

SECURITY CROWD MANAGEMENT PLAN V1.6

Spectator and Infield Precincts Non Raceday Events

Royal Randwick Racecourse – Alison Road, Randwick 2031

Version Control

This document is a live document and subject to review. Amendments and/or versions of this document are to be recorded in the following table. It is encouraged for stakeholders to review the document and all feedback will be disseminated to relevant stakeholders if applicable.

VERSION CONTROL			
ITEM	DATE	AMENDMENT/VERSION	INITIALS
1	08.03.2023	Creation – Draft for Consultation	CK
2	07.05.2025	Update / Addition of crowd density potential controls (page 22)	CK
3	18.05.2025	Updated able 1 Proposed Scope (page 5) Crowd density notes added (page 21)	CK

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1. Introduction

1.1 Overview

The Australian Turf Club seeks approval for the use of land and buildings within the Spectator Precinct and the Infield Precinct of the Royal Randwick Racecourse for various non-race day events.

The accommodation of non-race day events on the site is consistent with the historical use of the site as a recreation facility (major) and the broader event character of the site. The site has accommodated a number of non-race day events under previous approvals, and this application seeks to continue the ongoing use of the site for this purpose.

Table 1 Proposed scope

Category	Patron Capacity	Type of Event	Event Length	Noise Limit	Hours of Operation	Total of Events
Low	5,000 – 10,000	Corporate / function events, exhibition, with no outdoor music	Up to three days (consecutive) per event (excluding bump in and bump out).	55 Leq(15min) dBA	Monday – Thursday: 10am – 8pm Friday, Saturday, Sunday or public holiday: 10am – 10:30pm	10 events including a maximum of 5 music festival events per calendar year
Medium	5,000 – 15,000	Exhibition, shows, market, cultural, corporate / functions events with outdoor music	Up to three days (consecutive) per event (excluding bump in and bump out).	70 Leq(5min) dBA 90 Music events, Leq(5min) dBC		

				(TBC)		
High	5,000 – 15,000	Music festival event	4 x 1-day events 1 x 2-day events Total: 5 music events	70 Leq(5min) dBA 90 Music events, Leq(5min) dBC		

1.2 Event location

Events will be accommodated within the land and buildings of the Spectator Precinct (all events) or the Infield Precinct (equine events).

The nominated event locations are illustrated in the Site Activation Plans prepared by MI Consultants.

The detailed layout and site design within these precincts will vary depending upon the type of event and the individual event operator.

Events will not be permitted within the Stables Precinct on the south-eastern corner of the site adjacent to High Street and Wansey Road. However, pedestrian and vehicular access routes to activated areas may be provided through this precinct from High Street.

1.3 Temporary Structures

The proposal involves the erection of ancillary temporary structures including stages, marquees, screens, amenities, and lighting to support the non-race day events. The proposed temporary structures will be:

- erected in the days preceding the events and dismantled and removed from the site within 10 days following the event,

- positioned on a level stable surface and sufficiently weighted to ensure stability at all times of use,
- monitored throughout the duration of the event to ensure any potential safety concerns (such as during adverse weather conditions) are mitigated by the applicant,
- erected in accordance with the relevant provision of the Building Code of Australia (BCA) and Australian Standards to ensure the structures can adequately support the proposed loads,
- managed to ensure the number and width of exits and maximum number of people permitted in the temporary structures is in accordance with the provisions of the BCA,
- wholly located within either the Spectator Precinct or the Infield Precinct, and
- carried out to ensure that there is no damage to the site, including existing structures and landscaping elements.

A potential layout of temporary structures to support a non-race day event on the site is illustrated in the Technical Layout Plan prepared by MI Event Consultants. This is for information purposes only and represents a 'worst case' scenario. The specific layout and type of temporary structures will be determined by the event type and operator.

Temporary structures that could be erected on the site to support a non-race day event includes:

- Stages located in the Spectator Precinct, in addition to the main spectator zone adjacent to the QE II Stand and Winx Stand.
- Market tents within the ground floor of the multi-deck car park building.
- Food, bar, amenities and supporting merchandise and administration stalls within the Spectator Precinct.
- Artist back of house in the Spectator Precinct.
- Staff, security and safety marshalling areas within the Spectator Precinct.
- Marquees for equine activities within the Infield Precinct.

1.4 Site Access and parking

Existing drop-off facilities will be utilised for events, in accordance with a standard race-day operation. This includes:

- Taxi Rank via Ascot Street, Gate 18
- Public Bus layby via Alison Road
- Shuttle drop-off via Alison Road, Gate 1
- Limousine, and large shuttle/coach drop off
- A managed pedestrian exit will be provided from Gate 18 (Ascot Street) after 8pm

On-site parking will be available within the multi-deck car park and the infield car park. Patrons will be encouraged to utilise public transport and active transport for access to and from events.

1.5 Event Management

A draft Operational Management Plan (OMP) has been prepared to outline the intended management and operation of the non-race day events on the site. The draft OMP will be supplemented by the following:

- Traffic Management Plan,
- Waste Management Plan,
- Noise Management Plan;
- Alcohol Management Plan,
- Consultation Plan, and
- Draft Emergency Evacuation Plan.

