

Drama Theatre

Sydney Opera House

**Technical and Production Information
Drama Theatre**

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Technical and Production Information

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1 Introduction

The Drama Theatre (DT) is located on the ground floor in the north-western corner of Sydney Opera House, beneath the Concert Hall.

The venue is served by the Western Foyer, which is accessed via the Western Broadwalk.

The Western Foyer is shared by the DT, The Studio and Playhouse and offers unmatched views across the harbour to the Sydney Harbour Bridge. The northern end of the shared foyer space is dedicated to the DT.

The venue auditorium seating is designed to create unobstructed sightlines from all positions, with the 530 seats made of white birch timber veneer, upholstered in orange wool.

This medium-sized proscenium arch theatre is as well suited for experimental performances as it is for more traditional productions of drama, dance, musical and spoken-word.

It is intended that this document is read in conjunction with the SOH Event Guide.

1.1 List of Acronyms

BOH	Back of House
CP	Central Passage
DT	Drama Theatre
EWP	Elevated Work Platform
FOH	Front of House
GR	Green Room
HC	House Curtain
JST	Joan Sutherland Theatre
LD	Loading Dock
OP	Opposite Prompt (Stage Right)
PS	Prompt Side (Stage Left)
SM	Stage Manager
SMD	Stage Manager's Desk
SOH	Sydney Opera House



2 Risk Management

In NSW, if you conduct a business or undertaking, you are legally obliged to manage certain risks. In particular, you must:

- Identify and eliminate risks to health and safety, or, if that is not practicable, then minimise those risks so far as is reasonably practicable; and
- Ensure the health and safety of your own workers, AS WELL AS ensure that other workers' or persons' safety is not put at risk by work carried out as part of your business or undertaking.

Work health and safety obligations in NSW are non-transferable and concurrent. This means that:

- Each business or person with safety obligations must comply with their WHS requirements; and
- If more than one business or person has a duty under the law, then they must comply to the extent that they can influence or control the safety matter.

Please refer to the SOH Event Guide.

2.1 Emergency Exits

In addition to the doors located on each side at the rear of the venue auditorium, emergency exits are located at each side of the stage, immediately downstage of the proscenium.

Although these lead to backstage areas, they are available for use by members of the audience as well as performers in the event of an emergency situation.

In order to keep these emergency exits clear, no technical equipment or scenic elements may be set on the extreme sides of the forestage or in the stairwells. A clear exit path must be maintained at all times.

2.2 Smoke Management System

The smoke management system includes a smoke curtain located above the seats in row E of the auditorium. In the event of the fire alarm system being triggered, this curtain will automatically drop from the ceiling, stopping 2.1m above the floor.

The smoke curtain is designed to contain any smoke and allow patrons to leave the venue without undue delay.

At the same time the emergency panic lighting will automatically switch on and the smoke exhaust fans located at the top of the stage tower will start to extract smoke from the venue. Make-up air (sourced from outside the building) will be delivered via a duct, which is located on PS of the stage floor, immediately downstage of the proscenium.

Special conditions associated with the Smoke Management System:

- No technical equipment or scenic elements may be set in front of the air supply duct on PS of the stage.
- To ensure that the make-up air can replace the air that is extracted from the stage tower, there must always be at least 15m² of open space between the auditorium and the stage at the proscenium.
- If full size wrapping drapes or cycloramas are to be used, they must be free to move upstage to allow for the movement of air.



- Before a scaffold is installed for access to the FOH lighting bar that is adjacent to the smoke curtain, arrangements must be made with SOH Fire & Safety to isolate the smoke curtain to avoid situations where the curtain could drop onto the scaffold and be damaged.
- No cables may be installed that will interfere with the travel path of the smoke curtain. Any cables installed along the side of the auditorium must either use the special conduit paths above the curtain on the side walls or cross the path of the curtain below the guides that are mounted on the side walls.



3 Venue Access

The route from the main SOH Loading Dock (LD) to the venue is as follows:

- LD to JST lift 21
- JST lift 21 to JST Dock
- JST Dock to Central Passage
- Central Passage to DT Dock / Corridor

The venue has a small scenery dock in Central Passage (CP). The stage is located one level (-2.75m) below CP. Scenery is carried down a narrow, carpeted corridor from CP to the venue.

There is a 90° turn through a double door (2.25m wide x 2.80m high) onto an electrically operated platform elevator down to stage level.

The lift travel limit is approximately 200mm above the stage floor. A portable ramp is used to roll off to stage level. Please discuss your scenery dimensions as early as possible.

