

# Event Guide

## Information for Presenting Events at the Sydney Opera House

Event Guide

Issue date: 1 August 2023

### Enquiries

Venue & Event Sales

T: +61 2 9250 7393

E: [venuehire@sydneyoperahouse.com](mailto:venuehire@sydneyoperahouse.com)





# Information for Presenting Events at the Sydney Opera House

---

## Indoor Events Guide

Version	Date of Issue	Issued by	Issued for	Info
2021.10	01/10/2021	Event Operations and Planning	Public	Reissue with revised format
2023.08	01/08/2023	Event Operations and Planning	Public	Updates and corrections



## Contents

---

<b>1</b>	<b>Introduction</b>	<b>5</b>
1.1	Site Map	6
1.2	Acronyms	7
<b>2</b>	<b>Venue Overview and Capacities</b>	<b>8</b>
2.1	Concert Hall	8
2.2	Concert Hall Northern Foyer	8
2.3	Joan Southerland Theatre	8
2.4	Joan Sutherland Theatre Northern Foyer	8
2.5	Drama Theatre	9
2.6	Playhouse	9
2.7	Studio	9
2.8	The Utzon Room	9
2.9	The Yallamundi Rooms	9
2.10	The Western Foyers	10
2.11	Centre for Creativity	10
<b>3</b>	<b>Event Planning</b>	<b>11</b>
3.1	Booking Process	11
3.2	Hiring Conditions	11
3.3	Event Management Process	11
3.4	Heritage Management	12
3.5	Event Insurance	12
3.6	Cancellation Policy	12
3.7	Event Lifecycle	13
<b>4</b>	<b>Operational Guidelines</b>	<b>15</b>
4.1	Food and Beverage Services	15
4.2	Merchandise & Programs	16
4.3	Foyers	17
4.4	Latecomers	17
4.5	Tours	17
4.6	Welcome To Country	18
4.7	Dressing Rooms	19
4.8	Smoking	19
4.9	Wi-Fi	19
4.10	Site Access	19
4.11	Deliveries and Loading Dock	20
4.12	Accessibility	21
4.13	Security and Emergency Planning	21
4.14	Cleaning and Waste Management	22
4.15	Building Operations	22
<b>5</b>	<b>Marketing and Box Office</b>	<b>23</b>
5.1	Website	23
5.2	Event Page Booking Process	23
5.3	Ticketing	23
5.4	Web Images Specifications	23
5.5	Digital Screens	24
5.6	Content Standards	25



5.7	Content Design	25
5.8	Content Process	25
5.9	Vitrines	25
5.10	Foyer Signage	26
5.11	In-Foyer Activations	27
5.12	Marketing Collateral Featuring Event Sponsors or Donors	27
5.13	Installation and Maintenance Costs	27
5.14	Joan Sutherland Foyers	27
5.15	Concert Hall Foyers	30
5.16	Western Foyers	31
5.17	Utzon Room Foyer Banners	33
5.18	Recordings, Broadcasting, Filming, Photography, and Social Media	33
<b>6</b>	<b>Environmental Management</b>	<b>35</b>
6.1	SOH Sustainability Goals	35
6.2	Waste Management	35
6.3	Energy	36
6.4	Sustainable Materials	37
6.5	Reduce Single-use Plastic	37
6.6	Sustainable Packaging	37
6.7	Reduce Paper	37
6.8	Sustainable Event Checklist	37
<b>7</b>	<b>Production Services</b>	<b>38</b>
7.1	Technical Equipment	38
7.2	Audio and AV	38
7.3	Staging	38
7.4	Lighting	38
7.5	Stage Management	39
7.6	Pianos	39
7.7	Recording and Broadcast	39
7.8	SOH Technical Crew	39
<b>8</b>	<b>Risk Management &amp; Safety</b>	<b>40</b>
8.1	Legal Obligations	40
8.2	Information and Training	40
8.3	Risk Management	41
8.4	Incidents and Hazards	43
8.5	Compliance Requirements	44
8.6	Mobile Plant	45
8.7	Working at Heights	46
8.8	Rigging	47
8.9	Hazardous Manual Tasks	48
8.10	Personal Protective Equipment	49
8.11	Design and Manufacture of Sets	49
<b>9</b>	<b>Theatrical Elements and Special Effects</b>	<b>50</b>
9.1	Animals	50
9.2	Firearms, Replicas and Prohibited Weapons	50
9.3	Special Effects	51
9.4	Vehicles on Stage	53
9.5	Lighting Effects	53



9.6	Smoking	54
9.7	Applying to Use Special Effects	54
<b>10</b>	<b>Appendices</b>	<b>55</b>
	SOH Sponsorship Guidelines for Resident Companies, Presenters, & Hirers	55
	Labour Charging Guideline V4.1	55
	Sustainable Event Checklist	55



## 1 Introduction

---

### *Welcome to the Sydney Opera House*

Sydney Opera House (SOH) is a major performing arts centre that hosts more than 2,500 events every year in its seven indoor venues, foyers, and various outdoor spaces.

Guided tours, functions, bars, restaurants, and shops operate on a daily basis. One of Australia's premier tourist destinations and treasured local landmarks, SOH welcomes approximately 10.9 million visitors annually.

A State, National, and World Heritage listed 'masterpiece of human creative genius,' Sydney Opera House is unlike any other performing arts centre in the world. State and Commonwealth laws are in place to protect its unique position as part of the Sydney city skyline, its surroundings, and its heritage values. These requirements ultimately affect how we plan and stage events.

The staging of events is subject to a complex structure of legislation, planning and heritage instruments, approvals and policies, including:

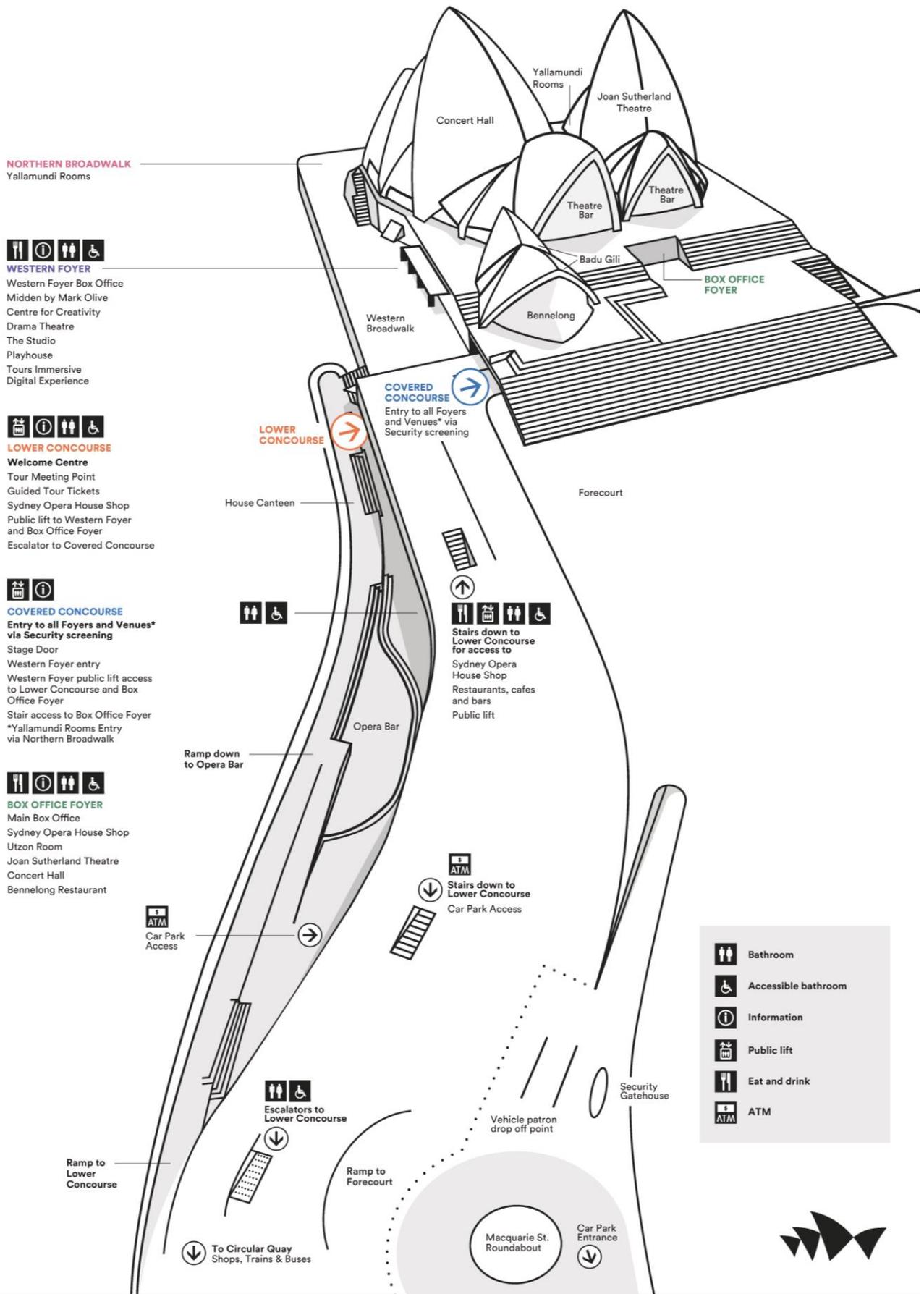
- Sydney Opera House Trust Act 1961;
- Sydney Opera House By-Law;
- State Environmental Planning Policy (State Significant Precincts) 2005;
- Work, health and safety legislation;
- A range of policies, including the Conservation Management Plan, this Indoor Event Guide, SOH Code of Conduct.

Every event must be managed so that it is successfully integrated with other SOH activities to ensure the safety and security of workers and the general public. Considerations must also be made in the protection of SOH site and heritage values.

Please note, this guide is subject to change.



# 1.1 Site Map





## 1.2 Acronyms

AM	SOH Account Manager
AS	Australian Standard
BOP	Building Operations
BOH	Back of House
CCR	Central Control Room
EAP	Eminent Architects Panel
EBMS	Event Booking and Management System
EPRG	Emergency Planning and Response Group
ERAMP	Environmental Risk Assessment and Management Plan
ESP	Environmental Sustainability Plan
EWIS	Emergency Warning Intercommunication System
F&B	Food and Beverage
OB	Outside Broadcast
NSW	New South Wales
PA	Public Announcement
PLI	Public Liability Insurance
PM	SOH Production Manager
PPE	Personal Protective Equipment
RA	Risk Assessment
R&B	Recording and Broadcast
RSA	Responsible Service of Alcohol
SEMP	Sustainable Event Management Plan
SFX	Special Effects
SOH	Sydney Opera House
SWMS	Safe Work Method Statement
SWP	Safe Work Procedure
Trust	Sydney Opera House Trust
WHS	Work Health and Safety
WIP	Warden Intercom Phone



## 2 Venue Overview and Capacities

### 2.1 Concert Hall

With its grand setting, gorgeous wood panelling, and cathedral-like ambience, the world-renowned Concert Hall is Sydney Opera House's most prestigious and majestic venue. It also has one of the most architecturally significant interiors of the site.

The largest of our interior performance venues, with a maximum capacity of 2670, the Concert Hall delivers outstanding performance experiences derived from its high vaulted ceiling and white birch timber and brushbox panelling.

The adjustable acoustics of the Concert Hall make it suitable for an array of classical and contemporary music events, talks, screenings, corporate conferences, and large scale school events.

The Concert Hall re-opened in 2022 after being closed for two and half years for extensive renovations. A multi-million dollar upgrade was undertaken to improve safety, acoustics, and accessibility.

### 2.2 Concert Hall Northern Foyer

Located underneath the largest shell of the Opera House, the Concert Hall Northern Foyer is one of the most sought after venues in Sydney. Set over multiple split levels, this space provides ample opportunities to create an event of sophistication and surprise.

Providing guests with dramatic views of Sydney Harbour Bridge and its surrounds, a private balcony, high vaulted ceilings and an atmosphere of grandeur, the Concert Hall Northern Foyer is a spectacular setting the perfect back drop for your event.

CHNF Capacities	
Seated Meal	650
Cocktail Function	1000

### 2.3 Joan Sutherland Theatre

Set beneath the eastern shells, the Joan Sutherland Theatre, previously known as the Opera Theatre, was renamed in 2012 in honour of Australia's most loved soprano, Dame Joan Sutherland.

The second largest of our interior performance spaces, seating more than 1500 guests, and one of only two proscenium arch theatres in the complex, and with an orchestra pit accommodating up to 70 musicians, the Joan Sutherland Theatre delivers an intimate theatrical experience.

### 2.4 Joan Sutherland Theatre Northern Foyer

Similar to the Concert Hall Northern Foyer, the Joan Sutherland is set over three split levels, providing guests with equally dramatic views of Sydney Harbour Bridge and its surrounds. This accessible space was renovated in 2017 and offers a private balcony, high vaulted ceilings, and an atmosphere of grandeur.



<b>JSTNF Capacities</b>	
Seated Meal	200
Cocktail Function	700

## 2.5 Drama Theatre

The Drama Theatre is the smaller of our two proscenium arch venues, offering an intimate theatrical experience with a seated capacity of 544. Primarily used to stage plays, contemporary dance, and musical theatre, the space regularly features productions by the internationally acclaimed Sydney Theatre Company and Bangarra Dance Theatre. The Drama Theatre is also an ideal venue for spoken word performances.

## 2.6 Playhouse

The Playhouse is a 398-seat end-stage venue on the western side of the site, beneath the Concert Hall. Previously a music room and a cinema, the Playhouse was converted for main stage drama, musical theatre, children's productions, lectures, and music concerts.

The Playhouse regularly plays host to some of the country's most prestigious performing arts companies, including Bell Shakespeare.

The Playhouse has an end-stage with no wing space, and there is a hanging system over the stage with 20 battens on electric winches, but no fly tower above.

## 2.7 Studio

The Studio is a 15m x 15m versatile 'black box' style theatre, offering intimate theatrical and cabaret experiences to audiences. With reconfigurable seating, staging, and a mezzanine gallery floor, the Studio has played host to events ranging from club nights, cabaret, experimental theatre, and children's performances to the APEC World Leader's Forum.

<b>Studio Capacities</b>	
Theatre Mode	199
Standing (with approval)	600

## 2.8 The Utzon Room

The Utzon Room is the smallest performance venue, offering a stunning close-up experience of the Sydney Opera House's extraordinary architectural features, with spectacular views across Sydney Harbour and the Royal Botanic Gardens.

The capacity, dependant on venue layout, ranges from 100 in banquet style up to 212 in seated theatre-style.

## 2.9 The Yallamundi Rooms

The Yallamundi Rooms are situated on the north-eastern corner of Sydney Opera House.



Completed in 2018, this new event space is crescent shaped, and spans the entire northern end of the eastern podium to take full advantage of the spectacular harbour views.

The Yallamundi Rooms can be divided into three separate spaces or kept as one open plan venue. The venue is ideal for weddings, conventions, or meetings and is managed by Trippas White Group.

## **2.10 The Western Foyers**

The Sydney Opera House Western Foyers provide a unique location to capitalise on the spectacular backdrop of Sydney Harbour and Harbour Bridge. Midden by Mark Olive operates within the venue and it services the Drama Theatre, Studio, Playhouse, and Centre for Creativity. Any event held within the foyer must consider the requirements of the audiences attending a performance in these venues.

## **2.11 Centre for Creativity**

Opened in early 2022, for the first time, the Sydney Opera House has a space dedicated to creativity and learning. Engaging a lifelong learning audience, the centre hosts workshops, creative-play activities, talks, and performances for the general public, education, and arts sectors.



### 3 Event Planning

---

#### 3.1 Booking Process

If you wish to present an event at Sydney Opera House, you must first make a booking through the Venue Hire department and enter into a venue hire agreement.

The venue hire agreement must be signed, proof of insurance must be provided, and any required pre-payment or deposit paid, before a booking is confirmed and event tickets can be released for sale or distribution.

