily basis. One of Australia’s premier tourist destinations, and a treasured local landmark, we welcome around 8.2 million visitors annually.

A State, National and World Heritage listed masterpiece of human creative genius, the Opera House is unlike any other performing arts centre in the world. State and Federal laws are in place to protect its heritage values and these affect how we plan and stage events.

Every event must be managed carefully so that it is integrated with our other activities and those in the immediate precinct to ensure the safety and security of people, and protect the site from anything that might damage its heritage values. Once your booking has been confirmed, we will allocate members of our Event Operations team to work with you to plan every aspect of your event and ensure its success.

Set beneath the eastern sails, the Joan Sutherland Theatre is the home to Opera Australia and The Australian Ballet. Previously known as the Opera Theatre, the theatre was renamed in 2012 in honour of Australia’s most loved soprano, Dame Joan Sutherland. The second largest of our interior performance venues, and one of only two proscenium arch theatres in the complex, it delivers an intimate theatrical experience while showcasing the architectural grandeur of the Opera House.

We ask that you work with us to help protect architect Jørn Utzon’s vision for the Opera House site and conserve this iconic landmark venue for future generations to enjoy. We trust you will enjoy your experience with us at the House.
General Information

The Joan Sutherland Theatre (JST) occupies the upper levels of the east side of the building. With an audience capacity of up to 1507, it is the second largest indoor theatre in the Opera House.

Home to Opera Australia and The Australian Ballet, the theatre is primarily used for grand opera and classical ballet performances. It is also used for contemporary dance, contemporary music, awards shows, circus, talks and film premieres.

The yellow Caribbean timber walls and ceiling are painted matte black and the auditorium floor is satin matte clear polyurethane on plain brush box timber. The seats are made of white birch timber shell, upholstered in rich red wool.

The venue is a proscenium arch theatre with continental seating in the Stalls and Dress Circle. Wing space is extremely limited and there are two Rear Stage Elevators (RSE) at the rear of the stage to move scenery between the stage and the scenery dock, two levels below. The orchestra pit is suitable for up to 70 musicians.

The foyers of the JST completely encircle the hall, offering unsurpassed views across Sydney Harbour and the Harbour Bridge to the north and west, the Royal Botanic Gardens to the east, and the city to the south.

Seating

The maximum seating capacity in the JST is 1507, continental style in the Stalls and Dress Circle.

There are 10 doors from the foyers into the auditorium.

Stalls

883 seats (there is space for up to four wheelchairs, two each side of the auditorium)

Some of these wheelchair positions involve the removal of seats to facilitate, please discuss with your Account Manager regarding the details for your event.

Circle

466 seats (plus 10 standing room positions).

Boxes

158 seats (some with restricted viewing).
**Accessibility**

The JST is wheelchair accessible and has four designated wheelchair seats. The default seating plan includes 2 wheelchair seating spaces accessed from Door #26 located on the eastern side of the theatre and 2 wheelchair and companion seating spaces provided on the Megadeck platforms accessed from Door #21. Any further configuration with wheelchair considerations can be discussed on a case by case basis.

Wheelchair access to the JST stage is through Stage Door on the ground level, via the Scenery Dock, or from the dressing room area on Level 1. There is a lift to each side of the stage, however only the one on the Opposite Prompt (Stage Right) accommodates a wheelchair. Please discuss your needs with your Account Manager. The other levels of the JST North Foyer are accessible only by stairs.

There is a public elevator from the Lower Concourse or the Ground floor in the Western Foyer to the Box Office Foyer on Level 1. From there, an escalator connects to the JST South Foyer.

Our staff in the Box Office Foyer can assist patrons using a wheelchair and their companions to access an elevator through a back-of-house pathway from the Box Office Foyer to the JST South Foyer.

Wheelchair access can be arranged to the Bar level of the JST North Foyer. This does require travel through back-of-house areas, so please see our staff for assistance. This can be done either through Staff at the Stage Door on the Ground floor, or the Box Office Foyer on Level 1.

Please discuss any special accessibility needs with your Account Manager in advance so that the appropriate arrangements can be made for your event.
Assisted Hearing System

An FM radio transmitter operates within the JST on a dedicated frequency. Receivers are available from Front of House Staff.

A loop system operates in the auditorium of the JST Patrons are advised to turn their hearing aid to the T switch to pick up the program.

Public Transport

Circular Quay is a five to ten minute walk from the Opera House. Buses, trains and ferries are all available at Circular Quay. To ensure your event’s public transport needs can be met and for further information please contact:

Transport Info line: 131 500
TTY: 1800 637 500
http://www.transportnsw.info
Sydney Buses
http://www.sydneybuses.info
Sydney Trains
http://www.sydneytrains.info
Sydney Ferries
www.sydneyferries.info

Complimentary Shuttle Bus

Intended primarily for elderly and less mobile customers, a complimentary shuttle service operates between Circular Quay and the Opera House at certain times. The service is linked to performances in our larger theatres, including the JST. Please check with your Account Manager to confirm the operating times during your event.

Seating is limited and available on a first come, first served basis. The bus runs between Circular Quay near bus Stand E (under the Cahill Expressway overpass) and the Opera House Loading Dock.

There is no bus service for any theatres on Sunday evenings.

Indicative Shuttle Bus Schedule

Before performances:

Bus starts 75 minutes before matinee and evening performances and runs continuously for 1 hour.

After performances:

Bus starts 10 minutes after the performance finishes and runs continuously for 45 minutes.
Parking

The Sydney Opera House Car Park adjacent to the Opera House is operated by Wilson Parking, phone 1800-PARKING. It is not owned or managed by the Opera House. However we do have a special arrangement for a reduced daily rate for performers and staff. Parking ticket validation can be done at a machine located just inside Stage Door. There is no provision for parking on the Opera House site.