Scenery Hoist Specifications	
Width	2.80m
Depth	2.50m
Speed	101mm/s constant
Load Capacity	1,520kg in motion

Exclusion zones are enforced in the DT corridor during loading times, and all crew must wear high visibility clothing and safety boots when traveling between the LD and the venue.

Outside of load-in / out times the corridor is a thoroughfare for all northern offices and cannot be completely closed off.



4 Venue Dimensions

4.1 Stage Description

The tormentors (side walls) of the proscenium arch are adjustable, giving an adjustable opening width from 12.20m to 13.74m. A 250mm thick load bearing concrete wall divides the main stage from the rear stage.

Dimension	Details	Distance
Width	Stage extension	14.6m downstage
	Apron	12.8m upstage
	Rear stage opening	12.4m
	Proscenium	12.2m to 13.7m
Depth	Apron to last fly set	11.3m DSC to Line #26
	Rear stage	4.4m centre line
	Stage extension	2.7m
Height	Proscenium	4.7m
	Maximum drift*	10.2m*
	Stage	+1.0m above auditorium floor

*There is no grid in the fly tower. A solid concrete ceiling sits approximately 400mm above the maximum drift. There are no penetration points and this space includes concrete beams and steel support structures.

Dimensions are approximate and critical measurements should be confirmed on site.

4.2 Stage Floor

Surface	50mm Oregon timber, overlaid with a 9mm Weathertex sheeting, painted black
Stage Rake	0 degrees (flat)
Maximum Loading	7.5kPa (500kg/m ²) – distributed
	4.5kN (450kg) - concentrated

4.3 Stage Plans

Stage plans are available at sydneyoperahouse.com

Scale plans can be requested through SOH Event Operations as PDFs or as Vectorworks files.

Email techspec@sydneyoperahouse.com or through your SOH Production Manager. Uncontrolled copies can be found in the appendices of this document.