Venue and Event Sales	
E-Mail	<a href="mailto:venuehire@sydneyoperahouse.com">venuehire@sydneyoperahouse.com</a>
Online	<a href="http://sydneyoperahouse.com/hire-a-venue">sydneyoperahouse.com/hire-a-venue</a>

#### 3.2 Hiring Conditions

The venue hire agreement will cover:

- Use of space;
- Inclusions and exclusions;
- Indemnities and insurance;
- Recording and broadcast;
- Merchandising;
- Use of hazardous goods;
- Box Office, cancellations and fees and charges; and
- Work, health and safety;

The Venue Hire fee does not include:

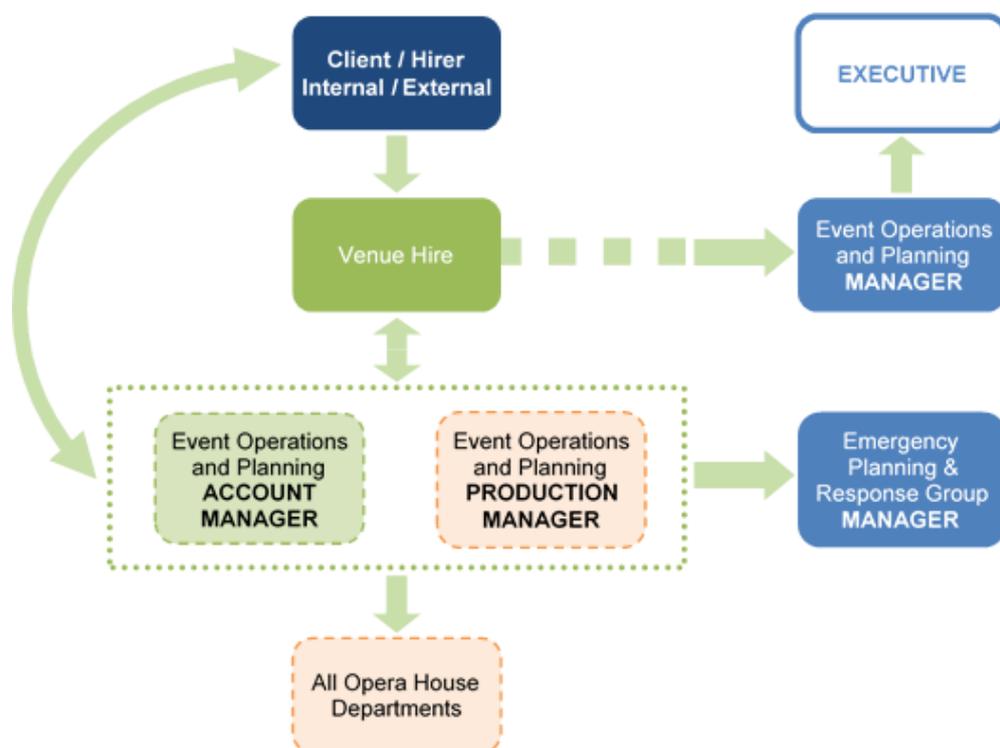
- Power usage and electricity;
- Technical services and equipment;
- Staff labour including; security, technical crew and all front of house staff including ushers and theatre managers;
- Any other goods or services not specifically included in the Venue Hire Agreement;
- Box office charges; and
- Industry Service Fee (ISF) charges.

#### 3.3 Event Management Process

After your booking is confirmed, an Account Manager and Production Manager from our Event Operations department will be assigned to your event to guide you through all aspects of event planning and delivery.

All decisions and requests during an event are to be directed through your Account Manager or Production Manager. The only exception to this is during an emergency situation, when you must follow the directions of the Head of Security, Emergency, Planning and Response.

This diagram shows the management hierarchy for events at Sydney Opera House, as well as decision making during an event:



### 3.4 Heritage Management

Sydney Opera House is a State, National, and World Heritage listed site and, as such, is subject to a range of State and Commonwealth planning and heritage instruments.

SOH is committed to ensuring the heritage values are protected and event planning must consider any impacts or risks to these values. Assessment of heritage impacts or risks must be included in the Production Risk Assessments(see 8.3.3). Sydney Opera House may require heritage advice to be obtained at your cost where any significant impacts or risks are identified.

For more information:

Link: ***Utzon Design Principles***

Link: ***Conservation Management Plan (CMP)***

### 3.5 Event Insurance

As the event organiser, you must ensure that you have adequate insurance coverage. This includes public liability and workers' compensation insurance, as well as other types of insurance such as key employee or headline artist insurance, equipment insurance and event cancellation insurance. We recommend that you seek professional advice from an insurance broker to obtain the suitable quotes and policies for your event.

### 3.6 Cancellation Policy

If a decision is made to cancel an event, the allocation of costs and any compensation will depend upon the circumstances of the cancellation, and the length of advance notice given. The venue hire agreement governs the outcomes in the event of a cancellation.



### 3.7 Event Lifecycle



Documentation Required from you per the below timeline:

- Box office build and online marketing collateral;
- Technical rider;
- Event timings and overview;
- Set design;
- Technical plans;
- Hospitality rider;
- Function / Food and beverage requirements;
- Intended branding / Signage;
- Merchandise information;
- SWMS;
- Draft and final risk assessments;
- Dressing room requirements;
- Personnel access list including; staff, performers and any intended guests BOH;
- Key contacts;
- Vehicle access details; and
- Complimentary ticket allocations.



Event Lifecycle	Description	Documents for Hirers to submit to SOH	Documents SOH will supply to Hirer / SOH Crew
<b>Pre Event Approvals and Contract</b>	Venue booking confirmed. Venue Hire Agreement signed. SOH AM and PM allocated		
<b>Pre-Production</b>	All activities in the planning process that enable an event to be delivered in a safe and efficient manner		
	Following intro to AM and PM	Box Office Build Form Online marketing collateral	Approve for on sale Review and approve seating plans and venue layout
	6 weeks prior to event	Draft technical rider Event timings and overview Set designs and Technical plans	
	Two weeks following receipt of draft technical rider from Hirer		Estimate of costs
	4 weeks prior to event	Approved SOH schedule Approved estimate of costs Hospitality rider Merchandise information Branding / Signage Draft risk assessment	
	Following '4 weeks' information received from Hirer		Updated estimate
	2 weeks prior to event	Final technical plans Schedules Dressing room requirements Draft personnel access list Final risk assessment including SWMS	Food and beverage FOH and security requirements
	10 days prior to event (Final day to amend SOH crew calls without incurring charges)	FOH notes Final dressing room allocations Final merchandise agreements Final hospitality rider quote	Technical crew confirmations
	7 days prior to event	Final personnel access list Key onsite contacts Vehicle details that require Loading Dock access	Final event requirements to all SOH internal departments Final accreditation SOH to Building Operations Final estimate
1-2 days prior to event	Final comp ticketing list to Box Office team and AM	Conduct final staff briefings Provide vehicle access codes for the Loading Dock Venue specific induction requirements (if applicable)	
<b>Bump-in</b>	First day of contracted time, commences from the first vehicle/team member onsite.	Hirer to sign acknowledgment of induction	Venue specific induction delivered prior to start of work (if applicable)
<b>Event</b>	All aspects from when patrons arrive until the last patron departs the building.		
<b>Bump-out</b>	Breakdown of facilities, stage and BOH areas.		
<b>Post Event Debrief and Invoice</b>	A Post Event Debrief may be held with all relevant stakeholders to evaluate the success of the event and ways to improve in the future. SOH AM to send post event Presenter Survey. Final invoice issued to Hirer.		Final invoice  SOH AM to send post event presenter survey



## 4 Operational Guidelines

---

### 4.1 Food and Beverage Services

Sydney Opera House is a fully catered venue and reserves all rights relating to the supply, sale and service of food and beverage on site. All catering is provided by the Sydney Opera House licensed caterers, Trippas White Group and Doltone Hospitality Group. All food and beverage enquiries should be directed to your Account Manager who will connect you to the relevant catering contact.

#### 4.1.1 Precinct Food and Beverage Offerings

The Trippas White Group operates the Yallumundi Rooms, The Lounge, and the Concert Hall and Joan Sutherland Theatre Bars. Doltone Hospitality Group operate The Green Room, Midden by Mark Olive, and Western Foyers.

Joan Sutherland Theatre and Concert Hall Theatre Bars are open 90 minutes before each show and during intervals. Western Foyer Theatre Bars are open pre-theatre for all performances.

Patrons have the option to pre-order food and drink when purchasing tickets online, whether for pre-show or interval refreshments.

For extensive seasons or larger scaled events, the Food and Beverage team are able to offer bespoke packages. Any ideas for dining options should be raised with your Account Manager as soon as possible in the event lifecycle. Food and Beverage packages should go on-sale alongside the event, however options can be explored up to two months out from bump-in.

Opera Bar, House Canteen, and Bennelong Restaurant are also located onsite and are very popular options for preshow dining.

Details can be found at <https://www.sydneyoperahouse.com/visit/eat-drink>

#### 4.1.2 Alcohol

The Sydney Opera House Trust does not hold a liquor licence, however, as custodian of the precinct, it retains sole discretion to give permission for alcohol to be supplied on site.

The food and beverage operators who distribute liquor from premises within the precinct each hold their own liquor licence regulating the supply within their respective licensed area. Those licensed areas are defined in their individual liquor licences.

The entire Sydney Opera House precinct falls within the Sydney CBD Entertainment Precinct declared under the Liquor Act 2007 (NSW). As a result, all supplies of liquor on SOH site are subject to additional conditions.

All alcohol requirements should be directed to your Account Manager, as no alcohol may be brought onto site. Unless it has been supplied by an authorised seller or provider, consumption of alcohol within the Sydney Opera House is prohibited.

#### 4.1.3 The Green Room

The SOH Green Room is available for artists and crew to purchase meals and take breaks. The facilities include a cafeteria, a licensed bar, complimentary Wi-Fi, a lounge area and a pool table. The Green Room is a common space for all venues in the Sydney Opera House and is for the exclusive use of artists, crew, staff and their guests. It's a private environment to rest, enjoy a meal, prepare, and socialise before and after a performance.



***Access to the Green Room is not available to the general public or patrons and, for the privacy and security of artists and staff, photography is not permitted in the area.***

Hospitality riders will be delivered directly to the dressing rooms by the Green Room staff, who are also able to provide meal vouchers or set up an account to the value of your choice. A copy of the weekly menu can be provided.

Please note that under no circumstances are you permitted to bring in your own catering. All hospitality and catering riders must be pre-arranged with your Account Manager.

#### **4.1.4 Green Room Bar**

The Green Room Bar is generally only opened at your request for post-show celebrations. A minimum spend is associated with opening the Green Room Bar.

#### **4.1.5 Executive Boardroom**

The Executive Boardroom is an alternate space for post-show celebrations. The space is private and offers a balcony with sweeping views of Sydney Harbour and the Harbour Bridge. Booking this space is subject to a limited availability.

#### **4.1.6 Drinks in Venue (DIV)**

Drinks in venue is not appropriate for all events due to the potential disruption to patrons, as well as damage, wear and tear, and cleaning requirements for building fabric. 'No DIV' is the default food and beverage policy inside SOH venues.

An exemption will only be considered where there is a high level of audience expectation for DIV or the special status of an event.

## **4.2 Merchandise & Programs**

SOH reserves the right to sell all programs associated with an event.

Sydney Opera House merchandise contract can be organised with your Account Manager should you wish to sell merchandise. Please advise if you do not wish to use SOH merchandise sellers.

You are responsible for the wages and any other costs associated with the provision of staff to sell programs and/or merchandise.

### **4.2.1 Commissions**

Settlement of commissions will be made once a post-sale stocktake is finalised by the SOH Theatre Manager.

Commissions payable to SOH are as follows:

- Merchandise commission will be charged in accordance with your venue hire agreement;
- If you want to be invoiced post performance date, you must obtain prior written consent no later than 48 hours prior to the event; and
- If an after-sales stocktake is not completed between you and the SOH Theatre Manager, a flat commission of 20% of the total starting stock value will be charged.

### **4.2.2 Stock**

SOH encourages the delivery of programs and merchandise to arrive no later than 24 hours before they are to go on sale.



- Stock must be accompanied with an itemised listing which includes the quantity, size range (if applicable), and price of each item.
- We can assist with arranging deliveries to the SOH Loading Dock. All stock must be addressed to the “Sydney Opera House Roster Room.”

#### **4.2.3 Cash Float**

If you require the use of an SOH float, please advise the Account Manager no less than 24 hours prior to the event.

#### **4.2.4 Display and Signage**

You must obtain written approval to display merchandise signage. Furthermore:

- Approval can be requested through the SOH Account Manager;
- Signage and display material must meet SOH standards of presentation;
- Display boards are available at a cost to you; and
- Display boards must be pre-arranged with the SOH Account Manager.

### **4.3 Foyers**

As the hirer you will have access to the venue foyers in accordance with your event schedule to accommodate patrons attending your event at the following times:

- from 90 minutes before the start of a Performance in the Concert Hall and Joan Sutherland Theatre;
- from one hour before the start of a Performance in the Drama Theatre, the Playhouse and the Studio; and
- until thirty minutes after a Performance.

Foyer access dates and times outside of your performance must be agreed between yourself and your account manager.

### **4.4 Latecomers**

If patrons are late, SOH will seat them as soon as we can and, where possible, in their allocated seat. However, to reduce movement in the venue as well as minimise disruption to the performance and other patrons, ticketholders may be seated in an allocated latecomer's seat. Please advise if your event has a lock-out period. In these cases, latecomers will be admitted at a suitable break in the performance. On occasions, this may not be until the interval, or at all where there is no interval.

Details of our right to refuse admission can be found in our General Terms and Conditions for Tickets and Events.

### **4.5 Tours**

The Sydney Opera House run multiple tours each day across the entire site.

The Tours department work to the guidelines below when accessing venues. Any request for tours to stop outside of these times must be made in advance for consideration.



<b>Tours Access to Venues</b>	
Performance	No entry 1 hour prior and 30 minutes after (auditorium & foyers)
Rehearsal with audience	No entry 1 hour prior and 30 minutes after (auditorium & foyers)
Technical & Dress Rehearsal	No entry 30 minutes prior and 30 minutes after (auditorium & foyers)
Auditions	No entry
Recording session	No entry
Sound check	No entry
LX Focus	Silent, Circle if safe, use blackout curtain
LX Plot	No entry

No photography or filming is permitted by a tour group when in venues.

## 4.6 Welcome To Country

The Sydney Opera House is located on Tubowgule, a meeting place for the Gadigal people for thousands of years, and has a commitment to fostering and celebrating a shared sense of belonging for all Australians. It is important that the Sydney Opera House and its many performance partners, hirers, and guests understand the importance and significance of observing protocols that recognise the land on which the Sydney Opera House stands.

As part of the Sydney Opera House's Artistic Strategy, we have made a commitment to introduce Welcome to Country messages pre-performance across all venues. In line with this commitment, you are now asked to include a Welcome to Country or Acknowledgement of Country as part of your presentation, prior to the commencement of the performance.

In recognition of the diverse productions and presenting companies at the Sydney Opera House, a Welcome to Country or Acknowledgement of Country should be presented in a format that is appropriate to the company and nature of the performance while adhering to accepted standards and protocols.

The Sydney Opera House has pre-recorded Welcome to Country messages available for Commercial Hirers and Sydney Opera House Presents to use while presenting in our venues. The recordings feature welcome messages from male and female artists, Matthew Doyle, Jacinta Tobin and, Rhoda Roberts AM, with music composition by Damien Robinson and have been created with the support of the Metropolitan Local Aboriginal Land Council. The Sydney Opera House's Event Operations & Planning and Production teams can provide advice to you on the Welcome to Country recordings available and integration into your presentations.

Alternatively, you may choose to perform your own Welcome to Country or Acknowledgement of Country, for example via voice over or recording, in line with accepted standards and protocols.

The Sydney Opera House understands that in some circumstances, for artistic reasons, a Welcome or Acknowledgement of Country may not be considered appropriate. In these



instances, you are asked to discuss this with your Sydney Opera House Account Manager.

The standard Welcome to Country can be heard here:

Link: ***Sydney Opera House – Welcome To Country version 3***

Additional information: ***National Indigenous Australians Agency – Welcome to Country or Acknowledgement of Country***

## **4.7 Dressing Rooms**

Each venue has its own designated dressing room(s) which are allocated to you when you hire the venue. Dressing room floor plans can be provided upon request.

All dressing rooms have a maximum capacity, if you have a large amount of performers please talk to your Account Manager prior to arriving onsite.

In each dressing room there is a “Black Book” which is an onsite guide for performers and hirers. It is an excellent resource with information ranging from heritage facts about the Sydney Opera House, internal maps and cheat sheets to restaurant and bar recommendations in the area.

## **4.8 Smoking**

The *Sydney Opera House Trust By-law 2021 (the By-law)* which commenced on 1 September 2021, and provides at clause 9(3) that ‘a person must not smoke in an area of the Opera House premises unless a sign designates the area as an area in which smoking is permitted’.