Accessible Parking

There are 11 accessible parking spaces on Level 1 and 12 spaces on Level 6 of the Wilson’s Sydney Opera House Car Park for holders of RMS Mobility Parking Scheme permits. Car spaces on Level 6 also have direct wheelchair access to lifts.

Vehicle Access & Delivery Schedule

Vehicle access for deliveries to the Opera House is via the Loading Dock and is by arrangement only. Deliveries must be arranged and booked in advance. It is vital all deliveries arrive on schedule to assist us in managing the requirements of all the theatres.

The Loading Dock is a shared zone used by all the theatres and precinct operations. The Loading Dock has a height restriction of 4.3m. Other access arrangements will need to be arranged for larger vehicles.

All client staff requiring access to the Loading Dock will need to complete a safety induction and Opera House procedures will need to be followed.

Please note vehicles are not to be left unattended in the Loading Dock and no parking is available.

For security reasons, all vehicles requesting access to the Opera House must stop at the security checkpoint at the main gate house. Vehicles that have not been booked in will be denied access to the site. For more information please refer to the Loading Dock Operations Manual (available on request).

In order for us to manage deliveries across all the Opera House venues, we require that a Transport Schedule for deliveries to and from your event is provided at least one week in advance. The Transport Schedule should include the type and height of each vehicle, registration number and details of the driver. Please discuss all of your access needs with the Production Manager for your event.

There is transitional storage along the corridor to hold items whilst loading in. The Loading Dock flow of goods to the JST Dock is shown in the figure below.

Height Restrictions

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

- Height of Concourse: 3.6m safe clearance
- Central Passage South Door: 3.5m high x 4.5m wide safe clearance
- Central Passage North Door: 4.5m high x 4.5m wide safe clearance
- Loading Dock: 4.3m high safe clearance
Maximum Loads

Central Passage Floor
- 9 tonne axle load \textit{no overtaking or passing}
- 6 tonne axle load \textit{passing allowed}

Western Broadwalk
- 27.5 tonne over 3 axles \textit{limited areas only}
- 23.5 tonne on 2 axles

Northern Broadwalk
- 27.5 tonne over 3 axles \textit{limited areas only}
Risk Management

In accordance with NSW WHS legislation, a comprehensive risk assessment is required during pre-production for all shows and events. The Risk Assessment needs to consider the risks associated with your specific event. It should be delivered to your Opera House Production Manager at least seven days before the event. Our staff can assist you with this process.

Things to consider include:

- Equipment may be subject to safety checks by 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.
- Drapes must be of a fire retardant fabric or treated with an approved fire retardant and with an appropriate label attached to the drape.
Venue Details

Loading Dock Access
Goods lift 21 links the Loading Dock to the JST Scenery Dock and Central Passage via the Scenery Dock. Internal dimensions are 9.2m long x 3.25m wide x 3.8m high and has a total capacity of 10 tons.

JST Scenery Dock
The JST Scenery Dock is used for the assembly, maintenance and storage of scenery, props and production equipment. It is also where JST associated plant is stored and used regularly. Scenery and equipment access from the JST Scenery Dock to stage is via the two Rear Stage Elevators (RSE).
Access to the RSE is via an opening 10.65m wide by 7.15m high.
There are four gantry cranes in the Scenery Dock that work in pairs. Each of these has a SWL of 500kg. Only qualified and authorised Opera House staff are to operate these.
Safety is of the highest priority. Anyone working in the Scenery Dock area is required to wear protective footwear and if working around forklifts or heavy plant are required to wear hi vis vests as well.

Stage Details

Dimensions

<table>
<thead>
<tr>
<th>Width</th>
<th>Downstage Proscenium</th>
<th>Proscenium opening</th>
<th>Stage area</th>
<th>Rear stage area</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>14.03m</td>
<td>11.35m</td>
<td>varies (refer to drawing)</td>
<td>11.88m</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Depth</th>
<th>Downstage edge to setting line (zero line)</th>
<th>Setting line (zero line) to fly line #62</th>
<th>Setting line (zero line) to upstage wall</th>
<th>Pit front to fly line #50</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1.97m</td>
<td>14.08m</td>
<td>21.85m</td>
<td>20.25m</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Height</th>
<th>Downstage proscenium</th>
<th>Grid</th>
<th>Drift over stage (to underside of flybar)</th>
<th>Drift over rear stage (to underside of flybar)</th>
<th>Proscenium opening</th>
<th>Under first fly gallery</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7.32m</td>
<td>16.15m</td>
<td>15.74m</td>
<td>7.40m</td>
<td>3.05m – 7.10m</td>
<td>8.60m</td>
</tr>
</tbody>
</table>

*Proscenium teaser is adjustable by prior arrangement*

Dimensions are approximate. Critical measurements must be confirmed on site.
Stage Description

Surface
50mm oregon timber covered with a 9mm weathertex sheeting with a further 18mm ply sacrificial layer on top

Stage Rake
None

Maximum Loading
7.5kPa (750 kg/m²) UDL
4.5kN (450kg) Point load

Actor's Traps

There is one row of floor traps (1100mm x 1100mm each) located mid-stage and one row upstage of the orchestra pit. There are no actor’s carriages so you will need to supply appropriate carriage mechanisms to use these traps as part of your scenery design.

NB: The use of these traps and any carriage mechanisms requires a detailed and targeted risk assessment in line with current legislation. Our staff can assist you with this. Please discuss your needs with your Production Manager.