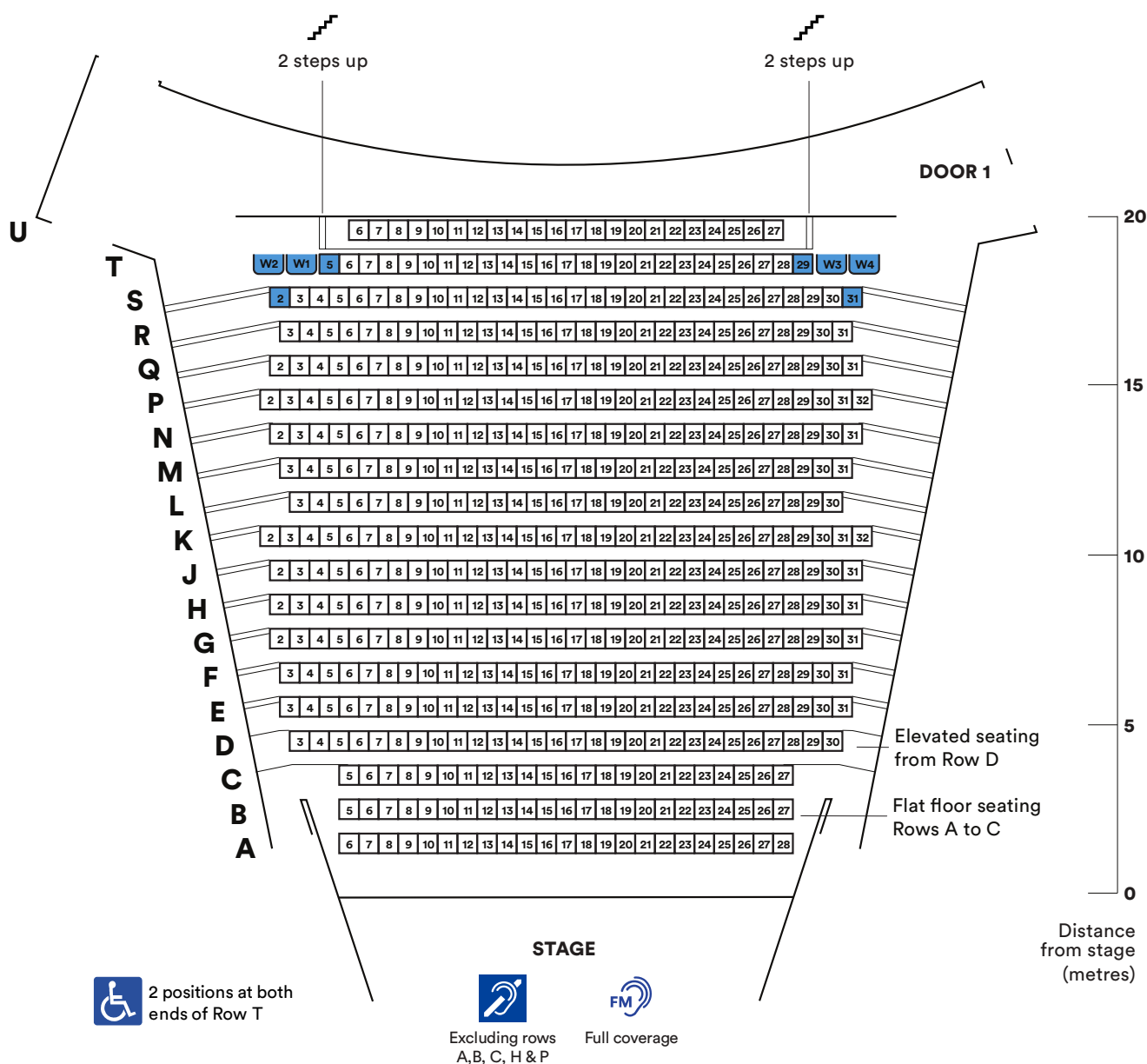


4.4 Auditorium Seating

The maximum seating capacity in the venue is 534, continental style. There are four wheelchair positions, two each side at the rear of the auditorium, with associated companion seats for each.

If the stage extension is required, rows A, B and C are removed and the seating capacity is reduced to 465.

Entrance to the auditorium is via one main door from the Western Foyer.





5 Staging

5.1 Flying System

The venue has manual double-purchase counterweight sets that may only be operated by authorised SOH staff.

The stage extension and the scenery hoist are operated from separate control panels.

There are limitations in the height of pieces to be flown due to the low stage drift.

Fly System Dimensions	
Height of fly tower from stage floor	10.5m
Main stage drift	10.1m
Rear stage drift	8.0m
Height under 1st fly gallery	5.5m
Width between fly galleries	18.8m

5.1.1 Control, Speed and Loading

There are 12 manual rope-operated double purchase counterweight lines.

There are also three hand-winch lines in the up-stage area.

Control Type	Line Designation	Speed & Loading
Power Operated	House Curtain (HC)	Varying speeds up to 1100mm/s, max load 1,000kg UDL
Manual Rope	3, 5, 7, 9, 11, 12, 14, 16, 18, 20, 22, 24	Max load 250kg each
Hand-Minch	W1, W2, W3	Max load 500kg each

5.1.2 Head Battens

All head battens are straight steel, 17m long. A 1.5m length of batten can be removed from each end of the hand lines.

The batten profile is rectangular in section, measuring 100mm high x 50mm wide.

Lines 25 and 26 have a parabolic curve and are 17.6m long.

5.1.3 Permanent Truss

12A Truss

A 14m long, 400mm box-truss is hung on 4 x 500kg chain motors between lines 12 and 13, with a max loading of 750kg. It is not suitable for fly cues.

Up-stage Truss

The most up-stage rigging position in the venue is a 16m run of Global A34 box truss that is suspended from four chain motors. It is located 2.0m upstage of W3 winch line and has a fixed speed of 400mm/s and 750kg WLL of UDL.



The truss has a top trim of 7100mm to its bottom cord and a centre to centre measurement of 300mm. It is suspended from the centre and outboard positions from a set of 5 collared eyebolts fixed to the ceiling of the venue, with each eyebolt having a 250kg WLL.

5.1.4 Transient Rigging Locations

The previously motorised lines have been decommissioned and the head battens fixed in place at 10100mm for use as rigging points. SOH has added a complement of 250kg chain motors that can be used with truss to act as supplemental hanging positions. The standard configuration is three motors per bar on Lines 2, 6, 8, 10, 15, 17, 19, and 21.

The SOH chain motors can be repositioned and clients may bring in their own motors per the requirements of a production but time must be included in the schedule to both move and reset to standard positions.

5.1.5 House Curtain

The black velour house curtain hangs inside the proscenium on a slight parabolic curve and is operated from various remote positions by the State Automation flying system.

The house curtain is an inherent component of the venue and any production that wishes to move it from its natural position must allow for this in the production schedule and allow for the storage either in the venue or in the DT dock.