Please talk to your Account Manager for the closest smoking locations.

## **4.9 Wi-Fi**

A free Wi-Fi service is available to yourself, artists, and guests at the SOH site. Users are required to log-in with a valid email address.

## **4.10 Site Access**

### **4.10.1 Parking**

The closest carpark to the SOH site is the Sydney Opera House Wilson Carpark:

- Location: 2A Macquarie Street (Northern end)
- Opening Hours: 24hrs a day, 7 days a week
- Entry via Macquarie St: Directly from the roundabout at the southern end of SOH forecourt
- Parking enquiries phone: 1800 727 546

Prepaid discounts for the Wilson Carpark are available at:

<https://bookabay.wilsonparking.com.au/>

A staff discount is available, however, parking tickets must be validated at the facility near SOH Stage Door. Stage Door personnel can advise exact location.

The Concert Hall and Joan Sutherland Theatre have a parking bay allocated to those venues. These parking bays are paid by the user as per a standard parking space in the car park.

Concert Hall parking bay #15



JST parking bay #16

For accessible parking information please see **section 4.12 Accessibility**

#### **4.10.2 Public Transit**

Sydney Opera House is a short walk from Circular Quay, which is regularly served by public buses, trains and ferries. Passengers can use their contactless MasterCard, Visa or American Express card on trains, ferries, and buses. Opal Cards can be purchased on Wharves 2, 4, 5, & 6 at Circular Quay.

More details on specific services can be found on the Transport NSW website <https://transportnsw.info> or at the Transport NSW Kiosk at Circular Quay train station.

#### **4.10.3 Stage Door**

SOH Stage Door is located on the ground floor level, under the Monumental Steps, at the southern end of Central Passage.

All Sydney Opera House staff, members of performing companies, authorised personnel, and back-of-house visitors must enter and exit the building via the Stage Door.

SOH access passes must be worn at all times, except by artists when on stage.

Access to the building will only be granted to contractors and production staff following completion of a Sydney Opera House Safety Induction.

All visitors must be signed in at the Stage Door, issued with and wear a visitor 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.

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.

### **4.11 Deliveries and Loading Dock**

The loading dock is the main location at SOH for deliveries and collections for events. Your vehicle must be booked into the loading dock through the MobileDock booking system prior to arrival. To do this, please contact your Event Production or Account Manager.

#### **4.11.1 Driving into the Loading Dock**

Vehicles must stop at the Gate House to verify their booking prior to entering the Loading Dock and must follow all instructions from security and SOH staff. Maximum vehicle height is 4.3 m.

#### **4.11.2 Unloading in the Loading Dock**

The driver may supervise the unloading from a safe position on the upper dock, or may wait in the designated driver waiting area at the top of the pedestrian ramp. High visibility clothing and safety footwear must be worn at all times. Only authorised and licensed operators are allowed to operate the forklifts and pallet jacks. Vehicles cannot remain on site and must be removed when unloaded.

#### **4.11.3 Central Passage**

There are special provisions that apply for vehicles accessing Central Passage. You will be provided with these provisions by your SOH Production Manager should they be required.



## 4.12 Accessibility

SOH aims to be 'barrier-free', creating a site and experiences that are accessible to all people, providing a range of services, performances and dedicated programs for anyone who may require special access.

All accredited assistance animals are welcome at Sydney Opera House. Please consult SOH Account Management for further information or if a performance is required be Audio described, Auslan Interpreted, or captioned.

In line with constant improvements on site, a passenger lift is now available from the Box Office Foyer to the Joan Sutherland Theatre South Foyer

More information can be found at the following webpage:

Link: [Sydney Opera House | Accessibility](#)

## 4.13 Security and Emergency Planning

### 4.13.1 Emergency & Security Management Plan

In the event of an emergency, the Sydney Opera House Emergency Management and Business Recovery Plan will be activated, under the direction of the Sydney Opera House Emergency Planning and Response Group (EPRG) and/or external emergency services.

### 4.13.2 Security Services

Sydney Opera House EPRG provides security services for the SOH precinct.

You are responsible for securing your own property and you must ensure that your personnel follow directions which may be given by SOH's security officers in relation to safety and security matters.

All security required for an Event will be determined and arranged by your account manager in consultation with your requirements.

The cost of security arranged by us will form part of the Venue Charges, and may be in addition to the Security Performance charge.

All security concerns should be brought promptly to SOH's attention.

Any requirements to engage with established close personal protection guards for artists or VIPs attending the site must be discussed with us in advance.

### 4.13.3 Security Bag Checks

All ticketholders must present their bags and personal belongings for inspection by Sydney Opera House security staff prior to entering any venue as a safety precaution and condition of entry. Ticketholders may also pass through electronic screening if required.

### 4.13.4 Media Management

Should an adverse incident occur, public messaging will follow the direction of Sydney Opera House communications team.

### 4.13.5 Medical Services

Sydney Opera House has emergency first aid capability on site 24 hours a day, 7 days a week.



Emergency First aid is contacted from any SOH internal phone by pressing “2”. From an external phone or mobile the number is 9250 7200.

There is also a Health Centre on site which has normal hours of operation: 0800–2300, Monday to Saturday.

Sunday hours are determined by performance schedules.

## **4.14 Cleaning and Waste Management**

Sydney Opera House Building Operations will provide cleaning services for all events through our cleaning contractors which are provided as part of your venue rental. However, if there are excessive cleaning requirements extra charges may be incurred, for example, confetti and excessive food and beverage in dressing rooms.

## **4.15 Building Operations**

### **4.15.1 Protection of Building Surfaces**

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

Prior consultation and approval from the Building Operations department 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.

### **4.15.2 Air-Conditioning**

SOH air temperature in all venues and Dressing Rooms is regulated at approximately 22.5 degrees. For any alterations to these settings please contact the SOH PM or AM at the earliest opportunity.

Any items brought into SOH by you, for example scenery and equipment must have an agreed location in venues as to not restrict airflow to and from air-conditioning vents.

### **4.15.3 Internal SOH Lifts**

Threshold plates must be used to bridge the gap between lift and floor level when moving heavy wheeled items in and out of lifts. Please consult the SOH PM for use and location of plates.

Certain lifts (17, 31, 36, Studio 14) are for accessibility use only and should not be used for transporting equipment. The SOH PM can advise which lifts are available for bump-in/out.



## 5 Marketing and Box Office

---

The Sydney Opera House venues are hired as ticketed venues.

The Sydney Opera House remains the master Box Office for all events held onsite. Minority allocations may be agreed to for other ticketing agencies. Box Office fees apply.

When placing an event on sale, please consult with SOH Account Management to ensure the box office build form is accurately completed along with all of the online marketing collateral.

Once this has been submitted, this information will be sent through to the Sydney Opera House Box Office department who will build the event online.

Please note that after submitting the above information this process takes a minimum of two weeks to complete. If you have a specific “on sale date” please discuss this with the Account Manager as early as possible.

### 5.1 Website

Every event at Sydney Opera House will have presence in the form of an event page on [sydneyoperahouse.com](http://sydneyoperahouse.com). This page is where patrons can find out information about the event and purchase tickets online.

### 5.2 Event Page Booking Process

All event page creative assets/tiles must be built according to the specifications listed.

You must supply Ticketing Event Page Form and all creative assets to your Account Manager, Box Office and Marketing Contact a minimum of 2 weeks in advance (4 weeks if it is a full season) of when the page needs to go live on the website.

It is important to be comprehensive with the Event Page form, as this page will ultimately feed functionality and content onto the SOH website such as the search function, calendar filtering and emotional tagging.

### 5.3 Ticketing

SOH holds all rights to the sale of tickets to performances at the Sydney Opera House.

Hirers must not advertise or put tickets on sale for a performance or other event at the Sydney Opera House without approval from SOH.

### 5.4 Web Images Specifications

File Naming Convention	eventname_presentingco_1600x900_v# example: 23partacus_tab_1600x900_v1 or urzilacarlson_livenation_1600x900_v1
File Type	jpeg (please ensure your file extension is lowercase)
File Size	Maximum size is 500KB
Resolution	Minimum 72 DPI

Please ensure the file name is all lowercase and do not include spaces or any non-alphanumeric characters e.g. @, &, #, ‘



If you change your hero creative, please resupply all assets with the correct version number at the end e.g. intheheights\_soh\_1600x900\_v2 or laboheme\_oa\_1600x900\_v3

Strictly no text on images – this is in line with our brand policy and our web CMS will automatically populate the page title on certain tile

Tiles Required	Specs – W x H	Naming Convention	Requirements	Website Location
<b>Hero</b>	1600x900px	eventname_presentingco_1600x900_v#	This is the main image to represent your event, and should be a production/event/studio shot. This image cannot include text as an overlay or title treatments. We recommend this image is right-aligned, as our website will auto-generate the show title on the left.	Top of event page  Mobile Cross-sell
<b>Inline</b>	1200x1600px	eventname_presentingco_1200x1600_v#	This must be an <i>alternative</i> image to the <b>hero</b> to represent the show or event. If you have a title treatment for this event and you would like for it to be featured on the event page, this is the location for it.	This image will appear adjacent to the descriptive copy.
<b>Cross Sell</b>	1600x1200px	eventname_presentingco_1600x1200_v#	Same as <b>hero</b> image, no text overlay possible.	Cross-sells are situated at the bottom of the event page, likely to appear on other event pages of a similar genre.  Ticket image in the transaction path
<b>Large What's On</b>	1600x800px	eventname_presentingco_1600x800_v#	Same as <b>hero</b> image, no text overlay possible	Large tile on the What's On page
<b>Regular What's On</b>	1600x1600px	eventname_presentingco_1600x800_v#	Same as <b>hero</b> image, no text overlay possible	Regular tile on the What's On page
<b>Search</b>	1600x1067px	eventname_presentingco_1600x1067_v#	Same as <b>hero</b> image, no text overlay possible	Search Filtered search tile Facebook Preview
<b>Shopping Cart</b>	500x1000px	eventname_presentingco_500x1000_v#	Same as <b>hero</b> image, no text overlay possible	Appears once you have added your ticket to your cart

## 5.5 Digital Screens

SOH offers access to an array of digital screens across site to promote events and enhance visitor experience. Digital screens are located on the lower concourse, within the Western Foyers, under the Monumental Steps and in the Box Office Foyer. Your events will be included on these digital screens 4 – 6 weeks prior to the event's start date.

For further information regarding when a certain event screen will appear, or for special access requests, such as takeovers in accordance with your event's marketing tier, please reach out to the Marketing Department.



## 5.6 Content Standards

Sydney Opera House wants to provide the best possible experience for patrons and in doing so strives to maintain a standard of excellence in communication.

For this reason, SOH reserves the right to require any amendments to supplied digital screen creative content.

## 5.7 Content Design

Screens are to be designed to the specifications listed. For design consistency and to improve the customer experience, it is SOH's preference that supplied digital screens adhere to the design template featured, with a locked position of the call to action. These design files may be supplied on request.

SOH Box Office details must be clearly stated and given first and equal prominence:

**Sydney Opera House**  
**Book now at the Box Office | 02 9250 7777 | [sydneyoperahouse.com](http://sydneyoperahouse.com)**

No third party booking information is permitted on signage used around the SOH precinct.

Information type must be clear and legible from three metres away.

The strip area for featuring logos must not be larger than a third of the overall screen.

## 5.8 Content Process

Content is to be supplied by email a minimum of 10 working days in advance of the preferred go-live date to:

- your Account Manager
- [digitalscreensmarketing@sydneyoperahouse.com](mailto:digitalscreensmarketing@sydneyoperahouse.com)

SOH would recommend including the following content on your SOH digital screen:

- Presents line (if applicable)
- Event Title
- Subtitle (if applicable)
- Call to action (as indicated)
- Taglines or quotes (as applicable)
- Date
- Venue
- From Price (optional)

Please note: If you do include a From Price, you will need to comply with the Australian Consumer Law and the LPA guidelines on the representation of ticket pricing in advertising. This booking fee line should be included: Transaction fee of \$5-\$8.50 applies per order, except Insider members. It is recommended you consult with your legal team about how to represent pricing.

## 5.9 Vitrines

Vitrines are printed and digital signs located in freestanding light boxes on the Box Office Podium and Northern/Western Broadwalk, and can be used to advertise any event.



There are six positions available and vitrines are usually displayed in rotation from 4 weeks out from an event.

The Vitrines are not a standard part of campaigns and placements are limited. Please discuss opportunities with the Marketing Department prior to any creative production.

### **5.9.1 Vitrine Booking Process**

At the start of the campaign please refer to the marketing support plan that your Marketing Contact supplied to see if you are applicable for a vitrine poster placement.

Send artwork to the marketing contact for approval and discuss possible installation timings.

Production and delivery of vitrines is at your expense. Please ensure the poster is delivered a minimum of 5 working days prior to the preferred installation date.

## **5.10 Foyer Signage**

The Sydney Opera House is a World Heritage listed site and as such, temporary elements such as banners and activations placed in the building's foyer spaces must be considerate to the building's heritage status.

The following sections outline the design requirements and designated locations for foyer signage and activations associated with an event.

Please consult the Account Management team if you wish to explore signage and activation opportunities for your event a minimum of 2 months in advance of their display.

All production and installation costs are your responsibility.

Prior to incurring costs, please send artwork to your Marketing Contact and Account Manager for approval.

In addition to SOH brand guidelines, banners are also required to adhere to sponsorship guidelines.

Signage proposals outside the standard specifications may be considered but will require additional approvals from SOH Heritage and Building Operations team. Please consult your Marketing Contact or Account Manager.

Please be aware that signage placements as specified in this document are not guaranteed.

### **Content Design**

Hanging banners are designed to increase a show's onsite presence and to enhance the visitor experience. They should be designed to the following specifications:

- Content should match the overall campaign creative and be relevant for a pre-show setting.
- Messaging/copy should be minimal and legible from a three metre distance.
- Where multiple banners are used, the content should differ for each banner e.g. through alternative messaging or imagery.
- Quality of design should refer to the Marketing and Brand Guidelines.
- Logos should not be the main feature of the artwork. We recommend positioning logos at the bottom.



## 5.11 In-Foyer Activations

Sydney Opera House welcome in-foyer activation proposals to run concurrently with performances.

Activation proposals with visual examples and estimated measurements must be submitted to the SOH Account Manager at least two months in advance of the event.

## 5.12 Marketing Collateral Featuring Event Sponsors or Donors

Advertisements for event sponsors across digital screens, onsite signage, activations or any printed flyers are not permitted.

If you want to credit a third party sponsor or donor during the event by, for example; displaying foyer screens, creating a pull-up banner or seat-dropping flyers, artwork must incorporate the production/event and have the prior written approval of SOH. It must also be clear that they are sponsors of the company, and not affiliated with SOH. Please provide the proposed artwork to the SOH Marketing Contact in advance.

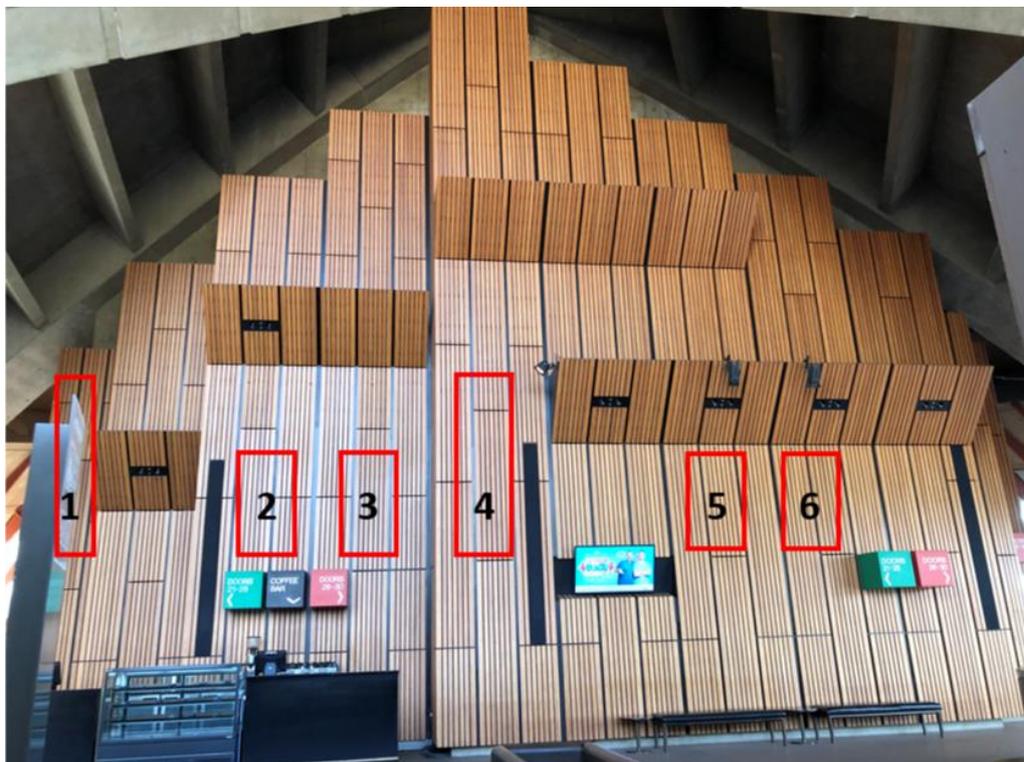
## 5.13 Installation and Maintenance Costs

Please be aware there may be installation and maintenance costs for activations and hanging banners in position. SOH staff are required to oversee all installations in venue foyers. There may also be applicable costs for the provision of power and lighting for certain locations. Please consult your Account Manager for more information.