Care of Building Surfaces

The Opera House is a World Heritage listed property of exceptional universal significance and we are all obliged to protect its heritage values. The building surfaces, including the polyurethane coated brushbox timber of the auditorium floor, the painted walls in the auditorium and the rare white birch laminate timber used in the seats must be protected from damage. No holes or permanent marks of any kind may be made on any surface in the JST without the written approval of Opera House management. Please discuss any requirements you may have with your Production Manager.

Stage Plans

A basic stage plan is available at sydneyoperahouse.com

CAD plans to scale can be requested through Event Operations, please email techspec@sydneyoperahouse.com or through your Production Manager.
Staging

Stage Machinery
The stage machinery and flying system in the JST is complex and may only be operated by authorised Opera House staff. At the commencement of each long term hire the grid will be totally clear. It must be cleared again at the end of each hire period. If your event is scheduled during another production’s long term hire, there may be limitations on the availability of certain lines or lighting positions. Your Production Manager will discuss specific details with you during pre-production.

Control System
All the powered lines and pin spot winches are operated through the Waagner Biro CAT system, with multiple control locations on the galleries and remote wireless and fixed points around the stage. The orchestra pit, scenery elevators and equalisers are operated from local control panels.
## Overstage Machinery

### Flybar and Point Hoist Information

<table>
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<tr>
<th>Equipment</th>
<th>Location</th>
<th>CAT Identification</th>
<th>Quantity</th>
<th>Load Case 1</th>
<th>Load Case 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forestage Flybars</td>
<td>Downstage of Portal Bridge</td>
<td>FS101 - FS107</td>
<td>7</td>
<td>800kg @ 0.9m/s</td>
<td>400kg @ 1.2m/s</td>
</tr>
<tr>
<td>Mainstage Flybar Type 1</td>
<td>Upstage of Portal Bridge</td>
<td>FB1 - FB19, FB21 - FB30, FB32 - FB52</td>
<td>50</td>
<td>800kg @ 0.9m/s</td>
<td>400kg @ 1.2m/s</td>
</tr>
<tr>
<td>Mainstage Flybar Type 2</td>
<td>Upstage of Portal Bridge</td>
<td>FB53 - FB62</td>
<td>10</td>
<td>600kg @ 0.9m/s</td>
<td>300kg @ 1.2m/s</td>
</tr>
<tr>
<td>Lighting Flybar</td>
<td>Upstage of Portal Bridge</td>
<td>LX20, LX31</td>
<td>2</td>
<td>1500kg @ 0.5m/s</td>
<td>800kg @ 1.0m/s</td>
</tr>
<tr>
<td>Rear Stage Flybar</td>
<td>Rear Stage</td>
<td>RF71 - RF80</td>
<td>10</td>
<td>800kg @ 0.5m/s</td>
<td>-</td>
</tr>
<tr>
<td>Panorama Bar</td>
<td>PS outside</td>
<td>PSPAN1</td>
<td>1</td>
<td>800kg @ 0.9m/s</td>
<td>400kg @ 1.2m/s</td>
</tr>
<tr>
<td></td>
<td>PS inside</td>
<td>PSPAN2</td>
<td>1</td>
<td>800kg @ 0.9m/s</td>
<td>400kg @ 1.2m/s</td>
</tr>
<tr>
<td></td>
<td>OP outside</td>
<td>OPPAN1</td>
<td>1</td>
<td>800kg @ 0.9m/s</td>
<td>400kg @ 1.2m/s</td>
</tr>
<tr>
<td></td>
<td>OP inside</td>
<td>OPPAN2</td>
<td>1</td>
<td>800kg @ 0.9m/s</td>
<td>400kg @ 1.2m/s</td>
</tr>
<tr>
<td>Curved Cyc Bars – detachable</td>
<td>Downstage</td>
<td>CYC1</td>
<td>1</td>
<td>800kg @ 0.9m/s</td>
<td>400kg @ 1.2m/s</td>
</tr>
<tr>
<td>(FB53 - FB62 unable to be used at same time)</td>
<td>Upstage</td>
<td>CYC2</td>
<td>1</td>
<td>800kg @ 0.9m/s</td>
<td>400kg @ 1.2m/s</td>
</tr>
<tr>
<td>Portal Bridge</td>
<td>Proscenium</td>
<td>LXPB</td>
<td>1</td>
<td>2700kg @ 0.3m/s</td>
<td>-</td>
</tr>
<tr>
<td>Orchestra Bar</td>
<td>Auditorium</td>
<td>LXORCH</td>
<td>1</td>
<td>1500kg @ 0.5m/s</td>
<td>800kg @ 1.0m/s</td>
</tr>
<tr>
<td>Advance Lighting Bar 1 &amp; 2</td>
<td>Auditorium</td>
<td>LXAD1 – LXAD2</td>
<td>2</td>
<td>800kg @ 0.5m/s</td>
<td>-</td>
</tr>
<tr>
<td>Forestage Point Hoist</td>
<td>Auditorium</td>
<td>FOR1 - FOR4</td>
<td>4</td>
<td>500kg @ 1.8m/s</td>
<td>-</td>
</tr>
<tr>
<td>Fixed Point Hoist</td>
<td>Grid</td>
<td>PIN1 - PIN12</td>
<td>12</td>
<td>500kg @ 1.8m/s</td>
<td>-</td>
</tr>
<tr>
<td>Moveable Point Hoist</td>
<td>Grid</td>
<td>MOV1 - MOV12</td>
<td>12</td>
<td>250kg @ 1.8m/s</td>
<td>-</td>
</tr>
<tr>
<td>Overstage Chain Hoist</td>
<td>Grid</td>
<td>CHN1 - CHN12</td>
<td>12</td>
<td>1000kg @ 8m/min</td>
<td>-</td>
</tr>
</tbody>
</table>

**Notes:**
- Please refer to plans for hanging plot and bar spacing.
- Machinery on the grid may limit the use of some penetration points for grid point and chain hoist placement.
• The black velour house curtain usually hangs on line FS105.
• The sound curtain is a heavy multi-layered smother used to absorb the noise of scene changes. It is usually immediately upstage of the house curtain hung on FS106.
• Please discuss your needs for temporary rigging (e.g. flying performers, pin-spots) with your Production Manager as early as possible.