These management plans have been appended to the Environmental Impact Statement.

1.6 Planning Information

This plan is prepared to provide an overall description of security crowd management operational activities at a high level and not specific detail as the security environment (risks,

controls and activities) will vary pending the number of persons onsite, event type, the patron demographic and music genre of the event.

The plan has been prepared to address the Department of Planning requirements for SSD63536466.

The plan is a draft document and is It is supplemented by condensed brief sheets for Security officer and NSW Police reference and briefings, policies and procedures. In conformance with relevant Australian Standards (AS/NZS ISO 31000:2009), the plan requires extensive consultation prior to finalising risk identification, analysis and control detail. The plan will be routinely updated and distributed to all approved stakeholders subject to consultation.

2. Location Description

Royal Randwick Racecourse is located on Alison Road, Randwick in the Eastern Suburbs close to Sydney CBD and Sydney Airport making the location easily accessible for both locals and visitors to Sydney. The site has a circumference of 2224 metres and is bounded by Alison Road to the north, Doncaster Avenue to the west, High Street to the south and Wansey Road to the east. The surrounding area is mainly residential with one of the Australia's leading universities and Centennial Parklands as neighbours.

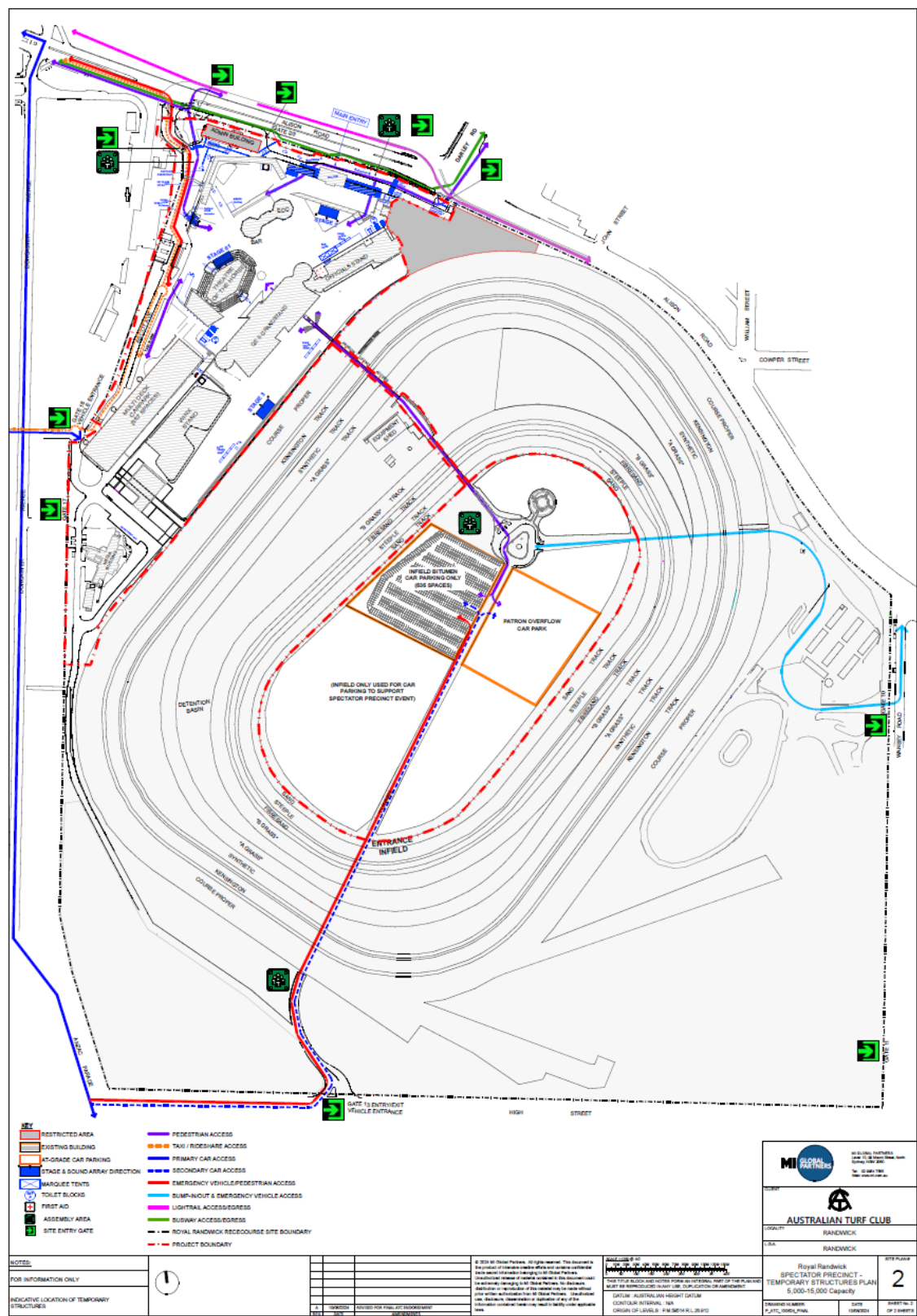
The racecourse has operated for over 150 years and provides world class standard in racing and hospitality offering many bars and restaurants and facilities for visiting patrons and operates all year round with a particularly busy schedule in the Spring and during Sydney Carnivals. Royal Randwick also offers many options for both private and corporate functions.

