

# Sydney Opera House Policy

<b>Title:</b>	Concert Hall Grand Organ Access Policy
<b>Policy Number:</b>	SOH124
<b>Effective Date:</b>	14 September 2010
<b>Authorisation:</b>	Chief Executive
<b>Authorisation Date:</b>	14 September 2010
<b>Superseded Policy:</b>	Concert Hall Grand Organ Access Policy - 2005
<b>Accountable Director:</b>	Director, Building Development & Maintenance
<b>Responsible Officer:</b>	Manager, Specialist Projects – BD&M Projects

## 1 PURPOSE

The Grand Organ in the Concert Hall is the largest known mechanical-action pipe organ in the world with over 10,200 pipes. In order to protect this unique instrument we need to describe who has access to various areas within the Concert Hall Organ Loft to ensure that the delicate mechanisms are not damaged and that potential risks are minimised.

This policy will:

- restrict access to the Organ Loft to only those who have a requirement to be there;
- restrict the area(s) of the organ that are accessible to those who do have access;
- prescribe how people will receive an introduction to the organ and how they will gain access on each visit;
- restrict the theatrical effects that can be done from the Organ Loft; and
- restrict the use of the organ structure as a scenic element or support for other scenic elements for performances in the Concert Hall.

## 2 SCOPE

This Policy applies to all Sydney Opera House staff, contractors, artists, performers, musicians and visitors.

## 3 BACKGROUND

The Sydney Opera House recognises that the Concert Hall Grand Organ is a musical instrument with a replacement value of over \$12 million and is committed to keeping the organ in the best condition possible as an asset of the House and for the enjoyment of those who come to the Concert Hall to hear it.

It is noted that the in the Sydney Opera House Conservation Plan, 4<sup>th</sup> edition 2010 the Concert Hall has an **A** classification (*exceptional significance*) and the “organ pipes and case including the associated bells” have a classification of **1** for Function, Form, Fabric and Location (meaning “*no tolerance for change – high sensitivity*”).

The Sydney Opera House also recognises that the Console Gallery is in view of the majority of the Concert Hall audience members and will therefore be used from time to time by Performers who are not playing the organ.

## 4 POLICY

- 4.1 The doors to the organ must be kept locked whenever the organ is unattended.
- 4.2 No visitors or friends are allowed into the organ without the authority of the Manager, Facilities Operations & Maintenance and the knowledge of the Organ Maintenance Contractor.

- 4.2 The Organ Loft must not be used as a method of service provision from one area of the building to another (i.e. it is not acceptable for temporary or permanent cables to run through the Organ Loft).

## 5 DEFINITIONS

- 5.1 **Organ Loft** – the area containing the console, pipes and associated mechanisms of the organ that is accessed through door C5037E on level +100.
- 5.2 **Console Gallery** – refers to the balcony in front of the organ console, between the pipes of the Rück-Positiv Division, which protrudes into the Concert Hall, above the Organ Stalls seating area.
- 5.3 **Performer** – refers to a musician, singer or actor who may be required to play the organ or another instrument (e.g. trumpet) or otherwise perform to the audience from the Console Gallery.
- 5.4 **Maintenance Contractor** – is a suitably experienced contractor who is appointed from time to time by the Director, Building Development & Maintenance to provide a curatorial role for the organ including tuning and maintenance.

## 6 PRACTICES AND PROCEDURES

### 6.1 Access to the Organ Console Gallery

(Swipe card entry to Door C5037, + Cyberlock entry to Door C5037E)

- 6.1.1 A key with this level of access is kept in the Stage Management Office. Stage Management staff have access to this key to use or issue to performers or other Production Services staff as necessary.
- 6.1.2 Members of Performing Arts Technical Support are granted access to the Organ Console Gallery but only to service any show-critical equipment installed in that area (e.g. Conductor Cameras, Communications equipment). Prior to access being granted they must undertake a sensitivity induction. Access into the full Organ Loft will be as 6.2.3 below.
- 6.1.3 Other Sydney Opera House staff who require organ console access can have their Cyberlock key programmed on a day-by-day basis by the Emergency Planning & Response Group (EPRG) Help Desk after a request authorised by the Manager, Facilities Operations & Maintenance and with the knowledge of the Organ Maintenance Contractor.
- 6.1.4 Those who receive access rights to the organ Console Gallery must not attempt to gain access to any higher area of the organ.
- 6.1.5 Organists playing the organ, if they are familiar with the instrument and have a current Induction Card issued by BD&M Strategy & Compliance, can obtain the relevant keys from Stage Management and let themselves into the Organ Loft.
- 6.1.6 Organists not familiar with the instrument will normally receive an instrument introduction from the Organ Maintenance Contractor and a site induction (and card) from BD&M Strategy & Compliance. These are arranged through Event Operations. After this introduction access is as described in 6.1.4 above.
- 6.1.7 Performers, other than organists, are to be escorted by an appropriate SOH staff member (usually a member of the SOH Stage Management staff) while ever they are in the Organ Loft for rehearsals and performances. This staff member will

unlock and then re-lock the Organ Loft as required. The Organ Maintenance Contractor is to be notified of these occurrences to ensure that the area is clear.