Smoke Curtain
The smoke curtain is located within the proscenium. The area directly under the smoke 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. It is housed forward of flybar FS101.

Understage Machinery

Rear Stage Elevators (RSE)
There are two RSE’s linking the JST Scenery Dock to the stage. These are able to transport both scenery/equipment and crew, and must only be operated by authorised Opera House staff.
Please note the RSE have rising barriers integrated into them for safe carriage of crew and equipment. These barriers need to be taken into account when planning loads.
Please see dimensions and weight limitations below:

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Width of opening</td>
<td>10.65m</td>
</tr>
<tr>
<td>Platform width</td>
<td>11m</td>
</tr>
<tr>
<td>Depth (if using both platforms)</td>
<td>6.85m</td>
</tr>
<tr>
<td>Depth (if using individual platforms)</td>
<td>3.25m</td>
</tr>
<tr>
<td>Load capacity</td>
<td>10 tonne live load (evenly distributed)</td>
</tr>
<tr>
<td></td>
<td>20 tonne static load (evenly distributed)</td>
</tr>
</tbody>
</table>

Orchestra Pit and Stage Thrust
In the standard configuration, the forestage area is lowered into an orchestra pit. It may be raised to create a small thrust stage downstage of the proscenium. Reconfiguration from a standard pit will incur additional labour costs and time must be allowed in your production schedule.

<table>
<thead>
<tr>
<th>Specification</th>
<th>Measurement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Orchestra pit area</td>
<td>144m²</td>
</tr>
<tr>
<td>(including pit lift/stage thrust)</td>
<td></td>
</tr>
<tr>
<td>Pit Lift/Stage Thrust total area</td>
<td>31 m²</td>
</tr>
<tr>
<td>Pit lift speed</td>
<td>50mm/s</td>
</tr>
<tr>
<td>Pit lift Load capacity</td>
<td>6200kg in motion</td>
</tr>
<tr>
<td>Pit lift upper level floor load capacity</td>
<td>7kPa (700 kg/m²) UDL</td>
</tr>
<tr>
<td>Pit Lift lower level</td>
<td>2.5kPa(250 kg/ m²) UDL</td>
</tr>
</tbody>
</table>
**Other Venue Lifts**

**Lift 6**

A props or personnel lift upstage on Opposite Prompt, which stops at the scenery dock, orchestra/dressing room level and stage. The lift car tapers in at the rear. The dimensions are:

**Internal car dimensions**
- Height: 2.96m
- Width: 1.22m
- Depth: 2.17m

**Load capacity**
- Maximum capacity: 1768kg

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**Lift 4**

A small lift downstage on Prompt Side, which stops at the scenery dock, orchestra/dressing room level, stage, fly floor and mid gallery. The dimensions are:

**Internal car dimensions**
- Height: 2.25m
- Width: 0.95m
- Depth: 1.05m

**Clear door opening**
- Height: 1.98m
- Width: 0.78m

**Load capacity**
- Maximum capacity: 630kg
Staging Equipment

Orchestral Furniture
There is sufficient equipment in the orchestra pit to furnish a large orchestra, including adjustable orchestra chairs, bass stools, music stands, adjustable rostra and conductor’s podium.

Adjustable Megadeck rostra can be supplied if required. The rostra have a non-slip, timber top measuring 1m x 2m. The minimum height is 200mm, then adjustable in 200mm increments from 400mm to 1000mm. The load capacity per rostrum is 500kg/m².

Other Equipment
A range of equipment is available, including a full set of black wool masking, tab tracks, gauzes, white fill backcloth and Tarkett dance floor.

A modular, sprung dance floor is also available. To ensure availability, please discuss your requirements with your Production Manager as early as possible.

Pianos
There is a choice of Steinway 9’ D series concert grand pianos, Yamaha CFX 9’ concert grand piano, Yamaha baby grands and Yamaha upright pianos (subject to availability). Our production staff will normally select the most suitable piano for your event. However, provided time is set aside in your production schedule, it is possible for your pianist to play and select from the available options. Please advise your Account Manager if you require a piano selection session at the time of confirming your production schedule. Venue hire fees do not include piano hire, piano moving or tuning costs.

Pitch
Our pianos are tuned just above the A440 standard concert pitch to A441 (A = 441 Hz). Tunings for Opera House pianos are arranged through our contracted piano tuner. Only slight variations to the tuning pitch will be considered. Please discuss any special requirements with your Account Manager as early as possible so they may be discussed with our tuner.

Care
Mechanisms of instruments may not be tampered with (or “prepared”) in any way without our express permission. Requests will be discussed with our piano tuner and any agreed preparation will be done by our tuner. No food, liquid or substantial props are to be placed on the instruments.
Lighting Equipment and Systems

Control
The JST stage lighting system is controlled by an ETC Ti computerised control system with an EOS Remote Processor Unit tracking backup system. Both systems have 12,000 channels and use the Pathport DMX over Ethernet system for DMX distribution.

An EOS Net3 Remote Video Interface is installed on stage in Prompt Corner (Stage Left) and an EOS Net3 Remote Video Interface is available for use with designer’s monitors at the Production Desk.

Various remote control units are available for focussing from on stage.