There are several transportation options available including car parking, existing public transport, taxi stands and the Light Rail. During racing carnivals and other mass gatherings, special arrangements are made for public transport optimisation.

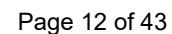
Image: Venue Map



Map: Spectator Precinct Temporary Structures Plan (5,000 – 15,000 people)



SCMP – Spectator and Infield Precincts Non Raceday Events



3. Event Description

3.1 Operational Information Summary

Event Name: TBA

Event Type: TBA

Event Date: TBA

Event Start: TBA

Event Finish: TBA

Event Capacity: Up to 15,000

Event Frequency: TBA

Event Crowd Profile: TBA

Event Demographic: TBA

Event Behaviour: TBA

Licensing (Alcohol): Australian Turf Club Royal Randwick Racecourse is licensed.

Security Comms: Primary security communication is via two-way radios.

Security Uniforms: Respective organisational attire and hi visibility vests.

3.2 Event Demographic Profile

Music Genre

The music genre is unknown, and further review will need to be undertaken once a promoter / organiser has specific event details. A music genre review and risk analysis should be undertaken as part of the overall security management plan.

Patron Demographic

The patron demographic is unknown at present and further review will need to be undertaken once a promoter / organiser has specific event details. A music genre review and risk analysis should be undertaken as part of the overall security management plan.

Example

The overall patron demographic is 18 years to 50 years of age. It is anticipated that 75% of the patrons attending will be females from historic data available from prior events.

Genre	Description	Risk Activities
Alternative Rock	Alternative rock (also known as alternative music, alt-rock, or simply alternative) is a category of rock music that emerged from the independent music underground of the 1970s and became widely popular in the 1990s. "Alternative" refers to the genre's distinction from mainstream or commercial rock or pop music.	Mild crowd interaction
Indie	Indiemusic is a broad genre of popular music that originated as "rock and roll" in the United States in the early 1950s, and developed into a range of different styles in the 1960s and later, particularly in the United Kingdom and in the United States. It has its roots in 1940s and 1950s rock and roll, a style which drew heavily on the genres of blues, rhythm and blues, and from country music.	Mild crowd interaction

Specific Risk Demographic

The specific risk demographic is unknown and further review will need to be undertaken once a promoter / organiser is engaged.

A music genre review and risk analysis should be undertaken as part of the overall security management plan.

Example

There are no specific demographic risks which have been identified. Previous performances and internet searches of the artist were performed with no adverse findings.

4. Security Management

4.1 Event Operational Profile

This plan addresses event operational profile only (it does not consider pre / post event asset security). The client should have a phased operational profile as outlined below.



4.2 Crowd Management Strategy

The primary crowd management strategy is delivery of effective customer service to prevent patron dissatisfaction and crowd degeneration, which is ascertained by effective communication of access control and implementation of crowd control strategies.

The best deterrent is to have a distinct presence at all patron entry points, at all areas of perimeter weakness, and at targeted high-risk locations so that there is a visual impact of

control systems in place as the public access and observe the event site. This will ensure the public's perception of the event is that of a safe site controlled by proper authorities, this may also reduce the incidents that may occur.

The strategy is supported by bright distinct high visibility uniforms, with strategic positions supported by event Security and NSW Police.

The aim of the crowd management strategy is to:

1. provide a visibility security presence
2. maintain access control
3. implement documented security risk controls for identified risks
4. respond to associated stakeholder's security concerns.

The plan is reliant on coordinated application of effective risk management to mitigate security and safety risk hazards; including;

- Event overlay considering safety by design principles
- Effective access control infrastructure
- Effective access control accreditation systems
- Effective access control policies and procedures
- Committed harm minimisation practice
- Effective communications systems and protocols.

The plan incorporates the following strategies;

1. Physical security recommendations (access control infrastructure, crowd management infrastructure communications systems, surveillance systems)
2. Administrative security controls (accreditation systems, preventative security procedures, incident response procedures),
3. Human resource (manpower) security controls / deployment (control and command, surveillance, static, response)

Physical Security Infrastructure

The plan includes the requirement of the following security equipment;

1. **Video surveillance cameras** will be utilised to monitor and identify issues that may arise and assist with the following points;
 - a. Provide a safe and secure environment,
 - b. Assist in deterring potential offenders,

- c. Monitor movement, congregation and behaviour to better manage safety and risk,
 - d. Assist in determining the appropriate allocation of resources in situations where unacceptable conduct or an offence is occurring or potentially about to occur,
 - e. Assist Security and NSW Police Force in identifying offenders, and
 - f. Assist in the detection and prosecution of offenders.
2. **Stage crowd control barriers** will be utilised for all events where there is crowd pressure towards the stage. Barrier length and configuration should be customised for each event and an assessment be undertaken based on crowd demographic, congregation, and internal/external threat factors.
 3. **Access accreditation boards** will be available at all security checkpoints leading to back of house and front of house areas where access control activities are required. The accreditation board will be supplied by the event organiser.