## 5.14 Joan Sutherland Foyers

### 5.14.1 Joan Sutherland Theatre Southern Foyer Hanging Banners

Hanging banner positions in the Joan Sutherland Theatre Southern Foyer (JSTSF) are located on the brushbox panelling, as pictured below.





Southern Foyer banners must not fall beneath the height of the door signs and banner bases must all be in-line. This is to ensure all venue signage is clearly visible and displayed in a uniformed manner.

Position	Number of Hooks	Type of Banner	Dimensions (WxH)
1	1	1x long portrait banner	1m x 2.9m
2	1	1x portrait banner	1m x 1.5m
3	1	1x portrait banner	1m x 1.5m
4	1	1x long portrait banner	1m x 2.9m
5	1	1x portrait banner	1m x 1.5m
6	1	1x portrait banner	1m x 1.5m

#### 5.14.2 Joan Sutherland Theatre Southern Foyer Activations & Media Wall

An area at the top of the escalators is available for positioning free-standing activations and media walls.



Please ensure the back of the activation is black (painted or fabric) because the rear face will be visible from outside the venue through the foyer windows. All cabling and infrastructure behind the wall is required to be tidy.

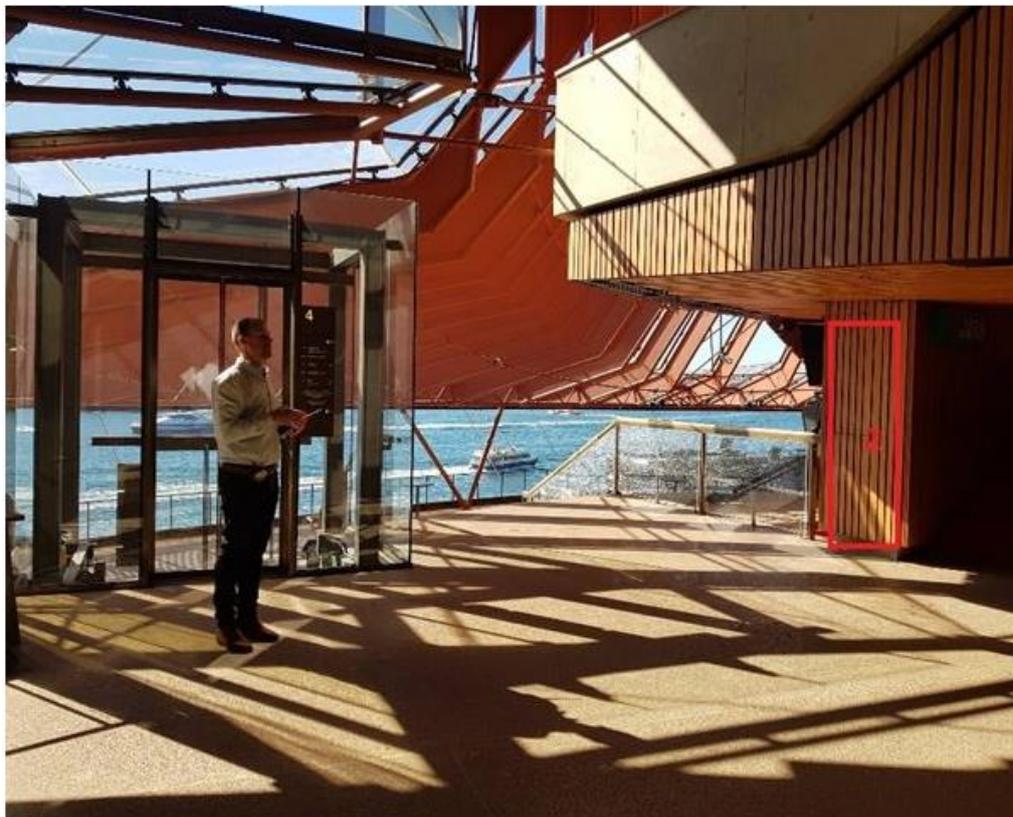
<b>Total Area – W x D x H</b>	6900mm x 1160mm x 2200mm
<b>Media Wall maximum</b>	2900mm x 2200mm



### 5.14.3 Joan Sutherland Theatre Northern Foyer Hanging Banner

No hanging banners are permitted in the Joan Sutherland Theatre Northern Foyer.

### 5.14.4 Pull Up Banners



Pull up banners may be located on the east and west sides of the Joan Sutherland Theatre Northern Foyer at the top of the stairs to the Upper Granite level as per image below. Please discuss other location requirements with the SOH Account Manager.

Position	Type of Banner	Dimensions (WxH)
1	1x pull-up banner	850mm x 2200mm
2	1x pull-up banner	850mm x 2200mm

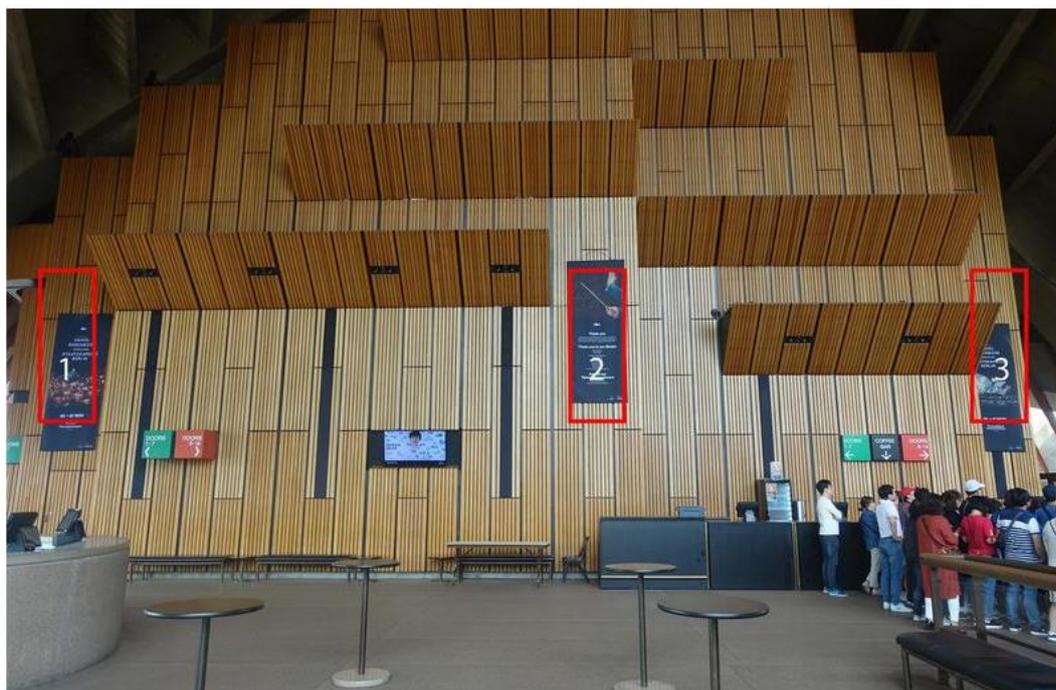


## 5.15 Concert Hall Foyers

### 5.15.1 Concert Hall Southern Foyer Hanging Banners

Hanging banners in the Concert Hall Southern Foyer (CHSF) may be located on the brushbox panelling. SOH recommends a maximum of 3 banners. Please discuss positions with the Account Manager.

Southern Foyer banners must not fall beneath the height of the door signs and banner bases must all be in-line. This is to ensure all venue signage is clearly visible and displayed in a uniformed manner.



Position	Number of Hooks	Type of Banner	Dimensions (WxH)
1	1	1x long portrait banner	1000mm x 3600mm
2	1	1x long portrait banner	1000mm x 3600mm
3	1	1x long portrait banner	1000mm x 3600mm



### 5.15.2 Concert Hall Southern Foyer Activations and Media Wall

<b>Position 1 (Preferred)</b>	<b>At the top of the escalators</b>
Total Area – W x D x H	6200mm x 2600mm x 2200mm
Media Wall maximum	2900mm x 2200mm

Please ensure the back of the activation is black (painted or fabric) because the rear face will be visible from outside the venue through the foyer windows. All cabling & infrastructure behind the wall is required to be tidy.

<b>Position 2</b>	<b>Under the wall mounted TV in the CH Southern Foyer</b>
Total Area – W x D x H	6600mm x 2200mm x 2000mm
Media Wall maximum	2900mm x 2000mm



### 5.15.3 Concert Hall Northern Foyer Hanging Banners

Hanging banners in the Concert Hall Northern Foyer is not permitted.

## 5.16 Western Foyers

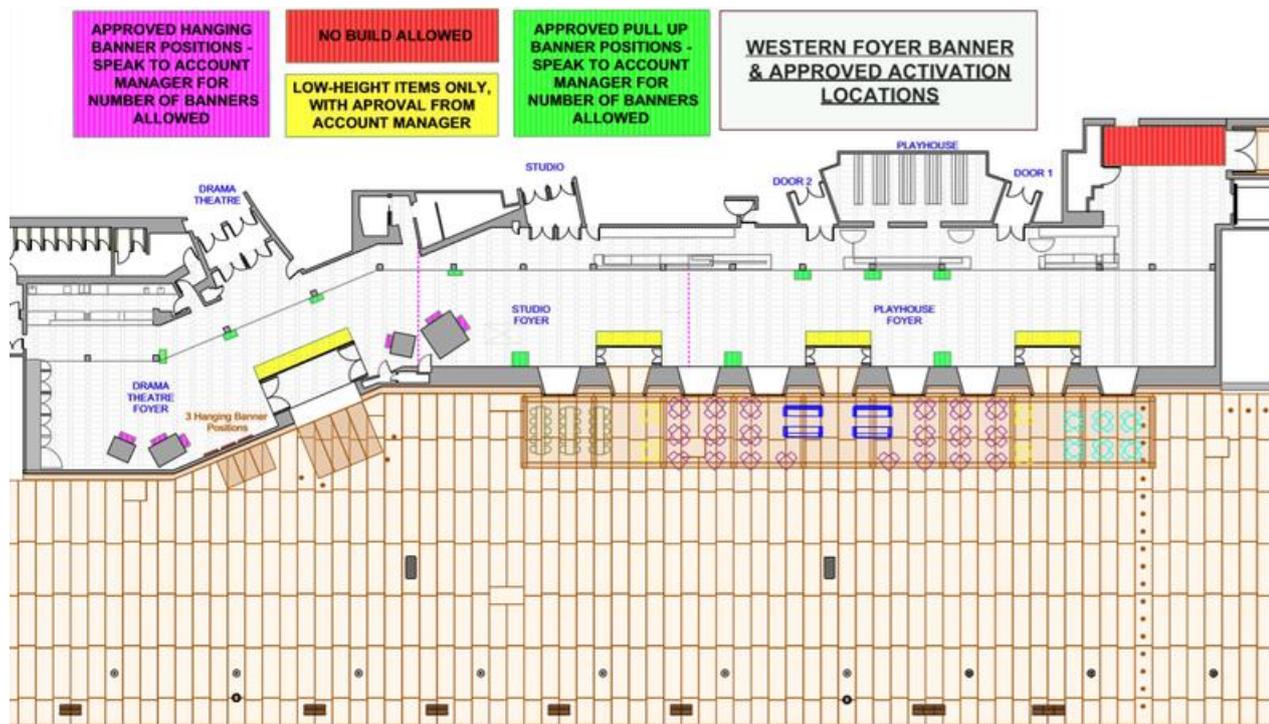
The Western Foyers are one continuous space that link audiences for the Drama Theatre, Studio and the Playhouse. There is one Box Office counter and a central bar shared by all three venues.

Each venue has a designated foyer space which you may display your event signage and activations.



### 5.16.1 Pull Up Banners

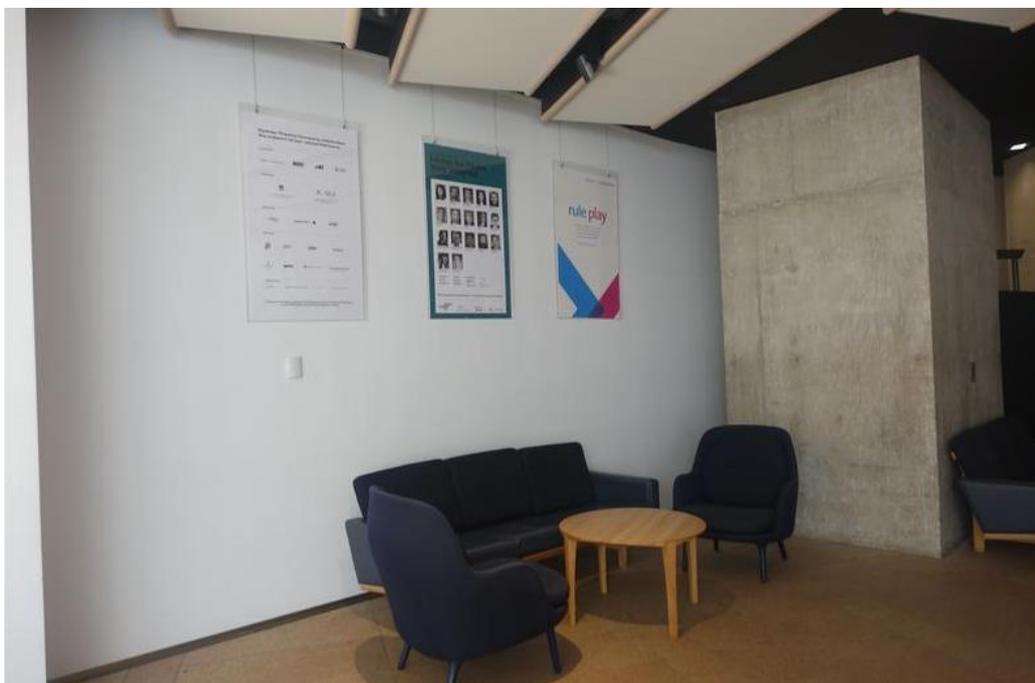
- The positioning of free-standing pull-up banners needs to remain in your designated foyer space.
- Banners must not block egress and cannot be positioned in front of, or within the window bays and glass.
- Volume of activations & number of banners positions available is limited
- Please discuss with your Account Manager what options are available. (indicative plan below).





### 5.16.2 Western Foyer Drama Theatre

3 banner positions hung in SOH provided Perspex frames	
Width (edge to edge)	740mm
Height (bottom to hanging screw)	1180mm



### 5.17 Utzon Room Foyer Banners

One banner location is available outside the Utzon Room door in the Box Office Foyer, this must be removed after each performance as this space is open to the general public.

### 5.18 Recordings, Broadcasting, Filming, Photography, and Social Media

SOH runs a fully equipped recording and broadcast suite which is linked to each venue, including outdoor areas, over a fibre network.

Recording services range from archival audio through to multi-camera directed productions with livestreaming options.

External Production companies and third party hirers are invited to film an event with SOH staff in support.

#### 5.18.1 Recording Archival and Promotional Use

When a recording is made for archival purposes (i.e. not used for public broadcast, exhibition, distribution or sale in any form) no recording fees apply, however a fee for services will apply. This will be outlined in the estimate sent by the Account Manager.

Where recordings are made for publicity and promotional purposes (inclusive of rehearsals), and the complete segment for broadcast is no more than five minutes in total, no fees apply, however a fee for services will apply. This will be outlined in the estimate sent by the Account Manager.



For all recordings that are intended for archival or promotional use, a recording application supplied by the Event Account Manager must be completed prior to the recording taking place.

