



Technical Specifications

Hamer Hall

Document History

Revision #	Date	Author	Comments
2.2	May 2014	R. Last	Minor alterations
V2.1	June 2013	C.King	Broadcast updates
V2.0	21/8/2012	C. King	Release version
V1.2	9/7/2012	C. King	Further amendments
V1.1	18/4/2012	C. King	Update Sound & Lighting Facilities
V1.0	12/12/11	C. King	Update new name and logo
V0.3	14/7/11	C. King	Preliminary Release
V0.2	22/6/11	C. King	Preliminary Sound System Inclusion
V0.1	20/6/11	C. King	Preliminary Post Redevelopment

General information

Address

100 St. Kilda Road
Melbourne Australia 3004
Reception Phone +613 9281 8000
Stage Door +613 9281 8248

Building Summary

Hamer Hall:
Stage Door Address Southgate Ave
Southbank VIC 3006
[Hamer Hall Stage Door Google Map](#)

Level 6: St. Kilda Road Entrance
Level 5: Stage Door, Green Room, Loading Dock
Level 3: Dressing Rooms
Level 2: Stage Level, Dressing Rooms

Contacts

Venue Technical Manager +613 9281 8328
Manager, Production +613 9281 8137
Operations Manager, Staging +613 9281 8142
Operations Manager, Lighting +613 9281 8365
Operations Manager, Sound +613 9281 8138
Manager, Events Services +613 9281 8752

Contents

Document History.....	2
General information.....	2
Address.....	2
Building Summary.....	2
Contacts.....	2
Contents.....	3
Get In.....	4
Auditorium Seating.....	4
Standard configurations.....	4
Capacities.....	4
Technical & Production Seating.....	4
Staging Facilities.....	5
Orchestra/Equipment.....	5
Stage Risers.....	5
Drapes.....	5
Orchestral Ceiling.....	6
Stage Details.....	7
Dimensions.....	7
Fire Precautions & Safety Requirements.....	7
Flying System.....	8
Main Stage Battens.....	8
Hamer Hall Hanging Plot.....	8
Lighting Facilities.....	9
Lighting Information.....	9
FOH distances to setting line.....	9
Control System & Network.....	9
Dimmers.....	9
Fixed Orchestral Lighting.....	10
Production Lighting.....	10
Accessories.....	10
Three Phase Power - Lighting.....	10
Stage Management Facilities.....	11
CCTV monitoring.....	11
Monitors.....	11
Cameras.....	11
Talkback Allocation.....	12
Sound Facilities.....	13
Sound Reinforcement Analysis & Time Alignment.....	13
Console Signal Network.....	13
Control System.....	13
Playback.....	13
Fold Back Speaker System.....	13
Front of House Speaker System.....	14
Microphones.....	14
Three Phase Power - Sound.....	15
Broadcast & Recording.....	15
Audio Broadcast Control Room.....	15
Visual Broadcast Control Room.....	15
Approvals.....	16
Video Recording.....	16
Sound Recording.....	16
Archival Recording.....	16
Photography.....	16
Pianos.....	17
Assistive Listening System.....	17
Wardrobe Facilities.....	17
Back Stage Accommodation & Telephone Numbers.....	18
Dressing & Warm-up Rooms & Production Offices.....	18
Telephone Numbers.....	19

Get In

The Loading Dock areas can accept a range of trucks including semi-trailers.

The scenery lift is designed to travel between Loading Dock Level (Level 6) and Stage Level (Level 2).

Loading Dock Dimensions

Door Width	3.550m
Door Height	4.70m

Scenery Lift Dimensions

Width	3.000m
Length	8.000m
Maximum Height	3.000m
Maximum payload	10,000kg

Stage Access

Width	2.800m
Height	2.500m

Auditorium Seating

Standard configurations

Orchestra Pit	Set to Orchestral Platform Level with no seats installed
Choir Lift	Set to Orchestral Platform Level

Capacities

Area	Standard Configuration	With seats on Orchestra Lift
Stalls	969	1046
Circle	559	559
Balcony	787	787
Side Choir Balcony	72	72
Total Capacity	2387	2464

Technical & Production Seating

Seating Area	Seats	Seat Numbers	Approx Dimensions W x D
Orchestra Pit	79	AA28-52; BB28-52; CC31-49; DD36-45	17.500 x 5.500m
Standard Rear Stalls Control Position	Nil	-	3.800x1.900m
Medium Stalls Control Position	29	V33-48; W34-46	5.600x2.376m
Large Stalls Control Position	44	U33-47; V33-48; W34-46	5.600x5.225m
Extended Rear Stalls Control position	93	U33-47; V33-48; W26-54; X26-54; Y26-53	

NOTE

- All technical & production seating areas are withheld from sale until venue requirements have been discussed with the Venue Technical Manager.
- All changes to the standard seating configuration will incur additional charges.