Data
The building has a Pathport DMX over Ethernet system. It utilises sACN to distribute an almost infinite number of DMX universes. In the JST it appears in the Control Room, the Dimmer Rooms, in the stage area and in the Stalls. Most positions have permanently installed Ethernet to DMX nodes, extra nodes can be installed on request. External network devices must be approved by the Opera House prior to installation onto the network. Please discuss your needs with your Production Manager.
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 with your Production Manager.

Dimmers
980 x 3K and 180 x 5K ADB Eurodim Twin Tech dimmers are comprehensively distributed throughout the stage area, including the rear galleries and below the stage.
Every dimmer outlet can be configured to any of the following modes:
- 240v dimmer
- 120v dimmer
- Controllable hot power (on/off via the lighting console or ETC paradigm system)
- Bypass hot power (always on)

House, Rehearsal and Work Lights
The integrated ETC Paradigm system allows for control of house lights, work lights and rehearsal lights from either the Lighting Control Booth or from a touch screen on stage depending on your production needs.
Fixed Lighting Positions

Front of House

- Circle Ladders
- FOH Bridge 1, above front of circle
- FOH Bridge 2, above centre circle
- FOH Bridge 3, followspot position
- Niches
- Orchestra bar, over forestage with 17 Mac Encore installed
- Circle and box fronts
- Proscenium booms, 2 booms per side

Portal Bridge

Moveable, height adjustable double decked lighting position sitting directly under the Proscenium Arch.

- Lower lighting bar
- Upper lighting bar

Stage Galleries

- Double galleries (fly floors) each side
- Provision for multi-core cables to be lowered to stage

Perch Lighting

- Full-height booms built into the upstage side of the proscenium
- May be used for onstage followspot positions

Flown Lighting Positions

There are 10 Igus TwisterBand cable management reelers, they are designed to work in pairs to supply 30 x 3K dimmers, 6 x 5K dimmers, 4 x data and 2 x work light circuits to five overhead lighting bars.

Lighting frames are mobile and can be pre rigged off stage. They are 2300mm in length and have 6 x circuits that patch back to the windlass header. These can join together once on stage to different length configurations depending on production requirements.

All other scenery battens are capable of being used for lighting bars if required. There are multicore cables available to run off to the side galleries to patch into dimmer outlets on the galleries.

Lighting Equipment

A comprehensive range of over 700 luminaires is allocated to the JST. This includes:

- 1kW, 2kW & 5kW Fresnels
- 1.2kW PC’S
- Cyc lighting and Groundrows
- 650w, 750w, 1.2kW & 2kW Profiles
- Suppliers include Strand Lighting, Selecon, ETC, Robert Juliat and Altman

As this list is regularly modified and updated, please contact your Production Manager for the latest version.

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**

4 x Robert Juliat “Cyrano” 2.5kW HMI followspots with manual colour changers are available at the FOH followspot position in FOH bridge 3.

The throw is approximately 35m to the downstage edge. Additional portable followspots with stands may be available by prior arrangement. Please discuss this with your Production Manager.

**Music Stand Lights**

24V LED sconce lights are available to fit our music stands. 24V transformers with dedicated dimmers are built into the orchestra pit area and a low voltage distribution system supplies the lights on the music stands.

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 are used on the stage.

Our staff can also assist with hiring in additional equipment on your behalf, if required. Please discuss your requirements with your Production Manager in advance.
Colour
A full range of LEE Filters are available.

Smoke and fog machines
A number of haze machines are available, subject to requirements in other theatres. Any smoke / haze, dry ice machines that are brought into the Opera 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. The Production Manager must be consulted whenever any smoke, fog or haze effects are used. The Stage Manager must also be informed prior to each use of an effect, as arrangements must be made to isolate the automatic fire alarm system.

Strobes
For audience comfort and safety, the use of strobes may require warning notices to be displayed in the foyer. Please discuss this with your Production Manager.

Pyrotechnics, naked flame and lasers
Pyrotechnics, naked flames and lasers may only be used with prior written approval. Your Production Manager can assist with submitting an application.
Sound and Audio Visual

Acoustics

The JST was designed as a home for our major resident companies Opera Australia and The Australian Ballet. Classical music is normally performed with subtle enhancement via the Vivace Electro-Acoustic Enhancement system. Amplification is recommended for musicals, contemporary music, films, conferences and talks.

There is a permanently installed d&b audiotechnik loudspeaker system designed to cater for audio on light amplification duties such as classical performances, musicals and talk festivals.

The signal flows from the in-house Midas or touring console outputs to the Vivace Electro-Acoustic Enhancement System and/or the d&b audiotechnik DS100 Soundscape engine via the Lawo Nova73 Central Audio Router which outputs via Audinate Dante to the d&b audiotechnik amplification and enhancement loudspeakers. More than 200 loudspeakers are positioned in appropriate places around the auditorium, stage and orchestra pit to accomplish this enhancement.

For productions requiring a full range traditional L/R PA, additional equipment can be hired and overlayed on the JST installed system. Please discuss your needs with your Production Manager.

Vivace by Müller-BBM

The Müller-BBM Vivace Electro-Acoustic Enhancement System is dual redundant and permits up to 96 inputs and up to 192 outputs via MADI. Remote Control is via a Windows computer GUI which allows 3D spatial placement and level control of all inputs via object mixing and/or direct output matrix.

There are 4 reverb engines which work in parallel for spatial enhancement into the venue and are currently utilised as:

- Auditorium
- Orchestra Pit
- Stage
- Vocal

Each engine has a choice of convolution reverbs to mimic almost any space required for the production.

Soundscape by d&b Audiotechnik

The d&b audiotechnik Soundscape system GUI is integrated with the d&b R1 amplifier control remote which is the main GUI for the entire PA. The processing core of the d&b audiotechnik Soundscape system is the DS100 Signal Engine. It allows for up to 64 input and 64 outputs via Audinate Dante. 2D surround sound placement and realistic 2D imaging make this a powerful tool.