### **5.18.2 All Other Filming and Photography**

For all other recordings that take place on site, there must be a formal agreement between Sydney Opera House and the party undertaking the recording prior to the recording taking place. No professional filming, recording, or photography is allowed onsite unless formal permission has been obtained from Sydney Opera House.

Commercial recordings are subject to fees and agreements which vary depending on the scope of the recording:

- audio only or video;
- the location;
- use of the Sydney Opera House brand by association.

### **5.18.3 Social Media**

Strict rules surround the use of SOH site photography and video footage for social media:

- Content must not include any restricted areas of Sydney Opera House, including the Green Room and Central passage.
- Content must not feature any Sydney Opera House crew, unless their written permission has been obtained.
- You must follow all Sydney Opera House safety and security compliances when creating social media content on site.
- You must comply with legal requirements when creating social media content, including use of third party music, media, photography, applications and digital integrations, and social network regulations and posting guidelines.



## 6 Environmental Management

### 6.1 SOH Sustainability Goals

The Sydney Opera House is committed to embedding sustainability across the organisation in order to hold itself the highest standard of conserving natural resources, minimising waste and protecting the natural environment.

This commitment is reflected in SOH's fourth **Environmental Action Plan 2020-23**. The plan sets out ambitious goals ahead of our 50<sup>th</sup> anniversary in 2023 that will ensure that SOH continues to lead by example in sustainability and inspire positive change in our community.

The goals include achieving Sustainable Event Management Certification (ISO 20121) for SOH's events, performances and festivals; eliminating single-use plastic packaging from all our venues and restaurants; and implementing a pathway to becoming climate-positive

### Sydney Opera House Goals 2020–23



### 6.2 Waste Management

Waste will be recycled and disposed of according to Sydney Opera House's waste management practices. General waste will be separated from recycling items to avoid contamination of recycling streams. Improper disposal of waste can lead to contamination of recycling, increasing waste to landfill. Labelled recycling bins assist patrons to correctly sort their waste at your event. Our Account Manager can provide advice on Opera House waste management practices.



## 6.2.1 Waste Streams

Waste Stream	Bin Facilities	Event Requirement
<b>Mixed recycling (co-mingled)</b> Including polystyrene	Yellow lid bins	Includes aerosol cans, juice / milk cartons, glass bottles, plastic bottles, metal cans / lids. Mixed recycling should be collected in bins without liners. Black plastic bags ARE NOT to be used to collect mixed recycling. The waste collection company will not collect recycling in black plastic and it will be sent to landfill.
<b>Container Deposit Scheme</b>	White lid bins	Plastic bottles and containers Glass bottles and jar Aluminium cans Items will display a 10c symbol on label.
<b>Paper</b>	Blue lid bins	Small events: paper to be disposed of in co-mingled bins. Large events: blue lid bins for paper are to be provided.
<b>Cardboard</b>	Blue lid bins	Small events: cardboard to be disposed of in co-mingled bins. Large events: blue lid bins for cardboard are to be provided.
<b>Food &amp; compostable take away packaging</b>	Maroon bins	Separate food waste from other waste streams through colour coded bins. All compostable take away food packaging must be disposed of in the food waste bin.
<b>Paint wash bay</b>		Paint washroom located off Central Passage inside Sydney Opera House. If paint wash bay is not used, all paint waste must be removed off-site. Paint MUST NOT be poured down drains, sinks, gutters or stormwater drains. No painting is to be done on or near granite or other building surfaces. Prevent spills / leaks and clean up spills. No oil-based paints are allowed. Provide an SDS of all chemicals used onsite. Keep track of paint waste and keep disposal receipts.
<b>Light bulbs</b>	-	Includes fluorescent tubes and light globes. Separate light bulbs from other waste streams.
<b>Toner</b>	Toner boxes	Separate toner from other waste streams.
<b>Small e-waste (batteries)</b>	Battery bins	Place batteries in battery bins in Central Passage
<b>Large e-waste</b>	-	Separate large e-waste from other waste streams and bins located in Central Passage.

## 6.3 Energy

You must strive to reduce energy use for your event. Consider implementing for your event:

- Energy efficient equipment and lighting;
- Lighting control systems which efficiently manage electricity use;
- Turning off equipment and lighting when not in use



## 6.4 Sustainable Materials

Good purchasing decisions ensure materials are sourced responsibly, minimise event waste and impact on the environment, and contribute to social benefits. You should consider the following when purchasing materials for events:

- Products that have limited packaging;
- Requesting that suppliers reduce packaging or have a return scheme after use
- Products which can be recycled or repurposed after use;
- Products with a high percentage of recycled content;
- Products that support local and/or First Nations businesses;
- Locally produced products to minimise transport footprint; and
- Products from certifiable sustainable and renewable sources.

## 6.5 Reduce Single-use Plastic

The Sydney Opera House is a proudly single-use plastic free venue. Plastic items including plastic bags, plastic straws and balloons are not permitted on site. Decorative material such as confetti and plastic streamers are also not permitted. You should provide alternatives for single use items; including cable ties, promotional material and audience giveaway items.

## 6.6 Sustainable Packaging

Your event must use packing with minimal or no impact to the environment, where possible, including:

- Products with minimal or no packaging needs;
- Using collapsible reusable crates to transport event material;
- Packaging made from recycled material;
- Packaging produced from certified renewable resources;
- Compostable (and deemed accepted by SOH waste service provider)
- Packaging which can be reused; and
- Minimise use of plastic packaging.

## 6.7 Reduce Paper

You must develop a strategy to reduce the use of printed marketing material, including posters, pamphlets, 'what's on' guides, and seat drops. This reduces paper use and prevents additional litter. Please refer to the SOH Marketing Services Guide for more information.

Paper stock use for marketing collateral and promotion is recommended to contain recycled content and be Forest Stewardship Council (FSC) certified where possible.

Digital signage where possible is preferred.

## 6.8 Sustainable Event Checklist

To assist Hirers in presenting sustainable events, SOH have created a **Sustainable Event Checklist**. This checklist should be referred to when producing events on SOH site and can be found in the appendices of this document.



## **7 Production Services**

---

The Sydney Opera House is pleased to provide any production requirements, whether in-house or hired from third parties. Refer to the individual venue technical specifications for available equipment and allocations.

Touring equipment, temporary staging, lighting, and sound equipment may be supplied through your own provider, subject to SOH approval.

### **7.1 Technical Equipment**

All SOH venues are hired on a bare walls basis. The venue hire excludes technical equipment costs except for incumbent stage machinery, height access equipment and stage management systems. Please refer to the venue specific technical specifications and discuss with the SOH Production Manager.

In order to simplify the process of booking equipment and to minimise costs, SOH technical departments have created flexible packages designed for each venue in different scenarios. Once SOH has received a technical rider for an event, the allocated Production Manager will advise the most suitable combination of packages and equipment to fit the production and budget.

In-house equipment is charged on a daily basis, discounted to a four-day rate per week for longer residencies.

### **7.2 Audio and AV**

All venues are permanently installed with D&B Audiotechnik main audio systems, to which SOH would then add specific requirements for monitors, control, and outboard equipment from the in-house inventory, external suppliers, or your touring equipment.

Audio packages are scaled to the event based on the number of audio inputs/sends. For example, a Talk in the Concert Hall will use the same main system as a Contemporary Music event but will be charged at a reduced rate.

SOH can supply projectors, AV control, and screens for install in most venues.

For larger installs or LED screens SOH will engage external suppliers.

### **7.3 Staging**

All main venues have an allocated stock of masking sized to suit the space and have a basic masking package available. Equipment such as additional masking, rostra, tab tracks, and rigging are also available from stock.

Please note SOH do not operate a scenery workshop or provide storage for sets.

### **7.4 Lighting**

The Joan Sutherland Theatre, Drama Theatre, Playhouse, and Studio all have a standard lighting inventory assigned to them which includes an ETC primary console and backup. SOH is able to hire additional fixtures/equipment for an event, or you are welcome to supply your own.

The Concert Hall as a multi-purpose venue currently has various lighting packages based on fixture count ranging from the basic open white for orchestral performances to very comprehensive moving light packages for contemporary performances.



All venue lighting (except The Studio and Concert Hall Standard) rigs are installed and de-rigged for each event or show.

## 7.5 Stage Management

The Sydney Opera House Stage Manager role is not limited to show calling, score reading, and management of the stage. Stage Managers act as Wardens for the SOH venues; they connect with the building holistically and are the interface with Fire, Safety, FOH, and Building Management in any situation.

Due to this critical responsibility and the complexity of the Stage Management equipment, it is mandatory for a SOH Stage Manager to be present at all times. In the case of season runs, touring SM/ASMs can work unsupervised after undertaking a 2 hour safety induction and training session, usually on the first day of production.

All main SOH theatres are equipped with bespoke Stage Management desks that are the central hub of venue communications and are based on a Reidel interface. The Stage Management desks also incorporate multiple video feeds from both inside the venue, foyers, and other venues if required.

## 7.6 Pianos

The SOH piano register includes concert-grade Steinway D & Yamaha CFX Grands, Yamaha C5, C3 & Steinway AS/O Baby Grands and a good selection of uprights, some of which are on trucks.

The Stage Management department manages the pianos and organise tuning with a regular on-site professional tuner. The standard piano tune is 441Hz. Tuning variation will require additional time and expense.

Please note any piano moves involving stairs, risers, and tips will require the services of our contracted piano moving specialists and will incur additional costs.

## 7.7 Recording and Broadcast

SOH has a fully equipped Recording and Broadcast suite which is linked to each venue, including outdoor areas, over a fibre network.

Recording services range from archival audio through to multi-camera directed productions with live streaming options.

Commercial recordings are subject to various licencing, fees and usage conditions. **See section 5.18**

## 7.8 SOH Technical Crew

SOH staff are covered by the current Sydney Opera House Enterprise Agreement (EA) and remain under the direction of SOH at all times. SOH reserves the right for its staff to access venues at any time, and for any reasonable purpose.

In order to ensure safety, the correct operation of specialist equipment and the protection of the Sydney Opera House from damage, certain tasks may only be performed by SOH staff using in-house equipment.

The Production Labour Charging Guideline is designed to inform you of the standard arrangements for charging of Production labour at Sydney Opera House, including Staging, Lighting, Sound/AV, Production Support, and Stage Management. The Guideline can be found in the appendices of this document.



## 8 Risk Management & Safety

---

### 8.1 Legal Obligations

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.

This guide contains general information only and does not contain a complete statement of all risk management issues or your legal obligations. You should seek independent professional advice on your risk management obligations.

### 8.2 Information and Training

It is a requirement that all persons, including contractors and sub-contractors undertaking work onsite, complete a Sydney Opera House Site Induction prior to commencement of work or bump in. Site inductions can be completed online. Instructions for online access below. Face to face inductions can also be arranged through your SOH Production Manager if online access is unavailable or a face-to-face induction is preferred.

In some instances, staff undertaking work in theatre or back of house areas are required to complete additional inductions as appropriate to the nature and location of their work including for the Concert Hall Ceiling; Joan Sutherland Theatre Grid; and Shells Access. Inductions must be renewed every 12 months. Please check with your SOH Production Manager to identify the training you require.

#### 8.2.1 Online Site Safety Induction

Access to the **online site safety induction** is through <https://learning.sydneyoperahouse.com/>

Creating an account is easy, simply click '**Create New Account.**'

#### 8.2.2 Certificates After Completing Induction

After you have completed the course, certificates can be retrieved by going to the '**Certificates**' tab and downloading your certificate. Please bring a printed copy or a photograph of this certificate with you.

#### 8.2.3 Toolbox Talk and Shift Briefings

Toolbox talks must be completed as part of the shift briefing to discuss the risks of the shift. Depending on the production, this will either be completed by SOH staff or your Production Management. You must ensure that all their workers attend the shift briefing and keep records of attendance.



#### **8.2.4 Venue Safety Induction**

Venue Safety inductions may need to be delivered at the venue as practical training and may require persons to complete SWP quizzes related to their specific work area through the online portal.

The detail required in this induction may vary between performances and is based on the Production Risk Assessment and SWMS presented to SOH.

#### **8.2.5 SOH Code of Conduct**

Our Code explains the expected behaviour and conduct for us all. All workers onsite must abide by this Code and will be asked to leave the site if they fail to do so. It is based on the following six key principles and provides guidelines for our behaviour at SOH.

- We act with fairness, personal integrity, and honesty;
- We maintain a safe and healthy working environment;
- We have respect for others and maintain a fair and harmonious workplace;
- We value our customers and are committed to service excellence at all times;
- We work with economy and efficiency; and
- We act in the best interests of the Sydney Opera House.

Link: ***Sydney Opera House Code of Conduct***

### **8.3 Risk Management**

#### **8.3.1 Venue Risk Assessment**

Information on the risks specific to each of our venues is available in a 'SOH Venue Risk Assessment'.

The Venue Risk Assessment will provide information about the inherent risks associated with the bare venue and will outline the risk controls in place to manage these risks. It is important that you understand these risks and take them into account when organising your production and writing the Production Risk Assessment.

The Venue Risk Assessment is based on "bare walls" so does not include production-based risks that your event may bring into the venue. Our venue risks must be addressed along with your production risks.

#### **8.3.2 Safe Work Procedures (SWP)**

SOH has developed specific Safe Work Procedures that document and clearly explain the safe steps workers must take during a particular task in a designated area that has inherent risks to a workers' health and safety. The SWP will explain pre-safety checks, operating procedures, equipment and PPE to be used for that activity.

Please contact your SOH Production Manager or Account Manager to enquire about Safe Work Procedures applicable to your working activities in SOH.

#### **8.3.3 Production Risk Assessments**

You must develop your own Production Risk Assessment that takes into account the risks identified in the SOH Venue Risk Assessment and any other foreseeable hazards and their controls associated with the bump in, set up, rehearsal, performance, stage management and bump out of the production or event.



The Production Risk Assessment identifies reasonably foreseeable hazards that arise from:

- Physical work environment;
- Equipment, materials and substances used;
- Work tasks, and how they are performed and managed; and
- Interaction of the above aspects.

The final Production Risk Assessment must be submitted to your SOH Production Manager no less than fourteen days prior to the set up or bump in date of all shows and events and, where applicable, must be in accordance with your agreement with the Sydney Opera House and relevant legislation, Australian Standards, Guidelines and Codes of Practice.

In addition to a Risk Assessment, you may be required by WHS legislation to develop and implement Safe Work Method Statements (SWMS) for high-risk work and / or task specific Job Safety Analysis or procedures. See section **8.3.6** below.

#### **8.3.4 Writing a Production Risk Assessment**

When you are developing the Production Risk Assessment, keep in mind the following:

- Write the Production Risk Assessment specifically for the venue you are hiring;
- Document all high risks, such as working at heights, mobile plant, hazardous manual tasks and hazardous chemicals being used;
- Include an initial risk rating (e.g., Low, Medium, High, Extreme) based upon the potential consequence and severity of the hazard, and then a final risk rating based on the implementation of the controls; and
- Identify the person who will be responsible to ensure that the agreed risk controls are in place and being followed.

SOH can help you to prepare the Production Risk Assessment by providing you with relevant information about the Venue. However, you are entirely responsible for its preparation and content. Our receipt of a Production Risk Assessment from you does not indicate our approval of the adequacy of its contents. It is acknowledged that a Risk Assessment is a living document which may need updating throughout the lifecycle of the production.



### 8.3.5 Production Risk Assessment Timing

Timing	Action
4 weeks before bump in	Provide draft Production Risk Assessment to SOH
2 weeks before bump in	On approval of submitted Production Risk Assessment – Distribute the Risk Assessment to all your workers (including your sub-contractors and your sub-contractors' employees or agents) and ensure all your workers are familiar with the contents
During bump-in and event	Make updates as required and distribute to all stakeholders.

### 8.3.6 SWMS (Safe Work Method Statements)

A SWMS is a document that outlines the high-risk work activities to be carried out, the hazards arising from these activities and the measures to be put in place to control the risks.

One SWMS can be used for work that involves high risk work activities, examples include but are not limited to work or performance activity that requires working in and around powered mobile plant, working where there is a risk of a person falling more than 2 metres (unprotected edges, pits or traps or voids), includes projectiles either propelled or dropped, and circus arts/acrobatics/performer flying.

A SWMS is not intended to be a procedure, but rather a tool to help supervisors and workers confirm and monitor the control measures for high risks required at the workplace.

For further clarification surrounding SWMS and what is required for your event, please consult SOH Production Management.