Orchestra Pit

Dimensions:
 Area at Orchestra Pit Level:
 Height below Stage Level:

17.500 x 5.500m
 96.000m²
 3.000m

Staging Facilities

Orchestra/Equipment

Type	Quantity
Rat Orchestra Music Stands	100
Naotek dual colour LED Sconce light	100
Tecno Furniture musicians chair	100
Bass Stools	4
Conductors Podium	1
Rat Conductors Music Stand	1
Choir Chairs	100

Stage Risers

Riser	Surface	Quantity	Dimensions
Prolyte	Timber	4	1.000 x 1.000
Prolyte	Timber	28	2.000 x 1.000
Prolyte	Timber	12	2.000 x 0.885
Custom	Timber	4	15° Wedge
Custom	Timber	4	30° Wedge
Custom	Timber	4	45° Wedge
Custom	Timber	6	Infill pieces to complete choir rows

NOTE

- All risers are capable of different heights in 200mm increments up to 1200mm.
- All risers come with timber fascias. A select number of black wool skirts are also available.
- A limited number of Rolling risers (including a 2.000m x 1.885m drum riser) are available upon request.
- Black carpet is available to change the surface of a number of timber risers

Drapes

Standard Drapes

Drape	Quantity	Width (m)	Height (m)	Fullness	Colour	Material
Tabs	1 pair	7.500	8.500	50%	Black	Velour
Legs	4 pairs	3.500	8.500	0%	Black	Velour
Legs	2 pairs	3.500	10.500	0%	Black	Velour
Borders	1	15.000	2.500	0%	Black	Velour
Borders	2	14.000	3.000	0%	Black	Velour
Borders	2	16.500	4.500	0%	Black	Velour
Border	2	16.500	3.000	0%	Black	Velour
Smother	1	13.000	8.500	0%	Black	Velour
Smother	1	15.000	10.500	0%	Black	Velour
Cyclorama	1	12.000	9.000	0%	White	Cloth
Side Choir Seating Block Covers	2	Various	Various	0%	Black	Wool

Blue Drapes (shared with State Theatre)

Drape	Quantity	Width (m)	Height (m)	Fullness	Material
Tabs	1 Pair	10.500	10.400	50%	Velour
Legs	6 Pairs	4.500	10.400	0%	Velour
Borders	12	20.200	4.500	0%	Velour

NOTE

- The seating block covers are specifically designed to cover the Choir Side seating

Orchestral Ceiling

The Orchestral Ceiling area is designed to be flexible to meet presenter requirements. The ceiling has three distinct modes. Nominal heights are listed below:

Orchestral Mode

Acoustic Ceiling: Deployed
Ceiling Height at Lowest Point: 13.500m

Chamber Mode

Acoustic Ceiling: Deployed
Ceiling Height at Lowest Point: 10.500m

Amplified Mode

Acoustic Ceiling: Folded

NOTE

- A fully deployed acoustic ceiling prevents the use of flown battens without retracting a ceiling panel.

Stage Details

Dimensions

Orchestral Platform Width

Wall to wall across Front	19.130m
Wall to wall at Front of Rear Lift	13.980m
Wall to wall across rear wall	12.560m

Orchestral platform Depth at Centreline

Main Platform depth	7.290m
Orchestra Lift Depth	4.610m
Choir Lift Depth	3.560m
With Orchestra Pit only added	11.900m
With Choir Lift only added	10.850m
With Orchestra & Choir Lift added	15.460m
Distance from setting line to sound control position	24.746m

Orchestral Platform Height @ Setting Line

Stage floor to underside of grid	17.000m
Above stalls level	1.000m
Maximum batten drift	16.000m
Stage floor to rear loading door	2.398m
Stage floor to wing door	2.249m

Orchestral Platform Surface

Rake	None
Area in standard configuration	226.79m ²
Maximum Floor UDL Loading	1000 kg/m ²
Maximum Floor Point Load:	770kg
Surface	Spotted Gum T & G
Finish	Clear Matt

NOTE

- The Orchestral Platform cannot be screwed or nailed into. Only tape supplied by Arts Centre Melbourne shall be used.
- Dance Floor and black carpet floor coverings are available but additional charges may apply for installation and removal.