Procedural Practices

1. **Show stop procedure** is documented and communicated to relevant stakeholders and will be utilised if it is identified that the continuation of the show would result in critical injuries to patrons or staff.
2. **Show re – start procedure** is documented and communicated to relevant stakeholders and will be utilised if deemed necessary after a show stop incident.
3. **Gradual performance closure** continuation of low-level performance through egress to reduce mass volume (keep some patrons in the venue longer).
4. **Security and Police officer brief sheet** is documented and communicated to all Security and Police personnel which entails key elements for the delivery of event operations, conclusive of restrictions on entering the arena floor and emergency management information.
5. **Live entertainment safety memorandum of Understanding** is documented and acknowledged by artist and/ or management stipulating basis of safety standards during the performance.

6. **Community letter drop** will be undertaken to notify the community of the event taking place and contact details if there is a requirement to contact the site management pre, during and post event. The number will always be monitored by the venue during the event period and will respond to notification as required.
7. **Conditions of entry** will be supplied by the event organiser and agreed by the site management prior to the event taking place. Security personnel and NSW Police will be tasked to enforce the conditions of entry at the entry points.

4.3 Critical Crowd Densities

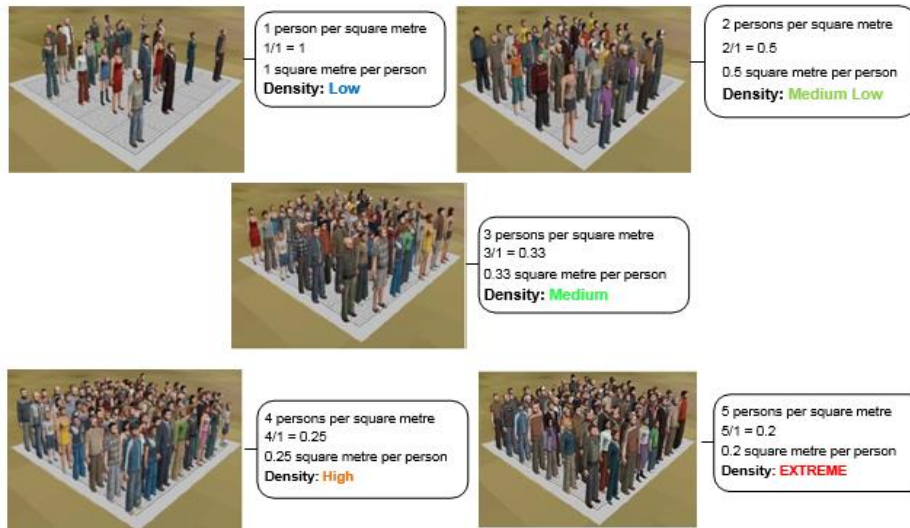
The objective should be to prevent the build-up of large accumulations of patrons particularly within short time periods in confined spaces especially if they are frustrated by the inability to see what is happening.

A study by Fruin (1981) identifies critical crowd densities as a common characteristic of crowd disasters. Critical crowd densities are approached when the floor space per standing person is reduced to about 0.5 m². Considering the various movements or positions spectators will occupy, approximate minimal mobility requirements have been empirically identified by Fruin (1981) as follows:

- Pedestrians moving in a stream require average areas of 2.3 m² per person to attain normal walking speed, and to pass and avoid others.
- At 0.93 m² per person, walking becomes significantly restricted, and speeds noticeably reduced.
- Building Codes Australia Table D1.13-Area per Person According to use 0.5m² per person (Dance Floor)
- At 0.46 m² per person, the maximum capacity of a corridor or walkway is attained with movement at a shuffling gait and movement possible only as a group. This would be characteristic of a group exiting a stadium or theatre environment.
- At less than 0.46 m² per person average, individual pedestrian mobility becomes increasingly restricted.
- Building Codes Australia Table D1.13-Area per person According to use 0.3m² per person (Standing Viewing area)
- At approximately 0.28 m² per person, involuntary contact and brushing against others occurs. This is a behavioural threshold generally avoided by the public, except in crowded elevators and buses.
- Below 0.19 m² per person, potentially dangerous crowd forces and psychological pressures begin to develop.