## 8.4 Incidents and Hazards

The Sydney Opera House requires all workers to immediately report all hazards and incidents, including near misses.

Following the report of an incident or hazard you must:

- Report any incident to the SOH Production Manager, Stage Manager or SOH Supervisor straight away and inform us of actions taken to eliminate or minimise it;
- Comply with requests from SOH staff to implement control measures;
- If the incident or hazard is severe, participate in and provide information for any subsequent investigation; and
- Serious incidents, such as fatalities, amputations, serious burns, spinal injuries, electric shock, fire, explosion and fall from height must be reported to the regulator, SafeWork NSW. SOH Event Safety will work with all relevant parties in determining reporting responsibility.



## 8.5 Compliance Requirements

### 8.5.1 National Construction Code (NCC)

Under the NCC classification, SOH is designated as a Class 9b building. Your event activities must comply with all provisions of the NCC for a Class 9b building. This also includes all temporary structures you may wish to erect on our site.

### 8.5.2 Noise

All workers, including musicians, performers and crew, must be protected from hearing damage that may potentially be caused by prolonged exposure to noise. You are responsible for the provision of hearing protection for their workers and contractors.

### 8.5.3 Electricity Safety

All electrical equipment and temporary installations must comply with the Work Health and Safety Regulation 2017 (NSW), Part 4.7 and Division 3, 4, 5, the Code of Practice “Managing electrical risks in the workplace”.

All electrical wiring is to be installed in accordance with AS / NZS 3000, Electrical installations (known as the Australian / New Zealand Wiring Rules) and certified as safe by a qualified electrician.

Electrical equipment must be inspected and tagged and comply with the Australian standard for safety inspection and testing of electrical equipment AS/NZS 3760. We can arrange the inspection and tagging if you supply us the equipment more than 48 hours before you need to use it. This will incur additional cost.

All cables must be secured in a cable tray or similar, suitable for outdoor use and with a load capacity suitable for their location on the site (consider pedestrian or vehicle traffic). Cabling must not be attached to barriers or structures that could transmit electricity if in contact with a damaged cord.

Residual Current Devices (RCDs) must be used where required including all handheld electrical appliances and tools.

All SOH mains supply of 50amps and above are not protected by RCD, as per the compliance requirements of AS / NZS 3000, Electrical installations. Incoming Hirers and suppliers must ensure that their risk assessment addresses safe and appropriate controls for their plug-in equipment and operational requirements.

Detailed power supply plans of each venue are available.

Please contact your Production Manager for further information.

### 8.5.4 Fatigue

SOH has a comprehensive Fatigue Management Policy that requires a risk-based approach to managing the risks of fatigue. As a minimum, all contracting and partner companies adhere to SOH's fatigue risk management standards.

Your risk assessment must include the management controls for fatigue and your production schedule must allow for all workers to take their breaks or have more frequent breaks depending on the type of work or the environment they are working in, in order to manage fatigue. See the **Labour Charging Guideline** appendix for further details.



### **8.5.5 Hazardous Chemicals**

Hazardous chemicals include flammable liquids, acids, gases, solvents and dangerous goods. See your SOH Production Manager for the SOH requirements for Hazardous Chemicals.

The following either have strict approval processes and conditions of use, or are not permitted in SOH:

- Oil based paints and solvents. You need our written permission to use oil-based paints and solvents. You are responsible for taking all oil-based paints, residues and cleaning materials off site for disposal at appropriately licensed waste management facilities;
- Spray painting is only allowed on stage with prior approval from your Production Manager. No spray painting is allowed in Central Passage. Please arrange with your Production Manager and Building Operations a suitable location to spray paint as needed.
- Fibre glassing is not permitted;
- Medium Density Fibreboard (MDF) may be used at SOH. However, MDF must not be cut on site as it contains formaldehyde which is released in the dust created from cutting or sanding.

You shall provide Safety Data Sheets and complete a Risk Assessment for the use of any hazardous chemicals whilst on SOH site.

Any Hazardous Chemicals must be approved by SOH Production Management prior to coming onto site.

### **8.5.6 Hot Works**

A Hot and Dusty Work Permit is required for any operation involving open flames, smoke or producing heat and / or sparks, whether internal or external to the building. This includes, but is not limited to, brazing, cutting, grinding, soldering, thawing pipe, torch-applied roofing, and welding.

Hot and Dusty Work Permits are issued by building operations via your Production Manager.

## **8.6 Mobile Plant**

### **8.6.1 Elevated Work Platforms (EWPs)**

SOH has the following EWPs on site:

- Single person lifts (VL); and
- Scissor lift (SL).

EWPs can only be operated by a qualified person holding a valid EWPA Yellow Card (VL, SL, or BL type). Licence must be lodged with SOH prior to arrival.

Persons working on or underneath EWPs must also complete an in-house Induction to the SOH EWP machinery that outlines the operations of the EWP on site, PPE, and other safety requirements, including rescue procedures.

Any requirements for the use of SOH EWPs should be requested through the SOH Production Manager.



## 8.6.2 Forklifts

The forklifts at Sydney Opera House are fitted with Fork Track technology and can only be started using a swipe card. Only authorised and licensed workers holding a current High Risk Work Licence – Forklift Operations are permitted to operate forklifts. Only electric forklifts are able to be used inside the building.

Forklifts operating in shared zones with pedestrians must be accompanied at all times by a spotter wearing a high visibility vest.

## 8.7 Working at Heights

Under the NSW WHS Regulation 2017, Part 4.4, Falls, a Person Conducting a Business or Undertaking (PCBU) must manage the risk to health and safety associated with a fall of a person from one level to another that is reasonably likely to cause injury. You must ensure that your risk assessment includes controls to ensure work is carried out in such a way that eliminates or controls the risk of injury from a fall.

Your risk assessment must include:

- Provision of training in relation to the risks associated with working at height;
- Provision of Safe Work Procedures, safe sequencing of work and use of ladders, appropriate signage and permits;
- Wherever possible, provision of temporary work platforms;
- All work at height should be conducted by an authorised user with fall protection training;
- Ensure that the stage is kept clear while work is performed overhead, if this is not practicable workers must wear hard hats (climbing-style helmets, e.g., Petzl, are accepted); and
- All tools used at height must be tethered.

SOH promotes best practices of avoiding working at height wherever possible and the mitigation of any requirements for this at the design phase.

Designers should ensure the protection and guarding of any voids or openings.

If work at heights is required, consider how the tasks can be completed safely with the use of fall protection such as temporary work platforms, guardrails, and scaffolding, and fall arrest systems, if fall protection is not possible.

### 8.7.1 Fall Arrest Emergency and Rescue Procedures

If you use a fall arrest system as a control measure, you must establish emergency procedures, including rescue procedures, in relation to the use of the fall arrest system.

### 8.7.2 Ladders

#### Vertical Ladders

In some of our venues, access to certain levels can only be obtained by climbing a vertical ladder. All vertical ladders where there is a fall risk have a fall arrest system in place. Staff must be inducted and trained by relevant SOH staff prior to use.

#### Portable Ladders

Portable ladders should only be used as a work platform for light work of short duration if other alternatives, such as scaffolding or elevated work platforms are not reasonably practicable. Ladders and the use of them must comply with the SafeWork



Code of Practice Managing the Risk of Falls at Workplaces. Ladders must be well maintained and suitable for the work being undertaken.

Choose the right ladder for the job. The ladder should meet Australian standards and the load requirements of the job. An A-frame or extension ladder may be appropriate for some tasks, but a platform ladder is safer in the majority of tasks.

### **8.7.3 Scaffolding**

All scaffolding must comply with Australian Standard AS/NZS 1576 Scaffolding and be erected and dismantled by competent persons. Scaffolding builds over 4 metres in height must be completed by a certified scaffolder.

Mobile scaffold wheel locks should be engaged before any person works on the scaffold. Before scaffolding is moved, all persons should exit the structure.

## **8.8 Rigging**

### **8.8.1 Pre-Production and Technical Information**

Pre-production technical information must include a list of flown elements detailing weight and rigging requirements. SOH technical staff will inspect the elements to ensure they are safe to be rigged at SOH in conjunction with your Production Risk Assessment.

You must provide the correctly qualified riggers and we require that all rigging work is compliant and must be signed off by your certified rigger before submission to SOH for review and inspection once on site.

Engineering certification requirements will be provided to you by the SOH Production Manager.

### **8.8.2 Risk Assessment of the Rigging Site and Rigging Plans**

SOH has varying Working Load Limitations (WLL) on venue structures and stage machinery outlined in the venue technical specifications. The production's technical information and plans must include, but are not limited to, the following:

- Rigging plan in place with load data calculated;
- Hoists with capacity equal or superior to the load being lifted;
- All rigging equipment rated and compliant with Australian Standards;
- Details on the equipment used for the rigging;
- The plant used to suspend or travel loads over persons, or used to support persons, needs to be specifically designed for that purpose and use case, and the equipment is to be used in accordance with the manufacturer's manuals and guidelines;
- Safety factor of 5:1 in place for equipment loads and 10:1 for people loads; and
- Engineering certifications as required.

The Production Risk Assessment must include, but is not limited to, the following:

- Hoists and rigging inspection regimes;
- Exclusion Zones;
- Safety monitoring in place;
- Provision of the operational procedure;
- How exclusion zones will be established and maintained;



- The arrangements in place to ensure the rigging structure cannot be accessed by the general public/audience;
- PPE requirements;
- Certification and qualifications of riggers; and
- Communication protocols and shop stops.

### **8.8.3 Approval of Rigging**

All rigging plans along with a risk assessment are subject to review by SOH Production Managers through consultation with relevant Heads of Department and / or a competent supervisor holding the appropriate High Risk Work License for rigging.

If you supply your own rigging crew, you must also provide crew rigging certifications and work in conjunction with the specific rigging requirements of each SOH venue.

### **8.8.4 Aerial and Stunt Performers**

The following conditions must be complied with for performances involving aerial and / or stunt performers in addition to sections in **8.3**, **8.4**, and **8.7** above:

- A detailed risk assessment of the performance must be provided;
- Plan aerial performance sequences with appropriate rigging for the size of the performer(s) and the task to be completed;
- Include consideration of the need for crash mats, safety netting, appropriate emergency and contingency procedures;
- Provide detailed engineering calculations for potential shock and point loads on structures;
- Ensure performers are experienced and that the sequences are well rehearsed;
- Ensure establishment of exclusion zones; and
- An advanced rigger qualification is required to set up the aerial system, e.g., a winch. A competent rigger must regularly check the rigging during the show season.

## **8.9 Hazardous Manual Tasks**

SOH has mandatory control measures for the management of hazardous manual tasks, including but not limited to:

- Where possible, scenery and equipment to be designed so it can be manoeuvred with mechanical lifting aids or hoists;
- Identification of rigging attachment points on all scenic elements that are rated and may be rigged to a hoist during the build process;
- Set / scenery build procedures;
- Weight labelling of all scenic elements over 20 kg;
- Storage of equipment at appropriate heights; and
- Planning the manual task and taking into account the building restrictions of SOH such as the capacity of the Drama Theatre backstage hoist or loading dock lifts. For details on the dimensions of access ways and lifts, please contact your SOH Production Manager for the venue technical specifications.



## 8.10 Personal Protective Equipment

You must supply any PPE required for your workers. This can include:

- Safety boots / shoes to protect from foot hazards;
- Hard hats to protect from overhead hazards; and
- High visibility clothing when workers are in the vicinity of moving plant and machinery in Central Passage.

Your Production Risk Assessment should assess where and when workers are required to wear PPE.

SOH requires workers to wear steel toe or composite toe safety footwear with leather uppers and ankle protection (boots) during the bump in, set up, scenery changeovers (for example Opera and Ballet) and the bump out of a show.

Footwear must be rated to the Australian Standard, AS/NZS 2210.1 Safety, Protective and Occupational Footwear Guide to Selection, Care and Use. Any deviation from this must be addressed individually in your Production Risk Assessment and adequate site-specific controls put in place.

## 8.11 Design and Manufacture of Sets

Sets must be built with the venue limitations taken into consideration and a set build procedure provided. The design of bespoke set and equipment must comply with the NSW WHS Act and the requirement that the designer must ensure, so far as is reasonably practicable, that the plant, substance or structure is designed to be without risks to the health and safety of persons. For risks that cannot be controlled at the design stage information on these risks should be provided in the form of a risk assessment and operation and repair manuals

Venue technical specifications are available for each venue. Please discuss set requirements with your Production Manager.

Sets cannot impede venue fire / smoke curtains, fire exits, exit signs, or create an obstacle to the smooth free flow of movement in and around a venue. Changes to existing access and egress routes will need to be approved by SOH Fire Safety Manager.

### 8.11.1 Fire retardants

All sets must be built with materials that minimise a fire hazard and must be fire retarded. Drapes require manufacturers' certification, labelling, or other documentation certifying use of a fire-retardant material. You must provide us with copies of registered test certificates, proof of fire retarding, or compliance with the provisions of the Australian Standards 1530 part 1 and part 3 prior to bump in.

Combustible materials that cannot be properly treated with a fire retardant, such as foam rubber, polystyrene, dry flowers and leaves, or sets with a high fire load such as multiple cardboard boxes are required to be assessed and approved prior to bump in by our Fire Safety Manager.



## 9 Theatrical Elements and Special Effects

---

SOH must be notified if any of the following are involved in your production:

- Animals;
- Firearms and prohibited weapons (for example, swords and daggers), this includes replica weapons;
- Special effects:
  - Flames (for example, candles, fire gel, cigarettes);
  - Gas (for example, LPG and natural, CO<sub>2</sub>);
  - Fumes from the combustion of fuel;
  - Liquid nitrogen;
  - Smoke, fog machines, hazers, snow, dry ice;
  - Pyrotechnics;
  - Laser
  - CO<sub>2</sub> jets; and
  - Flutter / streamer cannons;
- Vehicles on stage;
- Lighting effects:
  - Strobe;
  - UV;
- Smoking or vaping on stage

### 9.1 Animals

Special by-laws for the use of animals have to be complied for performances, any proposal to use animals in a performance must be notified to the SOH Account Manager for consideration in the initial production meeting.

### 9.2 Firearms, Replicas and Prohibited Weapons

SOH has strict guidelines on the use of firearms, replicas and prohibited weapons. Please request a copy of the SOH procedure from your SOH Production Manager. The following documentation must be completed prior to the arrival of the firearms and or weapons.

#### 9.2.1 Risk Assessment

A comprehensive risk assessment detailing the activities, training and purpose of any firearm or weapon used in the production must be submitted to SOH.

#### 9.2.2 Permits and Licenses

- For firearms, a Theatrical Armourer's Dealers Licence issued by NSW Police or a Film / Television / Theatrical Production Permit issued by the NSW Police;
- For prohibited weapons, a Theatrical Weapons Armourer Permit issued by NSW Police;



- Only approved blank fire ammunition supplied by a Theatrical Armourer Dealer must be used; and
- All firearms replicas and prohibited weapons must be stored in accordance with the permit.

### **9.2.3 General Safety**

- SOH does not provide storage for Firearms and Prohibited weapons. You must provide your own and notify your Production Manager so they can arrange for installation;
- Firearms, replica firearms, imitation firearms, and other prohibited weapons must only be used in accordance with NSW legislation and regulations;
- All firearms and prohibited weapons must be concealed upon delivery;
- All swords, knives, blades, and needles must be blunted and made safe for use;
- The use of blank fire ammunition must not exceed sound levels of 85 dB(A) over an 8-hour period or peak at more than 140 dB(C) as stated in the NSW WHS Regulation 2017; and
- The Licenced Armourer and or permit holder must provide, to cast and crew, appropriate warnings and safety briefings, instruction on safe handling of the item, and ensure the action sequences are safe and ensure all persons maintain safe distances.

It is an offence to bring any firearm, replica or weapon into the SOH precinct unless it is under the above conditions. Live ammunition must never be used. Please discuss your requirements with your SOH Production Manager.

## **9.3 Special Effects**

All special effects (SFX) are subject to an application, approval process, and review by SOH Event Safety. All special effects with the exception of haze and flutter / streamer cannons require a demonstration prior to approval. A Fire Safety Officer may be required to be in attendance during the activation of the special effect within the performance, at your cost.

### **9.3.1 Flutter or Streamer Cannons**

Flutter or streamer cannons must be approved by SOH prior to use and be operated by a competent person. Flutter or streamer cannons must be of a suitable size for the venue and the use of these must be addressed in the Production Risk Assessment.

There may be additional cleaning charges for these effects.