Fire Precautions & Safety Requirements

1. All scenery, props, masking etc must be rendered non-flammable to the satisfaction of Arts Centre Melbourne.
2. A Fire Cabinet is available upon request. The Presenter is to provide a lock & key. A key shall be left with Security.
3. A Gun Safe may be available for use. Please contact the Operations Manager, Staging for more information.
4. All Presenters shall present a Risk Assessment to Arts Centre Melbourne. Templates and assistance can be provided, please contact the Presenter Account Manager for more details.

Flying System

The Hamer Hall Flying System is an integrated fully functional theatrical flying system. Five acoustic ceiling panels retract to allow battens to fly past them.

All flying and rigging activities shall comply with Arts Centre Melbourne's Flying and Rigging Policy.

Main Stage Battens

Control System

Control Interface	Waagner Biro CAT console
Winch Controller	Waagner Biro UNICORN
Maximum Velocity	1.5m/s @ 500kg payload 1.0m/s @ 750kg payload
Operating Position	Automation Control Room, Prompt Side (Level 3)
Alternate Operating position	Stage level OP wing, Stage Level (Level 2)

Axis Information

Number of Main Stage Battens	20
Number of Acoustic Panels	5
Number of Panorama Battens	2 (1 each side)
Number of Chain Hoists	10 x 1 tonne ASM Otto-C1
Batten spacing	varied
Batten size	Truss Batten with lower chord 48.3mm OD
Pick-up spacings	3.260m
Batten Point Load	250kg
Batten drift, nominal	16.200m
Panorama distance from centre	8.920m

Hamer Hall Hanging Plot

Line No	Distance from Setting Line (mm)	Note	Line No	Distance from Setting Line(mm)	Note
FOH Lx Bar	-15306		11	1963	
1	-6835	Lx 1	12	2573	Lx 4
2	-6435		13	3183	
Reflector 1	-5917		Reflector 4	4282	
3	-4217	Lx 2	14	4783	
4	-3469		15	5433	
5	-3017		16	5983	Lx 5
Reflector 2	-2518		17	7127	
6	-2017		Reflector 5	7683	
7	-1417		18	8158	
8	-817	Lx 3	19	9728	
9	-167		20	10027	
Reflector 3	882		Panorama PS		
10	1407		Panorama OP		

NOTE

- The setting line is the downstage edge of the Orchestral Platform main stage
- Negative numbers represent distance downstage of setting line
- Rolling beams in the grid are available to suspend additional loads. See stage technical drawings for more details

Lighting Facilities

Lighting Information

The lighting system is in two parts.

Fixed Orchestral: Provides a full cover of the stage in open white. These lanterns are located in ceiling panel and cannot be refocused or removed.

Production Lighting Rig:

The Production Lighting Rig is available for use either below the Acoustic Reflectors or if the acoustic reflectors are in their folded position. The Production Lighting Rig is not silent.

FOH distances to setting line

Position	Distance to setting line	Angle to setting line
Followspot Room	41.000m	36°
Balcony Front	20.000m	29°
Side Balcony Position	14.800m	11°
Circle Front	15.600m	17°
Projection Room	24.600m	21°

Control System & Network

Quantity	Equipment	Comments
1	PRG v676	4000 fixture capacity
1	Backup pc & V676 control rack	
1	Designers View pc	
1	Onstage remote control	

Quantity	Equipment	Location
1	Uno Pathport	Lighting Bar 1
1	Uno Pathport	Lighting Bar 2
1	Uno Pathport	Lighting Bar 3
1	Uno Pathport	Lighting Bar 4
1	Uno Pathport	Lighting Bar 5
6	Dual DMX Pathport	Portable
2	Dual DMX Pathport	Lighting Control Room
2	Dual DMX Pathport	Rear Stalls