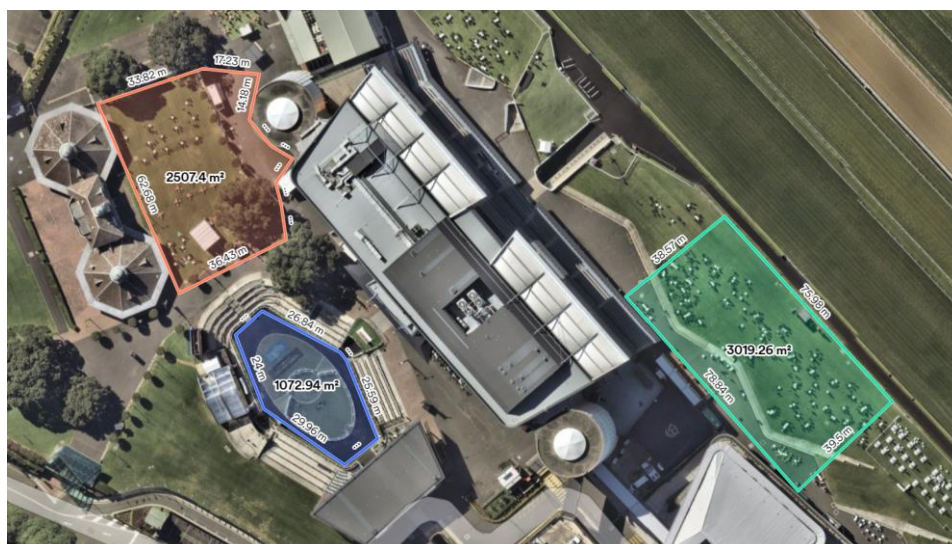
Fruin contended that "The combined pressure of massed pedestrians and shock-wave effects that run through crowds at critical density levels produce forces which are impossible for individuals, even small groups of individuals, to resist".

Crowd Density Levels



Floor Space

The total aggregate floor space of viewing areas directly in front / side of Stage 1 (blue area), Stage 2 (orange area) and Stage 3 (green area) is calculated at approximately 6,500sqm. The calculation does not consider any other areas for patron congregation i.e. QEII Grandstand, Winx stand etc).



Crowd Density Calculations

Location	Area (m2)	m2 per person	Maximum number of persons	Note
Stage 1 - Arena Floor Only	1072	1	1072	Area 1 ground floor barriers will need to be removed to provide the required patron congregation and movement. The calculation does not consider the number of patrons within the TOTH viewing stands.
Stage 1 - Arena Floor Only	1072	2	2144 (recommended)	
Stage 1 - Arena Floor Only	1072	3	3216	
Stage 1 - Arena Floor Only	1072	4	4288	
Stage 2 – Lawn Area	2507	1	2507	Area 2 has a recommendation of attendance up to 7521 patron attendance (3 persons per Sqm) due to the flat terrain, open area for viewing with increased sight lines and emergency egress.
Stage 2 – Lawn Area	2507	2	5014	
Stage 2 – Lawn Area	2507	3	7521 (recommended)	
Stage 2 – Lawn Area	2507	4	10028	
Stage 3 – Lawn Area	3019	1	3019	The calculation does not consider the number of patrons viewing the stage from the QE II Grandstand and the Winx stand. Area 3 could be increased to 3 persons per square maximum pending the music genre and crowd type (i.e. primarily static crowd), stage sight lines and stage directional placement.
Stage 3 – Lawn Area	3019	2	6038 (recommended)	
Stage 3 – Lawn Area	3019	3	9057	
Stage 3 – Lawn Area	3019	4	12076	

The above total patron calculation equals 15,703 patrons (exceeding the application requirement) in areas directly in front of the three stage locations. The calculations do not consider patrons which would be in the QE 2 Grandstand viewing deck, the Winx Stand viewing deck, the Theatre of the Horse viewing area, and other areas of congregation throughout the venue.

Event organisers and venue representatives should undertake a crowd density assessment and compile a security crowd management plan by a Security licensed 2A consultant prior to any event once an organiser is engaged, and further event specific information is available. Event organisers should consider the following crowd management controls to mitigate overcrowding and provide a safe environment for attendees.

1. Event programming and scheduling across multiple stages will be a key driving factor to the successful congregation of patrons. Artist assessment and scheduling should be undertaken prior to each performance and applicable control measures developed if required. i.e. patron counting and area lockdown capability.
2. Access control checkpoints are introduced if required to manage/count patron throughput.
3. Access routes are clearly identifiable to event patrons through signage and fencing where required to assist with crowd management outcomes.
4. AV Screens deployed at various locations to provide viewing of attendance to minimise congregation at anticipated highly populated areas
5. VIP / premium offering packages are considered to manage congregation gathering points with increased viewing of performances.

4.3 Security Command Structure

Security Command Locations

The event will operate a primary Command Centre (Command & Control).

Command	Name	Description	Location
Security COMMAND 1	Command & Control	- Overall event control and coordination - Administration centre (communications log)	Event Operations Centre

Security Sectors

The proposed event security deployment is scheduled by seven functions as detailed below.

Sector	Event Area	Description	Location [Grid]
Security Sector 1	Event Security Command	Security Control	As per map
Security Sector 2	Event Entry	Access control management at event entry.	As per map
Security Sector 3	Perimeter Protection	Perimeter protection of the site external and internal access points	As per map
Security Sector 4	Stage 1	Stage 1 management and adjacent areas	As per map
Security Sector 5	Stage 2	Stage 2 management and adjacent areas	As per map
Security Section 6	Stage 3	Stage 3 management and adjacent areas	As per map
Security Sector 7	Response Teams		