5.2 Fly Plot

Line	Type	Max Loading	Distance to Apron Edge (mm)	Additional Information
HC	Motor	1,000kg	2320	Black velour, 9000 x 5000
2	Chain motor on fixed batten	500kg	4080	Not suitable for fly cues
3	Hand	250kg	4330	
4	Fixed batten		4595	
5	Hand	250kg	4835	
6	Chain motor on fixed batten	500kg	5110	Not suitable for fly cues
7	Hand	250kg	5350	
8	Chain motor on fixed batten	500kg	5600	Not suitable for fly cues
9	Hand	250kg	5830	
10	Chain motor on fixed batten	500kg	6120	Not suitable for fly cues
11	Hand	250kg	6370	
12	Hand	250kg	6610	
12A	Chain Motors	750kg	7100	400mm Box Truss, Not suitable for fly cues
13	Fixed batten		7500	
14	Hand	250kg	7740	
15	Chain motor on fixed batten	500kg	8000	Not suitable for fly cues
16	Hand	250kg	8250	
17	Chain motor on fixed batten	500kg	8500	Not suitable for fly cues
18	Hand	250kg	8750	
19	Chain motor on fixed batten	500kg	9010	Not suitable for fly cues
20	Hand	250kg	9260	
21	Chain motor on fixed batten	500kg	9520	Not suitable for fly cues
22	Hand	250kg	9770	
23	Fixed batten		10010	
24	Hand	250kg	10270	
25	Fixed batten		11070	Curved Bar
26	Fixed batten		11350	Curved Bar
W1	Winch	500kg	12530	Not suitable for fly cues
W2	Winch	500kg	12730	Not suitable for fly cues
W3	Winch	500kg	12930	Not suitable for fly cues
PS Pan 1	Chain hoist	350kg	n/a	
PS Pan 2	Chain hoist	350kg	n/a	
OP Pan 1	Chain hoist	350kg	n/a	
OP Pan 2	Chain hoist	350kg	n/a	

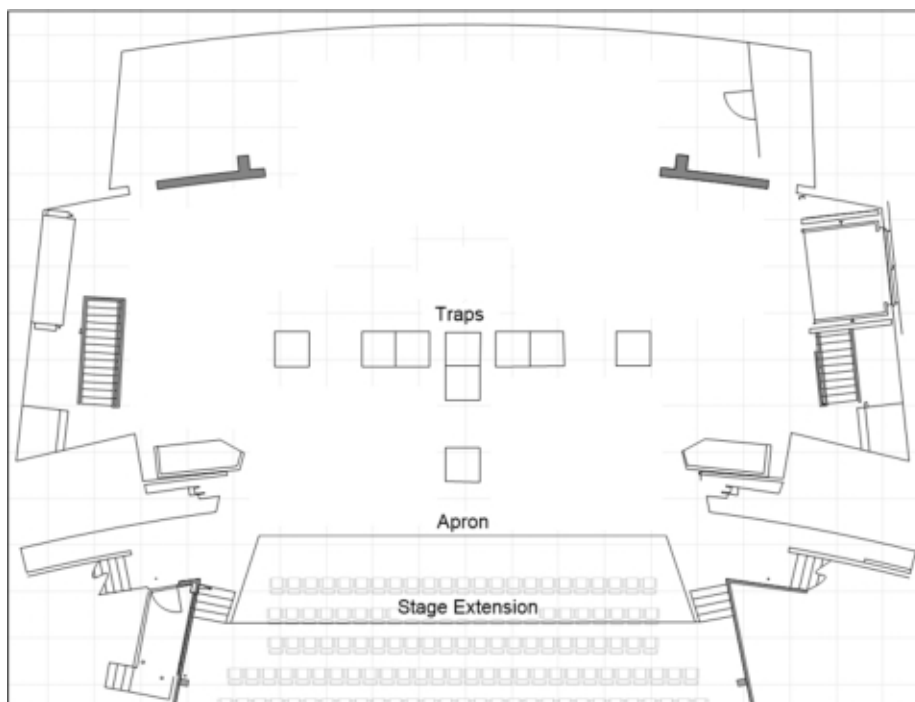


5.3 Stage Traps

There are nine stage traps across the stage area as shown on the plan below. Actor's carriages are not supplied, and you will need to bring these as part of your stage set if required.

Use of the traps and any carriages or stage machinery you bring into the venue require a detailed and targeted Risk Assessment.

Access to the traps is via a 1.78m wide crossover tunnel which extends under the stage from PS to OP, and branches downstage under the stage extension.



5.4 Stage Extension

Three separate platforms can be moved as one or as individual units. Movement is by means of self-locking screw jacks that can be locked at any position between stage level (+1.00m) as a stage extension and storage level (-1.20m).

At 0m, which is the default setting for the venue, the platforms form part of the auditorium floor on which rows A and B sit. The platforms are covered in dark blue carpeted floor panels to match the auditorium floor. These can be removed by arrangement.

The use of the platforms in the stage extension position requires the removal of rows A, B and C from the stalls. These seats must be removed from sale therefore this decision should be made before tickets go on sale.