Dimmers

Quantity	Type	Protocol	Capacity
382	State Automation SCR/Switch	sACN/ARTNET	2.4kW
12	State Automation SINE Wave	sACN/ARTNET	2.4kW
6	State Automation SCR/Switch	sACN/ARTNET	5kW

Fixed Orchestral Lighting

Type	Quantity	Power
ETC Source 4 36°	56	750W

Production Lighting

Manufacturer	Model	Quantity	Position	Comments
Vari-Lite	VLX Wash	18	Overhead	
Robe	MMX Spot	21	Overhead	
Robe	600 Wash	9	Floor	
ETC	D40 Lustre +	30	Overhead	
ETC	Source4 14°	23	FOH & Overhead	Seachanger & RightArm on selected instruments
ETC	Source4 26°	32	FOH & Overhead	Seachanger & RightArm on selected instruments
Chroma-Q	ColourForce72	9	Cyc floods	
Ushio	Xebex Followspot	2	Follow Spot Room	

NOTE

- Variations to the standard lighting rig may incur additional costs.
- Pre-programming in Arts Centre Melbourne's Visualisation Suite is available upon request. Contact the Operations Manager, Lighting for more information.
- A complete 2D lighting plan is available upon request.
- All electrical appliances shall be tagged with an appropriate safety tag in accordance with AS 3760:2011.

Accessories

All lanterns have accessories available. Presenters should consult with the Operations Manager, Lighting to confirm details and quantities

- All profiles have a range of accessories available including Top Hats, Donuts, Irises, Gobo holders and gobo rotators
- All gobo holders have B size apertures

Three Phase Power - Lighting

Quantity	Location	Amps/Outlet	Connection
Level 2			
1	OP Wing	400A 3 Ø	Powerlock sequential mating system
1	Back Stage area	400A 3 Ø	Powerlock sequential mating system
3	OP Wing US Wall	40A 3 Ø	Clipsal IP56 Series
2	PS Wing US	40A 3 Ø	Clipsal IP56 Series

NOTE

- Only Arts Centre Melbourne Electricians shall carry out alterations to electrical supply.
- The two 400A supplies on Level 2 cannot be used concurrently

Stage Management Facilities

Standard Operating Position
 Alternate Operating Position

OP stage
 PS stage

The Stage Management Console contains all standard facilities including:

- Auditorium announcement
- BOH Paging
- 12 Channel Soft Cue light system
- Telephone
- CCTV monitors of the stage and conductor
- Clock & Timer
- Riedel Artist 128 Backstage Communications system

CCTV monitoring

Stage view

Television monitors showing the stage are standard in the following areas

- Orchestra/Tour Manager's Office
- PS (SL) stage wing
- OP (SR) stage wing

Conductor View

Television monitors showing the conductor are available upon request.

Monitors

Monitor details will be provided in the next issue.

Quantity	Monitor type and size	Comments
1	Marshal Dual Rack mount display	Stage Manager Desk
3	Samsung 32" 320MX-3	PS and OP Wing, Automation Room
2	Samsung 32" 320MX-3	Rolling Trolleys
2	Dynaview 9" LCD S8862	Portable Spot Monitors

NOTE

- Additional monitors are available for hire by prior arrangement.

Cameras

The following cameras are provided for use in the venue:

Purpose	Camera Position	Camera Type	Comments
Main Stage View	Balcony Front	Panasonic AW-E860L	Fixed position
Conductor camera	OP Choir Side	Panasonic WV-CP500	Fixed position

Talkback Allocation

The backstage communications system is a Riedel Artist 128matrix based system, configurable to suit presenter requirements.