## **6.2 Access to the Full Organ Loft**

(Swipe card entry to Door C5037, + Cyberlock entry to Doors C5037E, C5037F, C5037G, C5037H)

- 6.2.1 A key with this level of access is kept in the key cabinet near Stage Door. The Organ Maintenance Contractor and his staff have access to this key.
- 6.2.2 EPRG staff keys are also programmed with this level of access.
- 6.2.3 Other SOH staff who require full organ loft access can have their Cyberlock key programmed on a day-by-day basis by the EPRG Help Desk after a request authorised by the Manager, Facilities Operations & Maintenance and with the knowledge of the Organ Maintenance Contractor.
- 6.2.4 If any work is to be done in the Organ Loft or if the work lights are to be switched on, clearance must be given by the Events Operations staff, or Production Services Administration staff, who will check that no performance or rehearsal will be affected.
- 6.2.5 The supervisor of staff or contractors working on services within the Organ Loft (subject to 6.2.4 above) must be satisfied that all personnel involved are aware of the delicate nature of the organ and the damage that could be caused if they do not take extreme care of what they are doing at all times. Contractors should be aware that any costs of rectification of any damage to the organ caused in any way during their work in the organ area will be charged to them. To avoid these charges it is strongly recommended that the Organ Maintenance Contractor be involved in the planning and implementation of all work.

## **6.3 Restrictions on Theatrical Effects Generated from the Organ**

- 6.3.1 At no time will it be permitted for any theatrical effect to emanate from the organ or the Console Gallery. This includes (but is not limited to):
  - Smoke, fog or haze generators of any type
  - Bubble machines
  - Confetti cannons
  - Pyrotechnics of any type
  - Laser equipment
  - Additional luminaires including followspots or other lighting equipment.

## **6.4 Restrictions on the Use of the Organ Structure as a Support for Theatrical Elements**

- 6.4.1 At no time can the organ pipes or the pipe support system be used as a point of attachment for any scenic element display banner or abseil rigging.
- 6.4.2 Approval must be obtained from the Manager, Facilities Operations & Maintenance before the Console Gallery railings are used as a point of attachment for any scenic element or display banner.

Note that if approval is given, any horizontal force (e.g. brailing) must be very low.

## **6.5 Tours of the Organ**

- 6.5.1 Tours by recognised organists and other approved visitors when conducted by the Organ Maintenance Contractor are approved (subject to 6.2.4 above, or when conducted after normal performance hours – generally after 2300.)

6.5.2 Other tours, including for VIPs, prospective performers, new SOH staff etc can only be given by staff who are authorised to do this by the Director, Building Development & Maintenance and with the knowledge of the Organ Maintenance Contractor and are subject to 6.2.4 above.

**NOTE:** This document does not override any general access policies or procedures of the Sydney Opera House Emergency Planning and Response Group.

## 7 ACCOUNTABILITIES

- 7.1 The Manager, Facilities Operations & Maintenance is responsible to ensure that all Facilities staff and contractors under their control are aware of the policy and to ensure that they adhere to it.
- 7.2 The Head of Events Operation is responsible to ensure that all Presenters, their staff and Performers are aware of the policy and to ensure that they adhere to it.
- 7.3 The Technical Director, Production Services is responsible to ensure that all Production Services staff and contractors under their control are aware of the policy and to ensure that they adhere to it.
- 7.4 The Head of Customer Service is responsible to ensure that all Customer Service staff are aware of the policy and to ensure that they adhere to it.
- 7.5 The Head of Tourism is responsible to ensure that all Tourism staff are aware of the policy and to ensure that they adhere to it.
- 7.6 The Head of Security, Emergency Planning & Response is responsible to ensure that all EP&R staff and contractors under their control are aware of the policy and to ensure that they adhere to it (particularly in relation to the issuing of access permission to the organ).
- 7.7 The Head of Production and Stage Management is responsible for arranging and monitoring access arrangements for all performers.

## 8 REFERENCES

- *Sydney Opera House Conservation Management Plan*, 4<sup>th</sup> edition 2010
- Concert Hall Technical & Production Information (the Technical Rider, as amended from time to time)

### APPROVED



Chief Executive

Date: 14 September 2010

### Version Control

<b>Version</b>	<b>Date</b>	<b>Author</b>	<b>Approval</b>	<b>Details/Comments</b>
1.0	Sept. 2010	BDM		Draft 1
1.2	Sept. 2010	BDM	Chief Executive	Update to incorporate ESG comment