The DS100 can integrate with industry standard consoles and show control systems, as well as replay and tracking systems, via the AES70 (OCA) and Open Sound Control (OSC) protocols.
Loudspeaker System
There is a permanently installed d&b sound system with speaker positions discreetly placed in a wide variety of locations that cover the entire auditorium for an immersive 3D Surround Sound experience.

Access to the system is via Dante, MADI or Analogue with overlay patching in a number of positions in the auditorium which cater for MADI, Multi-mode Opticore and Cat5e Eithercon connectivity.

Front of House Sound System

Proscenium Speakers
- 5 x Line arrays (LL, L, C, R, RR) each containing 6 x d&b audiotechnik Ti10P with array processing.
- 6 x d&b audiotechnik Ti10P speakers (3 per side as vertical borders of proscenium).

Front Fill
- 6 x d&b audiotechnik T10 front fill speakers discreetly built into the front lip of stage.

Delay Speakers
- 8 x d&b audiotechnik 5s under balcony speakers in the Rear Stalls.
- 38 x d&b audiotechnik 4s under balcony delay speakers for the Side Stalls, Loges and Boxes for complete coverage where the balconies block the line arrays.

Surround Sound Speakers
- Complete surround sound system comprising of d&b audiotechnik 4s, 5s and 8s speakers mounted on and under the balconies and the ceiling.

Bass Supplement
- 2 x d&b audiotechnik E15 Subs (one either side at Loge level).
- 2 x d&b audiotechnik Y-Subs (centre above line array).
- Drive d&b audiotechnik R1 Remote Control via the venue Audinate Dante Network.

Stage Foldback Sound System

Upstage High level Sound Effects Foldback
- 2 x V8/V-sub line arrays, each containing 4 x d&b audiotechnik V8 and 2 x d&b audiotechnik V-Sub, with array processing for sound effects positioned upstage left and right.

Portal Bridge Foldback
- 5 x d&b audiotechnik 10s speakers.
Other Stage Foldback

- 8 x d&b audiotechnik 10s speakers (4 each side servicing Downstage, Lower Mid-stage, Upper Mid-stage, Upstage).
- 1 x d&b audiotechnik 10s speaker above and facing rear stage lift.

Orchestra Pit

- 24 x d&b audiotechnik 4s ceiling mounted for electro-acoustic enhancement to reduce the feeling of having a ceiling above the musicians.
- Fostex 6301BX and Fostex 6301D also available on request.

Midas Audio Network Control

The JST has a fully integrated MIDAS AES50 Network. This installation enables the ability to run multiple control surfaces within one audio network. Input channels can be shared across two surfaces with independent pre amp control plus a third isolated output. Audio mixes can be freely routed between consoles via the AES50 audio transport. All consoles can be remote controlled independently via the iPad “Mixtender” app.

Mix Positions

Control Room Mix Position

MIDAS Pro X

- 96 mic preamps
- 168 input processing channels
- 24 Matrix
- 72 Mix Bus
- DI431 24 channel mic pre x 4

Stalls

A choice between the venue MIDAS Pro X (moved from the Control Room) or an additional MIDAS Pro2 or hired console can be used.

Access to the system is via Dante, MADI or Analogue with overlay patching to Stage, Orchestra Pit and dressing room RF position which cater for MADI BNC, Multi-mode Opticore and Cat5e Ethercon connectivity.

Circle Mix Position

A choice between an additional MIDAS Pro 1 or MIDAS Pro 2c linked to the Control Room Pro X via AES50 Network to facilitate FOH duties on events requiring a discrete and compact mix position.
Audio Equipment

Radio Microphones
Shure Axient Wireless System – 8 Channel Installation
- Shure AXT 100 Belt packs
- Shure AXT 200 Handhelds with KSM9 or SM58/Beta
- DPA D:Fine 66
- DPA 4061 Miniature Lapel mic

In-Ear-Monitors
Shure PSM1000 – 6 Channel Installation
- Stereo PT10T Dual Wireless Transmitters
- Shure SE425 Earpieces
Playback
- 2 x Apple Mac Pros with QLab 4
- 2 x DVI outputs
- Discreet AES in/out
- Q-Widget Dual output show control remote
- Remote Desktop to a MacBook Air

Additional Equipment
The following equipment belongs to a house-wide inventory and can be allocated to your production, subject to the demands of the other theatres.
Please discuss your needs with your Production Manager.

Mixing Consoles
- Midas Pro 2
- Midas Pro 2c
- Midas Pro 1

Stage Monitors
- d&b audiotechnik M4
- d&b audiotechnik E15X sub
- d&b audiotechnik Y sub
- d&b audiotechnik E8

Outboard
- Summit MPC - 100A Tube Mic pre-amp/Compressor/Limiter
- DBX 160SL Stereo compressors
- DBX 1066 Stereo compressors
- BSS DPR-402 compressors
- Drawmer 501 Stereo gates
- Lexicon PCM 80
- Bricasti M7 Reverb
- Yamaha SPX990
- TC Electronics 6000
- TC Electronics M5000
- TC Electronics M3000
- TC Electronics M2000
- TC Electronics D2
Shure Axient Wireless
- Shure AXT 100 Belt packs, with the following accessories
  - DPA D:Fine
  - DPA D:Fine 66
  - DPA 4066
  - DPA 4061 Miniature Lapel mic
- Shure AXT 200 Handhelds, with the following casuals:
  - Neumann KM105
  - Shure KSM9, Beta 58 and SM57
  - DPA D:Facto

Shure In-Ear-Monitors
- Stereo PT10T Dual Wireless Transmitters
- Stereo channels hard-wired Shure PSM700 in-ear-monitors
- Shure SE425 Earpieces

Microphones
The Opera House has a wide range of microphones from brands such as Sennheiser, Shure, AKG, DPA, Beyer and Neumann. Please discuss your microphone needs with your Production Manager.