Stage Extension Dimensions	
Downstage Width	14.6m total across three platforms
Upstage Width	12.8m total across three platforms
Depth	2.7m
Load Capacity	500kg/m ² each platform



5.5 Compressed Air

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

5.6 Standard Staging Equipment

The following equipment is included within the venue hire costs:

Element	Equipment	Allocation	Details
General Furniture	Card Table	3	830 x 830mm Square Top
	Trestle Table	2	1800 x 750 Top
	Vinyl Chair	10	
	Black Screen	4	
Wardrobe	Wardrobe Rack (large)	7	
	Wardrobe Rack (small)	7	
	Desk Unit	2	Portable with mirror/screen

5.7 Elevated Work Platform (EWP)

The venue EWP allocation is as below. All operators must be licenced.

Equipment	Allocation
Uplift UG30	1



5.8 Additional Staging Equipment

The following sections of equipment can be utilised by your production at an additional cost, subject to the requirements of the other venues.

5.8.1 Masking

The following cloths are allocated to the venue at additional cost:

Element	Equipment	Allocation	Details
Masking	Leg	10prs	Black, 4350 x 7250
		1pr	Black, 3000 x 7500
		1pr	Black, 2000 x 7500
	Border	6	Black, 18000 x 3000
		4	Black, 18000 x 2000
		4	Black, 18000 x 1250
	Border (Side Masking)	1	Black, 7250 x 3000
	Smother	1	Black, 16000 x 7250
		2	Black, 18000 x 5000
		1	Black, 14000 x 7500
	Tabs	3prs	Black, 8800 x 7500
		1pr	Black, 8000 x 7500
Additional masking may be allocated upon request			

5.8.2 Additional Equipment

The following equipment can be can be utilised by your production at an additional cost:

Element	Equipment	Details
Rostrum	Megadeck 1.2 x 2.4m	Carpeted
	Megadeck 1.0 x 2.0m	
	Megadeck 1.0 x 1.0m	
	Megadeck Legs	200 / 400 / 600 / 800mm
Floor Covering	Black Carpet	
	Vinyl	Black or White
	Sprung Dance Floor	
	Card Table	830 x 830mm Square Top



Element	Equipment	Details
General Furniture	Trestle Table	1800 x 750 Top, Various Colours
	Cabaret Table	600mm or 900mm Round Top
	Vinyl Interlocking Chair	Black, Padded
Orchestral Furniture	Padded Orchestral Chairs	Height Adjustable
	Music Stands	
	Conductors Stand	
	Base Spike Board	
	Cello Riser	
Cloths	Sharkstooth Gauze	Various
	Filled Cloth	Various
	Push-up Drapes on Poles	Black, Various sizes
	2m Book Flat Masking	Black or Grey, Padded
	1.3m Book Flat Masking	Black, Padded
Rigging	1T Chain Block	7m chain
	1/2T Chain Block	
	Tail Pipe	20-25mm, various lengths
	Mini Quad Truss	100mm, various lengths
	Tri Truss	Various lengths
	Box Truss	Various lengths



6 Lighting

6.1 Standard Lighting Equipment

The following equipment is included within the venue hire costs:

6.1.1 Control

The lighting system is controlled by an ETC EOS Ti console in the control room, with an ETC Gio @5 console running as a tracking back-up. Both consoles have 24K channels and use an ELC DMX over Ethernet system for DMX distribution.

An EOS Net3 Remote Video Interface is installed on stage in PS corner and an ETC Nomad Puck is available for use with designer's monitors at the production desk in the auditorium.

An ETC Pad (remote control unit) is available for rigging and focussing sessions on stage.

6.1.2 Data

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

External network devices must be approved by SOH prior to installation onto the network. Alternate protocols such as ArtNet are not permitted to run on the House network. Please advise if protocols other than sACN are required

6.1.3 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 at an additional cost).

6.1.4 Dimmers

The 240 Bytecraft IDS Ultra Quad dimmers rated at 5kW and fitted with 25A circuit breakers and 72 HPC dimmer or switch circuits rated at 2.5kW and fitted with 10A circuit breakers.

Dimmer outlet distributions:

Position	Allocation
FOH patch panel	96 (72 x 5kW / 24 x HPC 10A)
Stage area patch panel	180 (132 x 5kW / 48 x HPC 10A)
Houselights	7
Rehearsal and work lights	3
Perches	24
Stage floor	48



6.1.5 Non-Dimmed Units

Special 5kW rated switched units are available to supply non-dimmed power to the venue. These are controlled by DMX or manual switch from the venue lighting control room.