4.4 Security Deployment Schedule

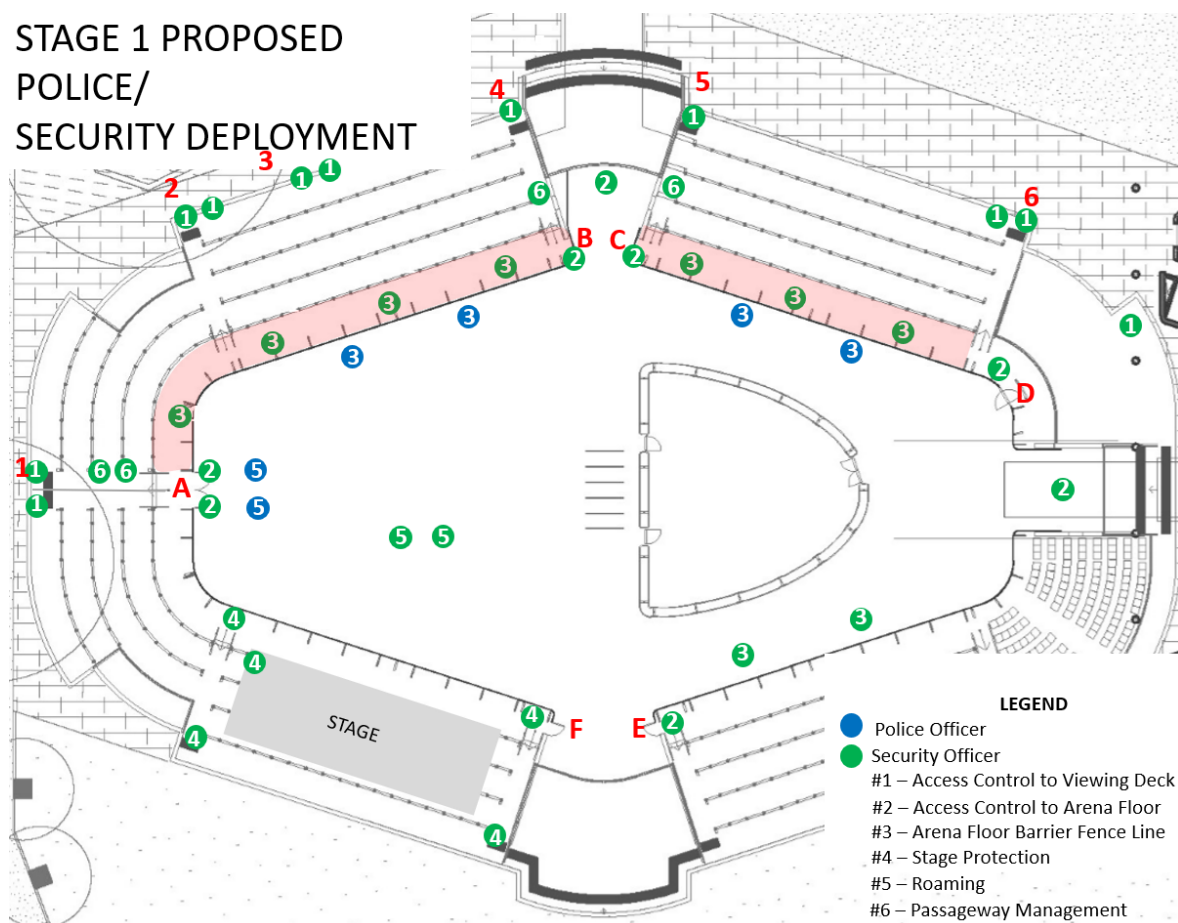
Security deployment schedules should be assessed by a licensed 2A Security Consultant when event specific details are available. i.e. music genre, patron demographic and other internal/external risk factors.

4.5 NSW Police Deployment Schedule

NSW Police user pay deployment schedules should be assessed when event specific details are available in consultation with the Police planning officer. i.e. music genre, patron demographic and other internal/external risk factors.

4.6 Security / NSW Police Sector Maps

Sector maps should be developed to ensure personnel allocation meets the environmental layout requirements once deployment schedules have been determined based on the overall event risk profile. An example of a sector map is illustrated below for Stage #1 (Theatre of the Horse).



4.7 Proposed Security / Police Deployment Schedule

Map Position #	Position	Qty	Tasking	Deployment
Security				
0	Forward Command – Area Supervisor	1	Manage overall security operations – located at forward command post (behind FOH desk)	45 minutes prior to performance commencement
0	Area Supervisor Leading Hand	1	Support area supervisor with operational management.	
1	Viewing Deck Access Control	11	Access control duties to viewing deck.	
2	Arena Floor Access Control	7	Access control duties to the arena floor. Utilise people counter clickers.	
3	Arena Floor Barrier Fenceline	9		
4	Stage Protection	5	Stage protection duties	
5	Roaming / Response	2	Access control to BOH	
6	Passageway Management	4	Passageway management	
NSW Police				
0	Forward Command –		Manage overall Police operations – located at forward command post (behind FOH	45 minutes prior to performance commencement

	Area Supervisor		desk)	
0	Area Supervisor Leading Hand		Support area supervisor with operational management.	
1	Viewing Deck Access Control		Access control duties to viewing deck/ level one.	
2	Arena Floor Access Control		Access control duties to the arena floor. Utilise people counter clickers.	
3	Arena Floor Barrier Fenceline	4		
4	Stage Protection		Stage protection duties	
5	Roaming / Incident Response	2	High visibility presence / incident response	

The above deployment schedule is a minimal staffing recommendation to achieve the overall crowd management objective. It is encouraged for the NSW Police and the Security services provider to review deployment quantities and consider risks such as officer safety and wellbeing with the tasks being performed.