### **9.3.2 Naked flames**

Your Production Risk Assessment should cover how you will eliminate or control the risk of fire to costumes, props, set and venue infrastructure.

Naked flame poses a specific hazard to a venue and requires approval from the SOH Fire Safety Manager.

### **9.3.3 Fire Performers**

Fire performers must be trained, well-rehearsed in the venue, and experienced in the use of fire in their act. Safety Data Sheets must be provided for the type of fuel they are using. The performer must use the minimum volume of fuel required to perform the act.



You must also ensure a spotter with the correct fire extinguisher type is on standby during the performance. A demonstration prior to the performance for SOH approval is required.

#### **9.3.4 Gas**

The following conditions must be complied with in relation to gas use on site:

- All gas cylinders must be stored upright and restrained to prevent them from falling;
- Cylinders are to be stored in a cool well-ventilated place; and
- Suitable trolleys are to be used to move cylinders and cylinders are not to be dragged or rolled into position.

Your Production Risk Assessment must address the specific safety hazards associated with the gas you are using in context of the application.

#### **9.3.5 Carbon Dioxide (CO<sub>2</sub>)**

The following conditions must be complied with in relation to CO<sub>2</sub> use on site:

- CO<sub>2</sub> cylinders must be stored in an open, well-ventilated area and away from heat sources;
- Cylinders must be clearly labelled;
- The use of CO<sub>2</sub> jets must be approved prior to use and must be operated by a competent person; and
- The jets must be of a suitable size for the venue and not aimed at the audience.

CO<sub>2</sub> is an asphyxiation risk and extremely cold when released. CO<sub>2</sub> jets must be included in your risk assessment.

#### **9.3.6 Liquefied Petroleum Gas (LPG)**

The following conditions must be complied with in relation to LPG use on site:

- LPG must be hard plumbed by a licensed gas fitter approved by SOH;
- LPG cylinders must be stored in a cage in the dock area and away from ignition sources and direct sunlight;
- Cages must have correct labelling and placarding;
- Gas detection equipment must be used in situ for the use of LPG.

#### **9.3.7 Pyrotechnics**

Pyrotechnics and other gunpowder-based effects are not permitted for use inside the Sydney Opera House without prior approval and risk assessment.

Refer to the Outdoor Event Guide for the specific requirements of external pyrotechnics.

If you are unsure, please discuss your requirements with your SOH Production Manager.

#### **9.3.8 Haze, Snow, and Fog Machines**

SOH assesses haze and fog on a show by show basis. Only water-based fluids are permitted in the Concert Hall.

No smoke or haze is allowed in the Utzon Room or any foyers.

You must:



- Provide a current Safety Data Sheet (MSDS or PSDS) for the fluid used in these devices. Ensure a copy of the SDS is kept with the machine;
- Nominate a trained & responsible person to operate the machine. This person is responsible for ensuring the machine is positioned correctly and accidental contact is minimised; and
- Ensure residue is contained and provide adequate storage and handling solutions for the fluids used in the machine.
- Follow any conditions of operation listed on the approved SFX form.

### **9.3.9 Dry ice**

Dry ice is to be stored in a well-ventilated location and placed in a Styrofoam chest, insulated cooler, or a special cooler designed for the storage of dry ice. Suitable eye and hand protection must be worn when handling dry ice.

### **9.3.10 Laser**

Lasers used in performances must be detailed in a Special Effect Form and in the Production Risk Assessment. There are five classes of lasers. Only class 1 products are considered safe for performances without a laser safety officer. Class 2-4 lasers should not be considered for display purposes without a detailed risk assessment. Laser installation must be completed by a qualified operator. Operation of the laser must be supervised by a qualified operator and a trained laser safety officer nominated for the production.

The following documentation should also be provided in addition to the Production Risk Assessment:

- Intended scope of use;
- Plan showing the laser display in both plane and elevation, positions of laser sources, mirrors and target areas with relevant trajectories, distances and dimensions;
- Qualifications of the laser operator;
- Control measures in the event of power failure or knocking of the laser device that might result in freezing or displacement of the laser beam;
- Specification sheet of the lasers;
- Compliance to the Australian Standard AS/NZS IEC 60825.3:2016; and
- Notification to patrons.

## **9.4 Vehicles on Stage**

Your Production Risk Assessment must cover the vehicle's use, spillage containment and emissions. Any combustion driven engine on stage requires a separate risk assessment and approval from the SOH Fire Safety Manager.

## **9.5 Lighting Effects**

Must be addressed in the Production Risk Assessment but do not require an SFX application.

### **9.5.1 Strobe**

You must ensure:



- Only competent and trained persons are allowed to set up and operate stroboscopic lights;
- The flash rate is maintained at / or below 4 flashes per second;
- All staff, crew and freelancers are warned prior to the use of stroboscopic lights that they are to be included in the programme / event; and
- Warnings are posted at the entrance doors “WARNING: Strobe lights are used during this performance”.

### **9.5.2 UV**

Use of UV or black lights must be documented in the Production Risk Assessment. Lights must be located so they can't be looked at directly by the naked eye.

## **9.6 Smoking**

SOH is a smoke-free site, including vaping.

Smoking is only permitted on stage where it is essential for the Performance. A Special Effects Application must be made and appropriate notification of this activity, such as signs in the foyers, must also be provided for the benefit of staff and patrons.

## **9.7 Applying to Use Special Effects**

### **9.7.1 Special Effects (SFX) Application**

The Sydney Opera House Special Effects Application and process governs the approval of special effects on the Sydney Opera House site. A Production Risk Assessment must be submitted detailing the relevant site-specific risks of the special effect.

The Sydney Opera House Production Manager will prepare the application on your behalf but will require specific information before the appropriate departments authorise the special effect. Sydney Opera House will liaise with all relevant internal stakeholders to process the application.

### **9.7.2 SFX Demonstration**

As part of the special effects application process, a demonstration may be organised by Sydney Opera House in consultation with you. The demonstration will require a representative from your company and relevant personnel involved in the special effect.



## **10 Appendices**

---

**SOH Sponsorship Guidelines for Resident Companies, Presenters, & Hirers**

**Labour Charging Guideline V4.1**

**Sustainable Event Checklist**

# Guidelines

## **Sydney Opera House Sponsorship Guidelines for Resident Companies, Presenters & Venue Hirers**

T: +61 02 9250 7433

E: [Sponsorship@sydneyoperahouse.com](mailto:Sponsorship@sydneyoperahouse.com)

**Sydney Opera House**  
Bennelong Point  
GPO Box 4274  
Sydney NSW 2001

T +61 2 9250 7111  
F +61 2 9250 7666  
ABN 69 712 101 035  
[sydneyoperahouse.com](http://sydneyoperahouse.com)





# Sydney Opera House Sponsorship Guidelines for Resident Companies, Presenters & Venue Hirers

---

These guidelines set out the requirements for sponsor and partner acknowledgement for Resident Companies (ResCos), Presenters, and Venue Hirers (Hirers) of the Sydney Opera House (SOH).

The guidelines seek to strike a balance between the needs of our ResCos, Presenters, and Hirers to acknowledge their own sponsors and partners at their events and the exclusive rights of the SOH and its sponsors and partners.

## 1. OUR GUIDING PRINCIPLES

1. As a heritage building and a performing arts centre of international significance the SOH must maintain certain standards of presentation at the site.
2. In order to manage the expectations of all parties, ResCos, Presenters and Hirers must clearly outline with their sponsors and partners, the scope and extent of their sponsorship rights.
3. While resident at SOH, ResCos, Presenters, and Hirers may grant sponsorship rights for their own artistic content, their own performers and all elements of their own brand within the confines of their event/production.
4. ResCo, Presenter and Hirer sponsors must acknowledge that:
  - SOH has its own sponsors and partners who are granted exclusive rights in respect of the building, the site, any artistic content produced or presented by the SOH and all elements relating to the SOH brand;
  - SOH sponsors and partners are the only organisations who are given the right to commercially leverage their association with SOH by use of our intellectual property, brand and image;
  - Sponsorship rights do not extend to naming rights for any space within SOH or its site on either a long term or temporary basis;
  - Acknowledgement of ResCo, Presenter and Hirer sponsors is to be associated/integrated with the ResCo, Presenter or Hirer performance or event only and is to be geographically contained to the area hired for the presentation of such sponsored performance or event;
  - Logo/text acknowledgement of ResCo, Presenter or Hirer sponsors or partners does not extend to SOH corporate publications;
  - ResCo, Presenter or Hirer sponsorship rights do not extend to commercial or corporate filming on site unless otherwise agreed by separate licence.
5. Any approvals required under these guidelines must be obtained in writing from the SOH Brand Team [[brandgroup@sydneyoperahouse.com](mailto:brandgroup@sydneyoperahouse.com)] or if they relate to food and beverage must be obtained in writing from the SOH Functions Department ([Functions@sydneyoperahouse.com](mailto:Functions@sydneyoperahouse.com))
6. Any media requests and activity onsite must be approved in advance by the Opera House Communications team ([CommunicationsTeam@sydneyoperahouse.com](mailto:CommunicationsTeam@sydneyoperahouse.com))



## 2. ON-SITE SIGNAGE

(Examples: banners, posters, digital screens, projections and merchandise)

1. All on-site signage must comply with the **Sydney Opera House Brand Use Guidelines**.
2. SOH has the right to approve all ResCo, Presenter and Hirer signage featuring a sponsor acknowledgement (including the content design and artwork, location and size) to ensure compliance with these guidelines.
3. All requests for approval must be received at least 14 days prior to the proposed event and directed to the SOH Brand Team [brandgroup@sydneyoperahouse.com].
4. Signage acknowledging a ResCo, Presenter or Hirer sponsor must be contained to the geographic area of the venue hired for the relevant sponsored performance or event.
5. The Western Foyer is a public open space that also serves as foyers to the Studio, Playhouse and Drama Theatre. Due to this being a public space; any signage for outside any of these venues will need to be decided on a case by case basis.
6. Acknowledgment of ResCo, Presenter or Hirer sponsors or partners on any signage is to be associated and integrated with the ResCo, Presenter, or Hirer brand and the event and not with SOH.
7. Acknowledgment of ResCo, Presenter or Hirer sponsors or partners on any integrated signage is to be appropriately located and in proportion to the size and scale of the venue hired.
8. The area allocated to sponsor logos on any signage (including space surrounding logos) must be no more than a 1/3 strip of the overall design of individual signs, and is subject to SOH approval. The logo must be supported with a clear tagline acknowledging the sponsored property (i.e. the event or the corporate identity of the ResCo, Presenter or Hirer).
9. Except for Major Outdoor Events (which are dealt with in Section 7), acknowledgement of ResCo, Presenter or Hirer sponsors or partners on external areas of the SOH is to be confined to company and event posters and digital screens onsite. These posters and digital screens must comply with provisions 1 to 6 set out above and the **SOH Digital Screen Guidelines**. For the avoidance of doubt, only SOH sponsors (partner level and above) may run integrated advertisements on the digital screens, where approved by SOH.
10. There must be no projection of sponsor or partner logos, images or colours onto the SOH sails nor onto any part of the external foundations of the SOH. All requests for illumination of the sails should refer to the **Illumination of the Sails Policy**, must be submitted 2 months in advance and is subject to availability and CEO approval.
11. Subject to SOH approval, ResCo, Presenters and Hirers are permitted to erect independently branded sponsor signage (not integrated) at closed functions for invited guests only and the terms set out in 1 to 6 above do not apply to such signs. This sponsor or partner acknowledgement or promotion does not extend to areas open to the public, including foyers. In some cases this signage may have to face inwards.
12. **See section 7 below for additional terms relating to Major Outdoor Events**

## 3. PRINTED MARKETING AND PROMOTIONAL COLLATERAL

(Examples: flyers and brochures)

1. All printed marketing and promotional collateral must comply with the **Sydney Opera House Brand Use Guidelines**.
2. ResCo, Presenter or Hirer sponsor logos, product and/or company information may be included in integrated (co-branded to the event) printed marketing and promotional collateral to be distributed onsite at SOH provided that:



- a. distribution of the printed material is geographically contained to the area where the sponsored property is being presented;
- b. distribution of the printed material is limited to the periods immediately before and after the performance/event and/or during performance/event intervals;
- c. distribution methods are approved by SOH;
- d. approval of type and scale of marketing or promotional collateral is sighted and approved by the SOH;
- e. printed material is 60cm x 40cm or smaller unless otherwise approved by SOH;
- f. distribution of printed material does not impede patron access or egress; and
- g. printed material does not cause embarrassment or bring disrepute to SOH or SOH's sponsors and partners.

#### 4. ON-SITE FILMING AND PHOTOGRAPHY

1. Any on-site filming and photography by ResCo, Presenter or Hirer sponsor, must be geographically contained within the hired area only.
2. ResCo, Presenter or Hirer sponsorship rights do not extend to on-site filming beyond the hired area, unless otherwise agreed by a separate brand license.
3. Any commercial use of imagery and footage captured on-site, including social media and influencer posts, implies a brand partnership and is not permitted without a separate brand licence.
4. Any commercial use of imagery and footage captured on-site that is permitted under a brand license must also comply with the **Sydney Opera House Brand Use Guidelines**.
5. Brand licence requests can be submitted to the Brand Team at [brandgroup@sydneyoperahouse.com](mailto:brandgroup@sydneyoperahouse.com)

#### 5. VIRTUAL REALITY ONSITE USAGE

Any sponsor related virtual reality devices used onsite is subject to SOH approval. These devices must only be used in association with a particular performance or event, and must be contained to the geographic area of the venue hired and cannot be public facing (i.e. Western Foyers).

#### 6. SYDNEY OPERA HOUSE CORPORATE MARKETING MATERIAL

1. Logo/text acknowledgment of ResCo, Presenter or Hirer sponsors does not extend to SOH corporate marketing material such as the SOH website, SOH produced event guides, brochures, programs, posters and digital screens.
2. Logo/text acknowledgment in SOH corporate marketing materials is a right reserved for SOH sponsors and partners only.
3. All corporate marketing material must comply with the **Sydney Opera House Brand Use Guidelines**.

#### 7. SPONSOR PRODUCT DISPLAY, PROMOTION, MASCOTS, SAMPLING OR SALE

1. The display, promotion, sampling or sale to patrons in public spaces, of any ResCo, Presenter or Hirer sponsor product is not permitted except with the prior approval of the SOH. In respect of food and beverage product this clause applies whether at public events or closed functions. All collateral accompanying the sponsor product display, promotion, sampling or sale must comply with the **Sydney Opera House Brand Use Guidelines**.
2. In respect of sponsor food and beverage product (whether at public events or closed functions), all requests for approval must be directed to the SOH Food and Beverage



Department [foodandbeverageteam@sydneyoperahouse.com]. Any approval granted may be subject to payment of a fee and agreement to disclaimer terms and conditions.

3. Any approval by the SOH of the display, promotion, sampling or sale of ResCo, Presenter or Hirer sponsor or partner product shall be subject to compliance with the following conditions:
  - a. the display, promotion, sampling or sale must be geographically contained to the area where sponsored property is being presented and occur within a defined timeframe;
  - b. the sponsor or partner must not be a competitor of a SOH sponsor or partner;
  - c. the display, promotion, sampling or sale must not cause embarrassment or bring disrepute to SOH or SOH's sponsors;
  - d. the display, promotion, sampling or sale must be integrated with the sponsored property;
  - e. the display, promotion, sampling or sale must not negatively affect the SOH customer experience;
  - f. the display, promotion, sampling or sale must not cause risk to SOH security or work, health and safety standards and must not conflict with SOH Conservation and Environmental Sustainability Plan.
4. ResCo, Presenter or Hirer sponsor mascots for both internal and external venues are not permitted.