Non-dimmed unit allocations:

Position	Allocation
FOH patch panel	6 units (duplicated backstage)
Stage area	12 units (including 6 duplicated from FOH)

6.1.6 House Lights

The main house lights are warm white LED fixtures. There are incandescent lights over the aisles and rear crossover. The house lights can be controlled by the lighting desk or a manual fader system on a highest-takes-precedence basis.

6.1.7 Overhead Lighting Battens

All scenery battens are capable of being used as lighting bars. 2m long sections of pre-wired bars are available and can be clamped to the head batten. Multicore cables run off to the OP gallery to connect with dimmers via the stage area patch panel.

Please refer to section **5 Staging** for details on battens and load capacities.

6.1.8 Lighting Positions

Area	Position	Notes
Front of House	FOH Audience Bar*	Over row D
	FOH Orchestra Bar & Moon Bar	Over fore-stage
	FOH Niches	Each side FOH
	FOH Booms	Each side in fore-stage entrances and proscenium
Stage Area	Portal Bridge	Fixed double-deck lighting bridge with spot bar fixed underneath
	Portal Bridge	The crossover has a handrail suitable for rigging pipe and lanterns
	Portal Bridge	Circuits here connect with dimmers at the stage area patch panel
	Stage Galleries	Double galleries at the same level as the bridges
	Perch Lighting Positions	Suitable for onstage booms and followspots

*Requires the installation of a mobile scaffold tower to access the position for rigging and focusing. Please allow time in your production schedule for SOH staff rostered to your event to assemble and disassemble this scaffold.



6.2 Additional Lighting Equipment

The following equipment is dedicated to the venue and can be utilised by your production at an additional cost:

Lamp Type	Allocation
ETC S4 19° 750w	12
ETC S4 26° 750w	40
ETC S4 36° 750w	36
ETC S4 50° 750w	12
Strand SL15/32	40
Strand SL23/50	30
Selecon 1.2kW Fresnel	48
Selecon Arena 10" 2kW Fresnel	20
Strand Harmony P.C	16 (no barn doors available)
4-Unit cyc / ground row	40
Additional lamp and effects stock are available upon request	

6.2.1 Followspots

For an additional cost, followspots can be installed in the Interpreters' Booths at the rear of the auditorium, in the niches each side of the auditorium closer to the stage, or on the onstage perch lighting positions.

6.2.2 Music Stand Lights

24V LED scone lights are available to fit music stands at an additional cost.



7 Sound & Audio Visual

7.1 Standard Sound Equipment

The following equipment is included within the venue hire costs.

7.1.1 Loudspeaker System

The venue has a permanently installed D&B Audiotechnik loudspeaker system:

Component	Equipment	Allocation
Main Left - Right FOH	D&B Audiotechnik Q7	2
Subs Left – Right	D&B Audiotechnik J-INFRA	2
Orchestra Bar and Orchestra Delay Bar	D&B Audiotechnik E12d	10
Front Fill	D&B Audiotechnik E6	5
Surrounds	D&B Audiotechnik E8	12

7.1.2 Mixing Console

It is recommended that all productions involving live music or radio mics be mixed from the auditorium for best results.

Control Booth Position

An SSL L100+ system is permanently installed in the control booth comprising of

- Permanently installed I/O
 - 16 microphone preamplifiers
 - 16 Line I/O
 - 16 AES I/O
- Mobile I/O Rack
 - 48 microphone preamplifiers
 - 24 Line outputs
 - 12 AES I/O

Stalls Position

Mixing consoles can also be positioned in the rear of the auditorium with the removal of 12 seats in the centre of rows T and U. A mobile SSL L350+ is available for use in this location.

7.1.3 System Processing and Routing

System processing is performed by the installed amplifiers and a D&B DS100 signal engine. Signal distribution to these devices is over a Dante Network.



7.2 Additional A/V Equipment

The following equipment can be utilised by your production at an additional cost.

7.2.1 Audio

Equipment	Model
Mixing Consoles/Remote Surfaces	SSL L650 Console SSL L350+ Console SSL Remote Tile with a touchscreen running SOLSA software Yamaha QL1 Console
Stage Monitors	D&B Audiotechnik M4 D&B Audiotechnik Y-SUB D&B Audiotechnik V series line array. D&B Audiotechnik V-Sub D&B Audiotechnik V10P D&B Audiotechnik Y10P D&B Audiotechnik Y7P D&B Audiotechnik E8
Radio Microphones – Belt-packs (Shure Axient Wireless System)	<u>AXT 100 Belt Packs:</u> DPA 4066 DPA D:Fine DPA D:Fine 66 DPA 4061 DPA 4080 DPA 6066
Radio Microphones – Handhelds (Shure Axient Wireless System)	<u>AXT 200 Handhelds:</u> Shure KSM9 Shure Beta 58 Shure SM58
Shure In-Ear Monitors	Stereo PT10T dual wireless transmitters P10R wireless body-pack receivers SE425 earpieces
Wired Microphones	SOH have a wide range of microphones from brands such as Sennheiser, Shure, AKG, DPA, Beyer and Neumann and offers a variety of packages to suit
Additional Playback	MacBook Pro running QLab