Playback Systems
- Apple MacBook Pro running Qlab
- Denton DNC 640 CD Players

Our staff can also assist with the hiring of additional equipment on your behalf, if required. Please discuss your requirements with your Production Manager in advance.

Video Replay, Switching and Patching
The Sound and Audio Visual department has a range of playback options and switchers. Sydney Opera House vision equipment is shared between all theatres. Please consult your Production Manager as early as possible in regard to booking this equipment. There is an abundance of SDI, Cat-5 and Single-Mode Fibre throughout the Venue.

Switchers
- Barco Screen Pro II
- Folsom Image Pro HD
- Blackmagic Design ATEM 2 M/E Production Studio 4K
Vision Playback
- Doremi NUGGET Pro
- MacBook Pro
- Video Devices Pix270i

Projection
- 2x Barco HDX14 projector with a range of lenses
- Stumpfl 7300mm x 4100mm (24ft x 14ft) 16:9 ratio fastfold screen
- Stumpfl 6100mm x 3400mm (20ft x 11ft) 16:9 ratio fastfold screen
- Stumpfl 4900mm x 2750mm (16ft x 9ft) 16:9 ratio fastfold screen
- Stumpfl 3650mm x 2100mm (12ft x 7ft) 16:9 ratio fastfold screen

Video Monitors
There is a long-view and lowlight camera for backstage video monitoring and conductor view or short-view monitors can be arranged.

Samsung 75” and Samsung 55” display monitors can be supplied, or other equipment hired in as required, for presentations to the audience or monitoring back to the stage. Please discuss your needs with your Production Manager.
Recording & Broadcast

Recording, broadcast or photography of an event may require a separate Recording Agreement to be made with the Opera House and may incur a recording fee. Please discuss recording plans as early as possible. Written permission must be sought before recording an event for any purpose.

Commercial Audio Recording

A commercial recording can be made from the JST to the Sydney Opera House Recording and Broadcast Studio via an advanced optical fibre based network. Multi-track digital recording is available on ProTools, Reaper, Logic and/or Pyramix.

The Recording Studio is located 2 levels below the JST.

A Recording Agreement must be negotiated with the House and a recording fee is usually payable.

Archival audio recording (where no part of the recording is to be used for commercial purposes) is available as a digital file.

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.

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 use by 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 recording fee.

The standard archival recording format is digital file via download or hard drive. Broadcast standard recordings can be arranged. Any special requirements should be discussed with your Production Manager.

Outside Broadcast

There is one outside broadcast interconnect point at the northern end of Central Passage: OB West. Vehicles up to 4.2m high and 8m long may be accommodated via the north door.

Outside links can also be arranged using Telstra’s Digital Video Network (DVN) or the AARNet IP network. Presenters are encouraged to discuss their requirements with our Technology department before committing to an OB design.
Communications system integration between OB trucks and the JST stage intercoms and two-way radios is also possible. Please consult your Production Manager while scoping your broadcast.

**Signal Transport**

A comprehensive optical fibre network interconnects all venues, the OB positions, and the Recording and Recording Studio. This allows broadcast-quality audio and video to be transported using Riedel MediorNet, network bridges from Klark Teknik, or the Stagetec Nexus network. The Opera House also broadcasts using video conferencing and web streaming equipment.
Communications

Stage Manager’s Desk

A state-of-the-art Stagetec Stage Manager’s Desk (SMD) is located in Prompt Corner (Stage Left). The desk is fully programmable, includes four broadcast-quality show relay screens, two integrated Riedel Artist communications panels and dynamically assignable tactile LED buttons.

The SMD controls audio and video relay to both front-of-house and back-of-house spaces, and can be used to broadcast live or pre-recorded announcements to backstage or foyer spaces. There is an automatic message stacking facility to prevent conflict with other venues when announcements are simultaneously sent from other theatres to common areas of the building, such as the Green Room. Features include dynamic allocation of paging, program audio relay, cue lights, and foyer bells. Front-of-house functions are generally managed by the theatre manager from a touch screen in the foyer; however these functions are also accessible at the SMD.

Show Relay

Show Relay Longview

A colour image of the JST stage is distributed to the SMD, lighting control, sound control, Green Room, some dressing rooms, and theatre foyers. The Stage Manager has pan, tilt, and zoom control of the longview camera. A low-light camera is also permanently installed and sends vision to the SMD.

Longview and low-light feeds can be sent to most parts of the building by arrangement and can be sent to the Recording Studio for archival recordings.

Show Relay Conductor View

An image of the conductor from a camera in the orchestra pit is distributed to the SMD, 6 screens on the front of the auditorium loges (3 per side), and the front of the dress circle facing back to the stage. The Stage Manager has pan, tilt, and zoom control of the conductor view camera.

Conductor view can be sent to most parts of the building by arrangement and can be sent to the Recording Studio for archival recordings. Please consult your Production Manager for details.

Headset Communications

The Opera House provides a Riedel Artist wired intercom system that operates across all venues. Permanent talkback stations are available in lighting and sound control locations. Wired headset tie lines are installed at all regular operating positions. Additional headsets and desktop stations can be supplied. Please consult your Production Manager for details.

A Riedel Acrobat CC-60 wireless beltpack system is dedicated to the JST. This integrates seamlessly with the Riedel Artist wired intercom system. 24 x WB-2 wireless beltpacks are reserved for the venue, with additional units available by arrangement with your Production Manager.
Backstage Facilities

Dressing Rooms

The JST includes use of the 17 associated dressing rooms, during the hours the venue is booked. The dressing rooms are all located off the Green Room, one level below the stage.