#of	Device Type	Position	Typical User
Standard Allocation. These cannot be altered.			
1	RCP 1028	Stage Manager's Desk	Stage Manager
1	DCP 5018	Automation Control	Flyman
1	RCP 2116	Sound Control	Sound Operator
1	DCP 2016	Lighting Control	Lighting Operator
1	RCP 2016	Lighting Control	Lighting Operator
1	DCP 2016	Follow-spots	Follow-spot Operators
1	C44 Digital Party Line	Follow-spots	Follow-spot Operators
1	RCP 2016	Visual Broadcast Control	Broadcast Suite Operators
1	DCP 2116	AV Control	AV Operators
1	DCP 2016	Mechanist's Office	Staging Staff
1	DCP 5018	Production Manager	Production management
1	DCP 2116	Audio Recording Suite	Broadcast Audio operators
1	DCP 2116	Production Desk	Production Desk Users
1	DCP 1016	Stage Manager's Office	Stage Manager

NOTE

- The Venue Stage Manager determines usage of the headsets.
- Extra Headsets and Belt Packs are available upon request. Fees may apply depending on quantity.
- External systems can be integrated via Analog 4-wire and OM3 Fibre

Qty	Type	Headset Type
6	Riedel	Lightweight open single ear.
36	Riedel	Closed single ear.
4	Riedel	Closed double ear.
14	Riedel C3	2 Channel Digital Party Line Wired Beltpacks

There is also an allocation of wireless belt packs that integrate into the system. The table below outlines a priority allocation and qualities.

Pack	Priority User
1	Mechanist
2	Mechanist
3	Mechanist
4	Mechanist
5	Sound
6	Sound
7	Sound
8	Stage Management
9	Stage Management
10	Lighting
11	Lighting

Sound Facilities

Sound Reinforcement Analysis & Time Alignment

Electro - Acoustic analysis & design
 System commissioning/time alignment
 Acoustician
 Operating Position

Meyer Sound Laboratories
 Bob McCarthy
 Larry Kirkegaard
 Stalls Sound Control Position

NOTE

- o Concealed cable runs from the stage to the rear of the stalls are available. A minimum allowance of 60 metres of cable is required.
- o Noise levels are monitored at various locations around the auditorium and backstage areas to assist with compliance with Arts Centre Melbourne's Noise Management Policy.

Console Signal Network

Comprises a fully redundant Optocore fibre ring to connect devices utilising Digico's gain sharing protocol.

Control System

Quantity	Equipment	Comments	Locations
1	Digico SD7	Includes local inputs	Rear of stalls FOH
1	Digico SD7	Includes local inputs	Foldback position
2	Digico SD Rack	112 Analogue Mic/Line inputs, 24 AES outputs, 32 Analogue Line outputs	PS Wing
1	Digico SD Rack	24 Analogue Mic/Line inputs, 8 Analogue Line outputs	Grid area

NOTE

- o The console system can be monitored and controlled remotely through the auditorium via tablet PC

Playback

Quantity	Equipment	Comments
2	Denon DN635 CD Player	
1	Tascam CDRW 2000 CD Recorder	
1	TC 3000 Digital Reverb	
1	TC D2 Digital Delay	
1	Lexicon PCM 91 Digital Reverb	
1	Lexicon PCM 81 Digital Effects	
1	SFX computer and laptop	

Fold Back Speaker System

Quantity	Manufacturer	Model	Comment
10	Meyer	UM1-P	Low profile monitor
2	Meyer	UM1000-P	Low profile monitor
3	Yamaha	MSP5A	Effects Monitor
4	Meyer	MjF212	Dual 12'
1	Meyer	HP 500	Sub for drum fill
2	Meyer	UPA1P	

Front of House Speaker System

The speaker system is configurable for different user requirements ranging from a visually discreet announcement system to full range high power concert system. The Speaker processing is carried out by Meyer D-MITRI System.

Speaker Position	Speaker Elements	System Mode			
		Security Announ- cement	Centre Cluster System	Standard Production System	FULL Production System
Main Array Left & Right	8 x Meyer Milo per side 1 x Milo 120 per side			✓	✓
Centre Array	8 x Meyer Mina		✓		
Balcony Delay Arrays 1-4	6 x Meyer Melodie per array 1 x Meyer 500 HP per array	✓	✓	✓	✓
Front Fill	8 x Meyer M1D or;			✓	✓
	15 x Meyer MM4 or;	✓	✓		
	8 x Meyer UP-4XP	✓	✓		
Under Balcony fill	12 x Meyer UPM-1P and 2P	✓	✓	✓	✓
Under Circle fill	12 x Meyer UPM-1P	✓	✓	✓	✓
Stalls Focus Array Left And Right	5 x Meyer Melodie per side				✓
	2 x Meyer 700 HP per side				✓
Lower Niche Left & Right	1 x Meyer Cal Column Array per side or;	✓	✓		
	6 x Meyer Mina array per side	✓	✓	✓	
	1 x Meyer 700 HP per side		✓	✓	
Upper Niche Left & Right	4 x Meyer Mina per side	✓	✓		