7.2.2 Video Replay

The Sound & AV department has a range of playback options and switchers. SOH vision equipment is shared between all venues and its use in the DT is subject to availability and will incur additional charges.

Equipment	Model
Switchers	Barco Image Pro Blackmagic Design ATEM 2 M/E Production Studio 4K
Vision Playback	MacBook Pro Sound Devices Pix 270i

7.2.3 Projection and Video Monitors

There are a number of options available for projector placement within the venue, including front and rear projection. Please note that in order to facilitate projection, truss and a screen must be rigged.

Element	Equipment
Projectors	Barco HDX 14k
Screens	Stumpfl 7.3m x 4.1m (24ft x 13.5ft) 16:9 ratio FastFold Stumpfl 6.1m x 3.4m (20ft x 11.3ft) 16:9 ratio FastFold Stumpfl 4.8m x 2.7m (16ft x 9ft) 16:9 ratio FastFold Stumpfl 3.6m x 2.1m (12ft x 7ft) 16:9 ratio FastFold
Video Monitors	LCD 75" LCD 55" OLED 17"



8 Communications

8.1 Stage Manager's Desk

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

The SMD controls audio and video relay to both FOH and BOH 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 venues to common areas of the building, such as the Green Room (GR). Features include dynamic allocation of paging, program audio relay, cue lights, and foyer bells.

FOH functions are generally managed by the Theatre Manager from a touch screen in the foyer, however these functions are also accessible at the SMD.

8.2 Show Relay

A colour image of the venue stage is distributed to the SMD, lighting control, sound control, GR, some dressing rooms, and venue foyers. The SM has pan, tilt, and zoom control of the long-view 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 areas of the building by arrangement and can be sent to the Recording Studio for archival recordings (Refer to SOH Event Guide for further details on archival).

8.3 Headset Communications

A Riedel Artist wired intercom system operates across all venues. Permanent talkback stations are available in lighting and sound control locations, and wired headset tie lines are installed at all regular operating positions.

A Riedel Bolero wireless beltpack system is fully integrated with the Riedel Artist wired intercom system, and is included within venue hire costs as per the below table:

Equipment	Allocation	Details
Wireless Beltpack Comms	12	Riedel Bolero BBP
Additional units may be provided upon request at a per unit charge		



9 Production Desks

SOH are able to provide production desk equipment in the auditorium as part of the venue rental, with costs for labour to install or remove.

Standard set-up for this venue:

Equipment	Allocation	Details
Production Desk	2	Set-up in row L in stalls, Operators in row M
Comms Panel	4	Riedel DCP1016
DELEC Panel	1	Links to SM system, enables BOH calls & cue lights
Phone	1	Avaya IP phone
Additional units may be provided upon request, pending availability. In the event of SOH stock exhaustion, costs may be applied.		



10 Backstage Facilities

10.1 Dressing Rooms

The venue is assigned ten dressing rooms. Five rooms located one level above the stage can accommodate up to six artists each and include en suite bathrooms.

The other five dressing rooms are located on a mezzanine two levels above the stage and are suitable for two to four artists each. The mezzanine level has separate shower and toilet facilities which are shared by artists using the five dressing rooms.

Lockers in the dressing rooms are fitted with a staple and hasp. In order to lock a locker, Hirers should bring their own padlocks. Lockers must be cleared at the conclusion of the hiring period, or at the end of each day if other hirers will be using the venue between your sessions. Your SM will inform you if this is required.

10.2 Rehearsal Rooms

There is no rehearsal space dedicated to the venue. Rehearsal space is very limited across SOH.

10.3 Wardrobe, Laundry and Kitchen Facilities

The venue is equipped with a kitchen/office space and laundry facilities including a dishwasher, hot water urn, filtered water tap and fridge/freezer.

Venue laundry allocation:

Equipment	Allocation
Electric clothes dryer	1
Top loading clothes washing machine	2
Upright electric drying cabinet	1

10.4 Storage Space

Storage space on SOH site is very limited. If short term storage is required, it may be possible for certain equipment to be left in the DT dock area.