4.8 Security Communications Protocol

An event communications plan which governs event communications will need to be drafted when event specific information is available. Security operations are integrated into the overall event communications protocols.

Two Way Radio

The primary communication across the event is via two-way radio. All key security positions will be allocated a two-way radio allocated on a dedicated communications channel. Based on the volume of staff and frequency of communications, a minimum of three radio channels is recommended;

- Venue Security
- Event Security
- NSW Police

Public Address (PA) System

Stage public address systems can be utilised for communication (for relevant emergency and/or crowd management related situations).

Loud Hailers

Nominated Emergency Wardens and Security Supervisors will be equipped with supplementary loud hailers which will be available for emergency communication. Loud hailers are primarily used when a power outage or emergency egress requires a power shut down so PA systems are not able to provide emergency or safety messaging. Pre-recorded emergency messaging and emergency site egress plans should be at all production areas if PA power is still available to assist emergency directions.

Production staff need to be briefed on emergency protocol chain of command and communication requirements.

Whilst amplified music may inhibit the effectiveness of loud hailers, they provide optimum redundancy in emergency scenarios, particularly for situations which restrict the use of two-way radio and/or failure of primary communications systems. Similarly, standard emergency protocols for performance require 'stop' procedures to be implemented for stage areas

assisting the implementation of emergency response and enhancing the efficiency of loud hailer.

4.9 Additional Security Operations

Medical

Security Officers will serve as first respondents and refer cases for primary medical response to onsite medical personnel.

Emergency Management

Comprehensive operational plans are in place for emergency responses implemented by the venue, Security officers will serve as Wardens (where nominated) and act in accordance with directions of the Emergency Control Organisation (ECO), with particular responsibility of evacuating persons from endangered areas.

4.10 Security Risk Identification and Analysis

This plan is prepared in accordance with Australian Standard AS/NZS ISO 31000:2009 Risk Management. Precinct Management Group has not assessed (likelihood & consequence) of the risks identified, this will need to be completed in consultation with representatives of the venue and other key stakeholders with event specific details.

Risk Scope

This document is restricted to crowd management and security related issues of non-raceday events at Royal Randwick Racecourse. It does not consider general event risk factors such as financial and public relations risks. It does not consider Work Health & Safety (WHS) risk hazards. This security assessment provides an overview of the crowd management issues that may impact on the event activities. The risks identified and the suggested treatments are based on information available at the time of preparation.

4.11 Security Risk Register [Summary]

Risk Hazard / Threats	Risk Analysis / Impact / Harm	Security Controls Systems and Physical	Risk Controller
Restricted Area Breach (VIP, BOH)	▪ VIP Patron dissatisfaction ▪ Artist / Production dissatisfaction and asset loss (reputation damage) ▪ Artist CPP threat (harm) ▪ Increased Threat of asset loss (BOH physical assets) ▪ Licensing breach (failure to secure venue, failure to restrict patrons to 18+ where relevant) ▪ Reputation loss, future ticketing loss (VIP patrons).	▪ Effective ID pass control system, clearly communicated to security personnel. ▪ Fencing for all BOH or secured areas. ▪ Static security at all areas of patron passages (check points).	
Regulatory Breach - RSA	▪ Asset loss - Fines and prosecutions ▪ Asset loss – business damage, licensing infringements ▪ Intoxication risks (as below)	▪ Comprehensive pre-event briefing for all security staff, 100% security staff on site RSA trained. ▪ Alcoholic beverages not being served post final performance.	
Intoxication – alcohol and drugs	▪ Patron dissatisfaction (disharmony based on behaviour of intoxicated patrons). ▪ Patron injury (resultant from intoxication slips, trips and falls)	▪ All Security & Police personnel to monitor crowd behaviour for signs of intoxication. ▪ Security & Police response teams to respond to identified behavioural issues to	

Risk Hazard / Threats	Risk Analysis / Impact / Harm	Security Controls Systems and Physical	Risk Controller
	- Patron illness (dehydration, headaches) - Patron overdose and potential fatality - Regulatory licensing breach - Asset loss (Future claims and PR/damage)	- analyse signs of intoxication and request behavioural modification. - Security officers to request NSW Police response where escorted removal is deemed appropriate.	
Crowd congestion, crush Pinch-points and/or high-density accumulations Stage areas & standing areas	- Patron injury - Obstruction to security, medical and emergency response - Obstruction to general patron movement - Patron dissatisfaction and anxiety related to above.	- Professional review of event capacity undertaken once event specific information are available by a licensed 2A Security Consultant. - Review of site layout pre-event for conformance to plan. - Event control monitoring and observation of crowd dispersal and accumulation across event site. - Security monitoring and observation throughout event (report to control for response). - Emergency Plan, Communications Plan and Show Stop Procedures (re-disperse crowd if density issues arise).	