There are eight soloist's rooms, accommodating 2 to 4 artists each. These rooms include an ensuite bathroom with shower, toilet and locker facilities. Some rooms include a piano and have a view to the east over Sydney Harbour.

The Conductor’s Suite (Dressing Room 20) is reserved for conductors, soloists or company management. This room has a lounge area with a baby-grand piano, a writing desk and a television with relay view of the stage. Dressing facilities include a dressing table, full-length mirror, wardrobe rack and an ensuite bathroom.

Two large rooms are used as Chorus spaces with one usually allocated to ladies and one to gentlemen. Each is equipped with 35 lockers, dressing tables and mirrors. A bathroom is adjacent to each and there is space for costume storage.

Two rooms are allocated to the orchestra. Each room contains only lockers and bathroom facilities - there are no make-up tables or wardrobe space.

Lockers in the dressing rooms are fitted with a staple and hasp. In order to lock a locker, a performer or presenter should bring their own padlock/s. Lockers must be cleared at the conclusion of the hiring period, or at the end of each day where other hirers will be using the JST between your sessions. Your Stage Manager will inform you if this is required.

Rehearsal Rooms

The Main Rehearsal Room, located on the Green Room level is generally attached to the JST hire.

Rehearsal Room 77, also normally assigned to the JST, is located two floors below the stage level off central passage and can accommodate small to medium groups.

Rehearsal rooms are equipped with a piano, full length mirrors, bars and sprung dance floor covered with Tarkett.

Additional rehearsal space is very limited across the Opera 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.
Coaching Rooms
The JST has three small Coaching Rooms usually used by soloists or small groups of musicians for rehearsals or warm up. Each room has a piano. The floors are carpeted, so these rooms are not suitable for dance.

Wardrobe and Laundry Facilities
The JST is equipped with wardrobe and laundry facilities. There are three washing machines and three tumble dryers. There is a drying room adjacent to the Wardrobe Room. The Wig/Make-up Room is equipped with all the necessary facilities for the maintenance of costume wigs and application of stage make-up.

Stage Management Office
The JST has a Stage Management office suitable for up to eight people.

Wi-Fi
Complimentary Wi-Fi is available back-of-house in the Green Room and the JST dressing rooms, and front-of-house in the Foyers and Lower Concourse. Log in as SOH_Guest.

Utzon’s vision and legacy will live on through this iconic building and inspire generations of artists to one day have the honour and joy of performing at Sydney Opera House
- David McAlister AM,
Artistic Director, The Australian Ballet
Staff & Artists

Sydney Opera House Staff

Our staff are covered by the Sydney Opera House Enterprise Agreement (2016-2019), and remain under the direction of Sydney Opera House management at all times.

The Agreement is designed to ensure a safe working environment and staff wellbeing. For this reason, certain restrictions apply to hours of work, the allocation of specially qualified staff to specific tasks, minimum crew numbers on certain tasks, and mandatory rest breaks.

Sydney Opera House management reserves the right for our staff to access our venues at any time for any reasonable purpose.

In order to ensure safety, the correct operation of specialist equipment and/or the protection of the Opera House from damage, certain tasks may only be performed by Opera House staff using our equipment. The Account Manager and/or Production Manager assigned to your event will advise you of the staffing arrangements suitable to your event.

Green Room

The Green Room is located one level below the JST stage, adjacent to the dressing rooms. Offering a Harbour view to the north, the Green Room includes a cafeteria, a licensed bar, complimentary Wi-Fi, a lounge area and a small games area with a pool table. The Green Room is common to all theatres in the Opera House and is for the exclusive use of artists, crew, staff and their guests. It is intended to be a private environment for performers and crew to rest, enjoy a meal, prepare and socialise before and after the performance.

Any visitors must be signed in at Stage Door and escorted to the Green Room by the host artist or staff member and remain with their host at all times. Access to the Green Room is not available to the general public or patrons. For the privacy of artists and staff, photography is not permitted in the area.

Access and Other Conditions

- All Opera House staff, members of performing companies, other authorised personnel and all back-of-house visitors must enter or exit the building via the Stage Door, located on the ground floor level under the Monumental Steps, at the southern end of Central Passage.

- Security passes must be worn at all times, except by artists when on stage.

- Access will only be granted to contractors and production staff after completing the necessary Opera House safety inductions and any safe work procedures required.
• All visitors must be signed in at the Stage Door, be issued with and wear a 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.

• Smoking is not permitted in any of the interior areas, or any of the designated exterior areas of the Opera House.

• Smoking, matches, pyrotechnics and other naked flames are prohibited on stage unless written permission is granted – please discuss your production needs with your Account Manager.

• Artists and management should keep their particular areas clean, tidy and secure.

• Access for visiting staff and artists is restricted to only those areas connected to the hired venue, common back-of-house areas and public spaces.

• The use of Central Passage and the Green Room is common to all theatres.

• The Green Room is for the exclusive use of artists, presenters, Opera House management and staff and their visitors. Members of the public or media are not permitted to use these facilities.

• 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, recording or photography, is allowed on-site unless formal permission has been obtained from the Opera House.

• Pets, including animals to appear on stage are not permitted in the building without special permission in accordance with the relevant regulations.

• Artists, staff and management must comply with the regulations in the Sydney Opera House Trust By-Law (2010) made under the Sydney Opera House Trust Act 1961.

Our national opera company is built on the beauty of Jørn Utzon’s design. Sydney Opera House is a place where extraordinary people are inspired to feel extraordinary things. Sydney’s energy – and Australia’s international recognition – is now unimaginable without it.

- Adrian Collette AM,
  Former Chief Executive, Opera Australia