11 Protection of Building Surfaces

Appropriate measures must be taken to ensure the protection of all SOH building fabrics and surfaces, including wood, granite, glass, ceramics, concrete and bronze.

Prior consultation and approval is required for any plans to attach to or penetrate building surfaces.

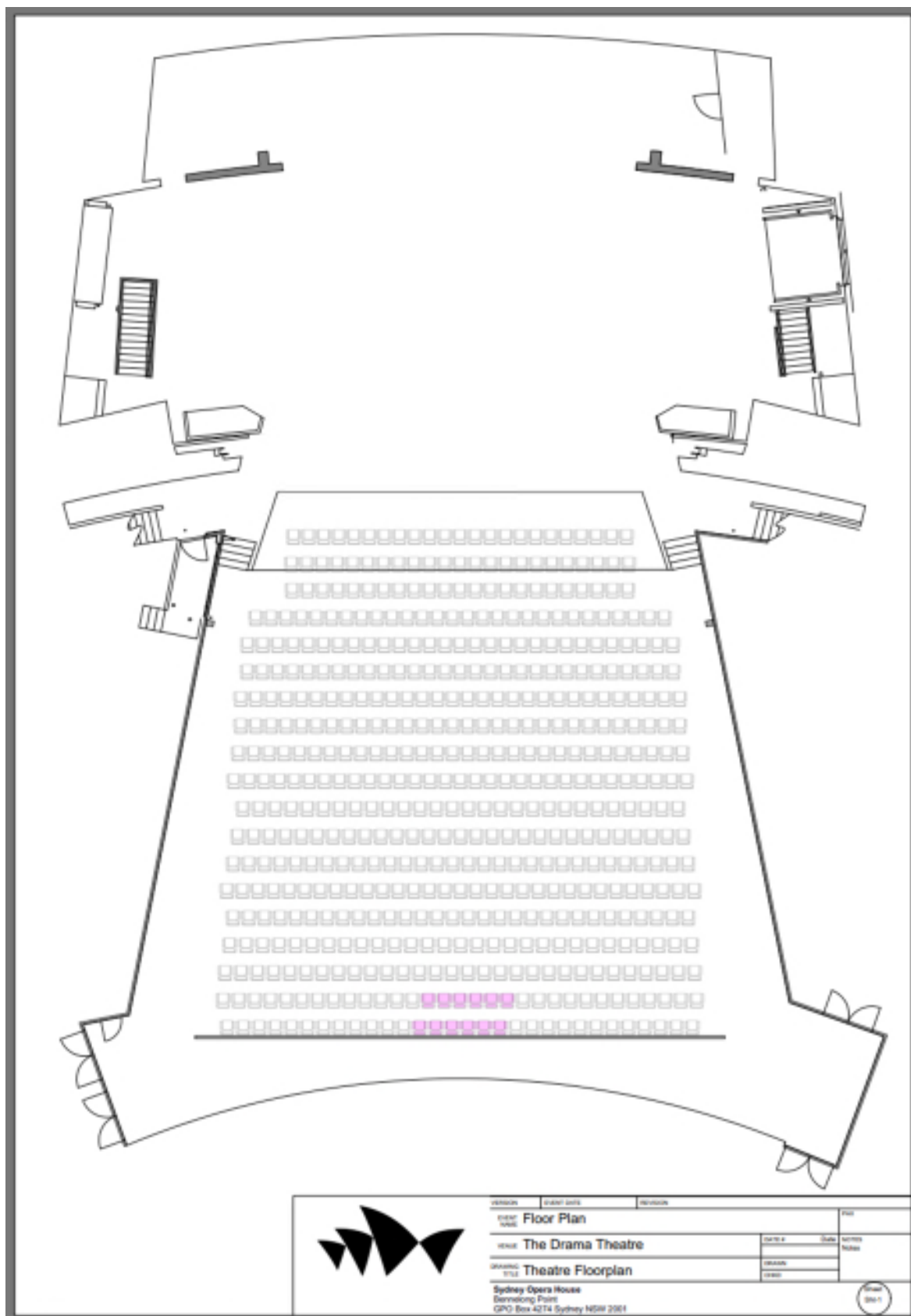
You must provide suitable rubber pads, plywood sheets or plastic to protect all building surfaces including but not limited to floors, walls, chairs and ceilings.

The use of paints or chemicals on SOH building surfaces or fixtures is prohibited. Similarly, any use of water, soaps or cleaning fluids of any kind must be pre-approved by Building Operations.



12 Appendices

1.1 Venue Plan – Full Stage and Auditorium





1.2 Venue Plan – Section