Microphones

Manufacturer	Model	Quantity
Neuman	KM-140	8
	KM-105	2
Oktava	MC-012s	6
Crown	PCC 160	4
AKG	414	6
Shoeps	CMTS 501U stereo mic	1
Shure	Beta 58a	10
	Beta 57a	8
	Beta 87	2
	Beta 52	1
	Beta 91	1
Sennheiser	MD421	6
	MD441	2
	MD409	2
Beyer	M88 TG	1
BSS Active DI	AR-133	12

NOTE

- Other specialist microphones are available for hire. Please contact the Operations Manager, Sound to discuss individual needs.

Three Phase Power - Sound

Quantity	Location	Amps/Outlet	Connection
Level 2			
2	DSPS	200A	Sequential power lock (400A size)
2	DSOP	200A	Sequential power lock (400A size)
2	USOP	40A 3Ø	
4	DSOP	40A 3Ø	
2	USPS		
2	DSPS	40A 3Ø	

Broadcast & Recording

Audio Broadcast Control Room

The Audio Broadcast Control Room is fully equipped to record archival and broadcast quality sound. It is situated two levels above stage on the OP side. Full details are available from Operations Manager, Sound. Costs may apply.

Equipment	Quantity	Comments
Digico SD TEN B	1	Linked to Optocore network
ADAM S4XH Monitoring Speakers	2	
Recording PC	1	With RME 56 input MADi card, Digicheck/Samplitude

Visual Broadcast Control Room

The Video Broadcast Control Room is fully equipped to record archival and broadcast quality content in full HD (1080i) resolution. There are HD cameras mounted permanently within the auditorium on the circle rail. Facility for additional cameras is available as well as broadcasting live to screen and post-editing.

Equipment	QTY	Comments
Panasonic HD 1080i AK-HC-1800G cameras Canon 8.5 – 170mm zoom lens (Camera 2 fitted with 2x Extender)	4	Mounted in permanent positions on the auditorium circle rail, 1 x Left, 1 x Right, 2 x Centre
Telemetrics PTZ remote camera Controller	1	Single Joystick Control
Ross Carbonite Video vision switcher	1	2 M/E Broadcast Vision Mixer
Telestream Pipe line HD recorder	2	2 concurrent HD content streams
Ross Xpression Graphics station	1	Studio Automation Edition - Single Channel 3D CG (Software+Hardware)
Ross Inception Social Media Server	1	Available for live social media production requirements
Ross Video NK Router	1	64x64 HD/SD SDI Routing System
55" LED Multiviewer	2	Mounted in studio control room for camera monitoring
AVID Media Composer Mojo DX	1	Video Editing software suite
EVERTZ Sync Pulse Generator	1	Model 5601 MSC with +HDTG options installed

NOTE

- The Video and Audio Broadcast Suites are available for hire separate to the normal hire conditions of Hamer Hall. Please contact the Manager, Event Services for further information
- A selection of Lynx fibre optic transmitters and receivers are available to route content throughout the venue
- Full engineering facilities are provided in the Control Room
- Audio monitoring is available from the audio broadcast control room
- For further technical information, contact the Operations Manager, Digital Arts

Approvals

The video and/or sound recording of a performance at Arts Centre Melbourne for any purpose requires the written approval of an appropriate representative of the Trust.

Presenters proposing to videotape or telecast performances should arrange a briefing with your Event Coordinator from Presenter Services.

Recordings require the presenter to have obtained the necessary clearances from the performers taking part and to give certain undertakings in relation to copyright, and payment to technicians. The Recording Form (Appendix D), forms part of the Presenter Licence Agreement. Broadcast allowance and associated on-costs apply for the recording for live or delayed broadcast. Details are in Appendix D of the Presenter Licence Agreement.

Video Recording

Where approval has been granted to a presenter for a public performance to be given under television conditions, all publicity and advertising for the attraction must clearly state that the performance will be televised and that such conditions will apply. It follows that arrangements to televise a performance cannot be entered into after tickets have been sold to the public.