## 8. MAJOR OUTDOOR EVENTS (MOE)

In addition to the general sponsor guidelines for ResCo Presenter or Hirer sponsors, the following apply in respect of Major Outdoor Events and should be read in conjunction with the Outdoor Event Guide:

- a. a written proposal for MOE signage or other acknowledgement (including design mock ups, preferred locations, materials and method of fixing) is to be presented to the SOH Brand team at least 30 days prior to the event, for consideration and approval. The SOH has strict Heritage and DA guidelines in respect to signage which are outlined in the Outdoor Event Guide sections 3 and 6 and approval will only be granted in accordance with these guidelines.
- b. in the case of a MOE staged on the SOH forecourt, the display, promotion, sampling or sale of any sponsor products must be integrated (co-branded with the event) and geographically contained within the space bound by the eastern and western roadways, the top of the Monumental Steps and the Tarpiean Wall;
- c. signage is not permitted to be placed on any part of the SOH building or permanent structures on the site, nor off the Tarpiean Wall;
- d. signage must be designed for and be fixed to the temporary structures erected for the purpose of staging the event e.g. stage front, back-of-house compound, barricades etc., except that signage is not permitted on any structure that can be viewed from above such as roof or staging structures in any form;
- e. signage relating to a MOE must be proportionate in style and scale to the type of event and related event infrastructure and approval is at SOH's absolute discretion;
- f. any display, promotion, sampling or sale of food and beverage products and all associated point of sale branding (including branded serving equipment and directional signage) remain with SOH sponsors and operators unless otherwise approved by the SOH Food and Beverage Department in accordance with section 6 above; and
- g. for the avoidance of doubt, MOE sponsors do not have rights to imply association to the SOH brand, image, building, site, services and surrounds.



## 9. VEHICLE SPONSOR ACCESS INTO SYDNEY OPERA HOUSE SITE

Vehicle sponsors of ResCos, Presenters and Hirers are not permitted to commercially leverage or associate with the SOH brand or image, however sponsor vehicles may be permitted on site in the following circumstances and provided SOH has been given 48 hours prior written notice:

1. large scale occasions of significant public or State or Federal Government interest;
2. the vehicle must leave the site immediately after delivering its guests; and
3. no additional marketing or product display is associated with a vehicle while at SOH and no publicity or promotion must link the sponsor to the SOH;
4. no sponsored vehicle can be on display inside the SOH.

For further information contact your SOH Account Manager or Partnerships Department on: +61 2 9250 7433 or email - [Sponsorship@sydneyoperahouse.com](mailto:Sponsorship@sydneyoperahouse.com)



# Sydney Opera House

## Production Labour Charging Guideline

This guideline is designed to inform Presenters of the standard arrangements for charging of Production labour at Sydney Opera House (SOH), including Staging, Lighting, Sound/AV, Production Support and Stage Management.

SOH staff are covered by the current Sydney Opera House Enterprise Agreement, and remain under the direction of SOH 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.

SOH Management reserves the right for its staff to access venues at any time, for any reasonable purpose.

In order to ensure safety, the correct operation of specialist equipment and the protection of SOH site from damage, certain tasks may only be performed by SOH staff using in-house equipment. The assigned Account or Production Manager will advise of the staffing arrangements suitable to your event.

Presenters paying the 'Standard Rate' or 'Supported Presenters Rate' will be charged for Production labour based on the number of hours worked on an event, from the starting call time until the ending call time, exclusive of meal breaks. The same rate is charged for each Production Services crew member regardless of their department or position, and irrespective of the time of day or number of hours worked (hours between 1am and 6am being an exception, see Section 9).

This guideline details minimum shift lengths and minimum chargeable periods before and after show or rehearsal times. These periods are minimums based on common event requirements and more complex productions may require longer crew calls which will need to be confirmed in advance.



## 1. Performances

The starting call time will be a minimum of 90 minutes before the indicated performance start time for critical show crew (supervisors, console operators, machinery operators etc). This is required to prepare and check systems before the doors open at the half-hour call. The starting call time for additional show crew will be a minimum of 60 minutes before the performance start time.

The finishing call time will be a minimum of 15 minutes after the performance conclusion time, however it should be noted that for most roles, particularly those that require resetting the production or shutting down systems, 30 minutes is more appropriate. Please discuss with your Account or Production Manager.

## 2. Rehearsals

The starting call time for all crew will be a minimum of 60 minutes before the start of a scheduled rehearsal.

The finishing call time will be a minimum of 15 minutes after the rehearsal conclusion time, however it should be noted that for most roles, particularly those that require resetting the production or shutting down systems, 30 minutes is more appropriate. Please discuss with your Account or Production Manager.

## 3. Bump-In / Bump-Out

The starting call time shall be the scheduled bump-in start time. No additional time allowance is required. It should be noted that start time does not necessarily mean 'start on-stage' time as tasks such as equipment collection may require crew to commence work in another part of the building. If you have a specific 'start on-stage' time, please discuss with your Account or Production Manager.

SOH Management may, at its discretion and in consultation with the Hirer, schedule and charge additional time for staff to prepare operational requirements for productions. This can include Production Meetings where show specific staff are required to attend, lighting pre-vis or off site rehearsals etc.

Call times for Bump-Outs shall be mutually agreed between the Presenter and SOH.

## 4. Minimum Call Charge

A minimum 4-hour call will be charged for all theatre technical staff specifically rostered to a production. This minimum call is inclusive of any pre or post performance/rehearsal requirements as noted above.

## 5. On-Call Staff

Staff not specifically rostered to an event may be available to work for periods less than the 4-hour minimum call at the discretion of SOH Management. These staff are either rostered in a duty capacity to support theatre operations or on stand-by for their rostered shift in another venue. It should be noted that duty staff may be called away to attend urgent activities in other venues and should not be used as show-critical crew.

These staff are deemed to be "on-call" and their time shall be charged at the standard rate with a minimum call of 15 minutes. The 4-hour minimum call charge does not apply to these staff.

SOH cannot guarantee the availability of "on-call" staff and their use should be negotiated on a case by case basis. Please discuss with your Account or Production Manager.



## 6. Minimum Staffing Levels

Minimum staffing levels are in place to ensure the safe operation of theatre systems and shall be determined by SOH Management after consideration of the production requirements and negotiation with the Presenter.

The Technical Manager shall have final say in determining staffing requirements in any areas where clarification is required.

In respect of SOH Work Health and Safety (WH&S) obligations and duty of care there shall be a minimum of one SOH representative present in the venue at all times that a company requires access to the stage.

Exceptions may be negotiated in advance. These may include performers warm-up, company class and cast notes sessions upon where a company representative approved by SOH is in attendance. This approval is contingent on the person having been inducted in SOH emergency and evacuation procedures.

In regards to the Utzon Room, foyers, Yallamundi Rooms and ancillary spaces, a SOH representative may be allocated and charged to the Hirer to ensure the safe passage of an event at the discretion of SOH Management.

## 7. Breaks

SOH has clear requirements for crew shift, meal and crib breaks in order to help manage fatigue and the well-being of staff.

Staging, Lighting, Sound/AV and Production Support staff are all entitled to meal breaks. Stage Management staff are entitled to crib breaks.

### **Shift Break**

A minimum break of 10 hours applies between shifts. For example, if an employee finishes at 23:00 they cannot restart the following day until at least 09:00.

### **Meal Break**

A meal break is an unpaid break from work of 30 minutes duration, during which time employees are not required to remain on-call or on site. The length of the break does not count towards the total hours worked and Presenters will not be charged for crew meal break times. If a Presenter chooses to take a longer break, they will only not be charged for 30 minutes of this break.

Staging, Lighting, Sound/AV and Production Support crew are entitled to one 30 minute meal break after every 5 hours worked. Presenters shall observe these requirements for crew meal breaks in the Event Schedule. It is worth noting that Hirers may need to allow more than 30 minutes in the schedule to enable staff to get a clear 30 minute break outside of the venue, depending on where they are working and what they are working on.

### **Crib Break**

A crib break is a short paid meal break (up to 20mins) that is taken on the job. During a crib break an employee is required to remain on the premises and on duty to be available to attend to emergency situations. Presenters will be charged for crew crib break times.

Stage Management crew are entitled to one crib break for a shift of 5 to 7 hours length, and an additional crib break for every additional 3 hours worked, or part thereof. Staff shall at all times consult the Presenter's representative before leaving the venue for crib breaks, and must remain on call during crib breaks if required.



While all efforts will be made to accommodate a production's labour requests, Production crew and management are under no obligation to accept or roster hours of work which breach these break conditions.

If the Event Schedule does not allow for sufficient breaks, crew may be directed to take a break at the discretion of SOH Management. Labour charges may apply if additional crew are required to perform duties while staff take required breaks. These situations will be negotiated in consultation with the Presenter and staff, balancing the production, crew rostering, and WH&S requirements.

## **8. Swing/Learn Shifts**

Dependent on the Production Schedule and length of season, a swing operator may be required in order for SOH to satisfy WH&S and rostering requirements along with appropriate redundancy for sick leave etc.

Any event that schedules production labour for over 7 consecutive days or accumulating over 50 hours worked without a day off, or for a season of 7 days or more may require the rostering of a Swing Operator. While all efforts will be made to accommodate a production's scheduling requirements, Production crew and management are under no obligation to accept or roster hours of work which breach the 7 day and 50-hour conditions.

When Swing Operators are required the cost shall be charged to the Presenter as follows:

- Each Swing Operator will require a minimum of two learn performances, one to observe and then one to operate while being observed. This may be two shifts over two days or one shift over two performances. Both these learn performances, whether that be one shift or two will be charged to the Presenter.
- Some shows have multiple roles and therefore multiple Swing Operators may be required. Each of these required as per above will be charged to the Presenter.
- The Presenter will only be charged for the first of these Swing Operators for each role, if for operational reasons (e.g. staff leave or operational changes) any additional Swing Operators are required, this cost will not be passed onto the Presenter but will follow the same philosophy (one to observe and then one to operate while being observed).

## **9. Overnight Charges and Rates**

### **Late and Early Call Surcharge Rate**

Work performed between the hours of 01:00 and 06:00 will be charged at the applicable rate plus 50%.

### **Early Start / Late Finish Transport Charge**

A fixed fee shall be charged per crew member for each shift with a starting call time before or at 06:00.

A fixed fee shall be charged per crew member for each shift with a finishing call time at or after midnight.

### **Overnight Catering**

Staff requested to work to 03:00 or later and whom are entitled to a meal break will be provided a meal at the Presenter's cost.

## **10. Public Holidays**

For Production staff there is no additional charge for work performed on Public Holidays except for hours as described in Section 9.



## 11. Sundays

For Production staff there is no additional charge for work performed on a Sunday except for hours as described in Section 9.

## 12. Appearance and Costume Allowance

A fixed fee shall be charged per affected crew member where staff are required to work on stage in view of the audience, with the following exceptions:

- Staff working in a blackout on stage
- Staff who handle musical instruments and other equipment during a concert interval, change in movement, act or program
- Staff required to operate control equipment for a performance in view of the audience (e.g. FOH audio, video and lighting console operators)

An additional fixed fee shall be charged per affected crew member where staff are required to wear a costume when performing this work.

## 13. Design Fees

Should a production require a technical design service, a minimum fee equivalent to 4 hours at standard rates shall be applied, at the discretion of SOH Management.

## 14. Maintenance Time

For productions with seasons longer than 1 week, additional maintenance time may be rostered for show crew, at the discretion of SOH Management.

The Presenter will be charged for these additional hours as agreed on advisement of the show design elements. Wherever possible, these hours will be scheduled so as to create the minimum possible increase in shift length.

## 15. Split Shifts

Where a production schedules two separate calls for the same crew member on one day, this will be treated as one call from the start time of the first call to the end time of the last call. SOH technical staff cannot be rostered to split shifts.

Where a production schedules two calls for crew from the same department on one day, but does not require continuity of crew between these calls, these calls will be charged separately and minimum call provisions will apply to each (unless the call and tasks required are appropriate for and can be crewed by "on-call" staff).

## 16. Notice of Variation

Crewing requests should be made as far in advance of the production as possible. While Production Services will make every effort to accommodate Presenter crewing requests, it may not be possible to honour changes made with less than 10 days' notice. Shifts (or part shifts) cancelled with less than 10 days' notice may still be charged if the crew cannot be redeployed to other events.



## **17. Toolbox Talks**

As part of the SOH's commitment to WH&S, all staff (including the Hirer's staff) must attend a Toolbox Talk at the start of every shift. If crews from different departments start at different times, multiple separate Toolbox Talks will be held.

Toolbox Talks will be based on the Risk Assessment and outline hazards/risks, control measures and required safe work practices. They should also outline tasks to be performed, task order and scheduling.

Toolbox Talks generally take 10-15 minutes and are included in work hours charged.

## **18. Wash-up Time**

Where an employee is sufficiently dirty as a result of their work or are exposed to unhygienic substances to the extent that they are no longer reasonably presentable in public, time will be allocated within the shift to allow the employee to wash up.

# Sustainable Event Checklist



<b>Event</b>	<b>Venue</b>			
<b>Date</b>	<b>Completed By</b>			

<b>Ticketing</b>	<b>Yes</b>	<b>No</b>	<b>Actioned</b>	<b>Post Event Review</b>
E ticketing & print at home ticketing only: including complimentary and promotional tickets				
Use online registration or mobile event apps for free events				
Use online post show survey's to monitor event feedback				
Allocated seating labels printed on low tack, compostable materials – avoid all plastics & laminates				

<b>Marketing</b>	<b>Yes</b>	<b>No</b>	<b>Actioned</b>	<b>Post Event Review</b>
Ensure sustainability messaging is consistent & highly visible across all promotions and media for the event.				
Event promotion campaigns driven through digital, online, radio and social media outlets – where practicable limit print media				
All patron communications via texts or e-DMs.				
Where practicable opt for non-print collateral				

<b>Branding &amp; Event Signage</b>	<b>Yes</b>	<b>No</b>	<b>Actioned</b>	<b>Post Event Review</b>
Minimize use of printed branded signage onsite – if required ensure its compostable post event				
Where possible design printed signage for multiple event use				
Confirm collection arrangements for all onsite signage including pull up banners to be removed and recycled post event.				
Use VMS or digital screens to provide onsite event information & key messaging				
Opt for environmentally friendly alternatives to wristbands, laminates & lanyards				

<b>Programs &amp; Merchandise</b>	<b>Yes</b>	<b>No</b>	<b>Actioned</b>	<b>Post Event Review</b>
Opt for digital downloads of event programs				
Ensure hardcopy program orders are based on ticket sales, not venue capacity				
Ensure merchandise stock orders are based on current ticket sales not venue capacity				
Opt for sustainable products e.g.: locally made printed t-shirts, canvas or hessian bags, reusable water bottles & keep cups – limit packaging, advise patrons to provide their own bags in pre-show comms				
Avoid audience giveaways, samples or showbags –SOH approval required * refer to Indoor / Outdoor Event Guides				
Single use wet weather poncho's not permitted – biodegradable options only: suggest: <a href="https://www.greengearsupply.com/">https://www.greengearsupply.com/</a>				
Advise to bring own wet weather protection if rain forecast				

## Sustainable Event Checklist



<b>BOH Hospitality</b>	<b>Yes</b>	<b>No</b>	<b>Actioned</b>	<b>Post Event Review</b>
Select locally grown, seasonal produce & items for artist riders – avoid imported products and brands				
Cups, plates, napkins, glassware, and cutlery for artist riders to be reusable or compostable – avoid single use disposables				
Opt for water stations + glassware, glass bottled or canned water for artist riders				
Provide artists & Crew with refillable water bottles for onstage use				
Plan for post event leftovers to be collected by food rescue services such as Oz Harvest or SecondBite				

<b>Event Food &amp; Beverage</b>	<b>Yes</b>	<b>No</b>	<b>Actioned</b>	<b>Post Event Review</b>
F&B operators selected on sustainable credentials – use of sustainable products & food stuffs, low carbon emissions, locally sourced, seasonal offerings.				
Menus align with event demographics				
Operators use biodegradable/compostable food containers & cutlery only				
Licensed Bar operators opt for local labels, stock canned beverages and canned water, use the Globelet polycarb glassware return system for wine & mixed drinks				
Provide F&B operators with accurate ticket sale numbers to minimize potential food waste				
Ensure vendors have own detailed food waste and grey water management plan				
Plan for post event leftovers to be collected by food rescue services such as Oz Harvest or SecondBite				

<b>Water</b>	<b>Yes</b>	<b>No</b>	<b>Actioned</b>	<b>Post Event Review</b>
Install hands free water fountains: Suggest: <a href="https://www.meetpat.com.au/">https://www.meetpat.com.au/</a> – avoid all single-use plastic water bottles				
Patrons advised to bring own water bottles in pre-show comms				

<b>Transport</b>	<b>Yes</b>	<b>No</b>	<b>Actioned</b>	<b>Post Event Review</b>
Promote all available public transport services and options for pre & post event travel				
Include links to public transport services, maps & timetable in pre-show comms				
Schedule efficient hire vehicles for artist & crew transport				

<b>Other</b>	<b>Yes</b>	<b>No</b>	<b>Actioned</b>	<b>Post Event Review</b>
Promote as a Smoke Free Event				
Include sustainability criteria when contracting suppliers and third party vendors				