Sound Recording

Sound recording of a performance for commercial or non-commercial performances requires the approval of an appropriate representative of the Trust. Details are in Appendix D of the Presenter Licence Agreement. Broadcast Allowance and associated on costs apply to the recording of live or delayed broadcast.

Archival Recording

Archival recordings are a simple record of the event. It is assumed that any flaws in the final recording will be inconsequential. If your recording is of importance, please contact the Sound Department. Details are in Appendix D of the Presenter Licence Agreement

Recordings, other than archival, are subject to separate arrangement with the Operations Manager, Sound. Please note extra sound technicians may be required to operate the equipment.

Photography

Photography is prohibited anywhere in the venue without the prior authority of an appropriate representative of the Trust. Permission to photograph performances is not unreasonably withheld provided the taking of photographs is arranged in such a way so as not to cause nuisance either to patrons or to performers.

Under no circumstances will patrons be permitted to take photographs in the auditorium.

The removal and reinstatement of seating for filming or photographic purposes will be charged to the Presenter.

Pianos

Standard hire includes the use of one Steinway Grand Piano, tuned prior to the commencement of the hire. Other pianos and additional tunings are available at the Presenters expense.

Stage

Choose from 3 Steinway Model D Concert Grand Pianos (9'0") with height adjustable stools.

Dressing Rooms

1 Yamaha (UP1EQ) Upright Pianos located in Dressing & Warm-up Rooms 20, 21, 28, 29 & 30.

Conductors Suite

1 Yamaha CM3PE Baby Grand Piano (5'6") located in Dressing Room 22.

Green Room

1 Yamaha CM3PE Baby Grand Piano (5'6"). Available for use on stage.

Stalls Foyer

1 Yamaha CM3PE Baby Grand Piano (5'6").

NOTE:

- | |
|---|
| <ul style="list-style-type: none">○ All Pianos will not be tuned beyond A442. |
|---|

Assistive Listening System

Arts Centre Melbourne provides an assistive listening system for its patrons. It includes headsets and neck loops to assist with hearing of performances and all seating positions are covered. For more information, contact the Event Coordinator.

Wardrobe Facilities

Hamer Hall is equipped with a small laundry. It contains washing machines and dryers. There is an ironing facility.

Back Stage Accommodation & Telephone Numbers

Dressing & Warm-up Rooms & Production Offices

Room No	Phone Ext	Standard Access	Number of People/Area	Comments
Level 2				
20	8225	STD	1	Leader of the Orchestra
21	8224	Local	1	Soloist
22	8223	STD	1	Conductor's Suite
23	8220	Local	1	Accessible Dressing Room
24	8219	Local	1	Soloist/Accessible Dressing Room
Band Room			100m ²	
27			2	
28	8722 & 8723	Local	2	
29	8216	Local	2	
Level 3				
30			1	Accessible Dressing Room
31			70m ²	
32			22m ²	
33			25m ²	
34			35m ²	
36			13m ²	
35			2	
37			25m ²	
38			25m ²	
Choir Assembly PS				
Choir Assembly OP				
Tour/Orchestra Manager's Office	8230			

NOTE:

- Handsets are available upon request and all call charges apply.
- Fees apply to any changes to the standard access.
- Most Dressing Rooms have refrigerators, hand basins and portable wardrobe racks.
- A comprehensive Wi-Fi Network is installed throughout the backstage areas.
- The Choir Assembly areas are a shared space with load in facilities. Contact the Venue Technical Manager for more information.

Telephone Numbers

Area	Position	Ext.No	Comments
Stage Door	Level 5 Southbank Ave	8248	
Security	Level 5 Southbank Ave	8288	
Production Office	Stage Manager	8364	
	Sound Supervisor	8244	
	Staff Desk	8384	
	Technical Manager	8328	
	Fax Machine	8551	
	Staging Supervisor	8227	
Stage Managers Desk	Stage wings	8229	
Control Rooms	Lighting Operator	8255	
	Followspot Room	8287	
	Sound Operator	8254	
	Audio Broadcast	8256	
	Visual Broadcast	8047	
	Automation	8151	
	Audio Visual	8048	
FOH Manager's Office	Located on Level 7	8274	
Function Rooms	Baxter Room	8240	
	Cadbury Schweppes Lounge	8241	
	Stage Door Suite	8051	