Risk Hazard / Threats	Risk Analysis / Impact / Harm	Security Controls Systems and Physical	Risk Controller
Crowd degeneration – excitement driven (music genres), Use of drugs to maintain excitement or sustain endurance.	▪ Crowd degeneration ▪ Patron illness or injury ▪ Drug overdose ▪ Asset loss – reputation damage	▪ Profile of performers (no performer incitement of aggressive or illegal behaviour). ▪ All performers sign and agree to Show Stop Procedures (from adjusting beat to change patron mood to complete stop performance) ▪ Clear command structure and communications plan to implement Show Stop procedures	
Performance delay or cancellation	Patron dissatisfaction Crowd congestion or crush (unscheduled crowd relocation movement, unforeseen crowd accumulation at alternative areas and/or early egress) Crowd degeneration aggression and violence Patron injury Asset loss – future claims and asset loss	▪ Emergency Communications Plan, including supplementary entertainment options. ▪ Security deployment (response teams) ▪ Security observation and action – request behaviour modification or removal off premises (refer to escort and removal procedures) ▪ NSW Police deployment	

Risk Hazard / Threats	Risk Analysis / Impact / Harm	Security Controls Systems and Physical	Risk Controller
Patron failure to comply with directions for behavioural modification	Personal harm or injury Public harm or injury	▪ Security deployment (response teams) ▪ Security observation and action – request behaviour modification or removal off premises ▪ NSW Police deployment. ▪ Engagement and co-operation with NSW Police as required.	
Patron unacceptable behaviour (threatening, provocative, discriminatory, harmful) or behaviour potentially or actually causing harm to themselves or others	Personal harm or injury Public harm or injury Offensive behaviour (other patron dissatisfaction) Asset loss future claims and loss of business	▪ Security deployment (response teams) ▪ Security observation and action – removal off premises (refer to escort and removal procedures) ▪ NSW Police deployment ▪ Engagement and co-operation with NSW Police as required	
Patron unacceptable behaviour - climbing fences, roofs, apparatus or constructions	Personal harm or injury Public harm or injury	▪ Security deployment (response teams) ▪ Security observation and action – removal off premises (refer to escort and removal procedures). Note: no retrieval or climbing via security officers (breach of WHS) ▪ Show Stop Procedure implementation	

Risk Hazard / Threats	Risk Analysis / Impact / Harm	Security Controls Systems and Physical	Risk Controller
Patron unacceptable / illegal behaviour – intentional damage to property	Personal harm or injury Public harm or injury Asset loss	▪ Security deployment (response teams) ▪ NSW Police deployment (user pays) ▪ Security observation and action – detain where legally able to do so and request immediate NSW Police attendance and removal off premises (refer to escort and removal procedures)	
Mass Patron Egress	▪ Patron dissatisfaction - asset loss reputation and future ticketing ▪ Patron dissatisfaction – behavioural change, patron and crowd degeneration. ▪ Crowd pressure on egress or public transport queuing areas. ▪ Patron injury (slips, trips, falls, dark egress routes, conflict with vehicles on roads) ▪ Patron injury – aggression and affray	• Redeployment of Security to manage pedestrian egress movement and provide directional advice • Deployment of NSW Police at strategic egress areas • Sufficient lighting • Graduated performance closure, continuation of low-level performance through egress to reduce mass volume (keep some patrons in venue longer)	
Emergency	▪ Crowd congestion crush during evacuation ▪ Patron injury emergency threat or evacuation	• Security Briefing re emergency plan and Security activities as per Wardens in emergency plan	
Inclement weather	▪ Patron dissatisfaction	• Management to consider cancelling /	

Risk Hazard / Threats	Risk Analysis / Impact / Harm	Security Controls Systems and Physical	Risk Controller
	▪ Crowd congestion or crush (unscheduled crowd relocation movement, unforeseen crowd accumulation at alternative areas and/or early egress. Crowd degeneration aggression and violence	• rescheduling live performance. • Decision to cancel communicated to patrons, Police and Security.	
Act of Terrorism	▪ Personal harm or injury ▪ Public harm or injury ▪ Asset loss ▪ Reputational	• Terrorism threat assessment undertaken for each event considering internal and external threat factors (i.e. National terrorism threat level, artist/performer selected, intelligence). • High visibility Police and Security deployment as required. • White level inspection of area prior to patrons entering for any unusual / suspicious items or persons. • Conditions of entry (restriction of prohibited items). • Hostile vehicle mitigation assessment if required. • Emergency management plan.	

4.12 Security Operations Overview

Security officers are provided as a treatment method for risk controls. Security treatments are typically considered as 'people' (i.e., Security), the presence of a security guard is a fundamental security treatment.

Provision of security does not guarantee risk elimination or a safe environment. In this instance security guards are provided as a visual presence as part of the overall inherent risk reduction strategy.

Security figures are based on but not limited to the following:

- risk identification of client and associated stakeholders
- final deployment determined by the venue/promoter (subject to risk perception, tolerance and budget constraints)
- external review by all related regulatory authorities
- the assistance of all regulatory bodies within their area of accountability
- publication of terms and conditions and signage indicating the terms and conditions of entry for patrons
- signage indicating the limitations of responsibility for patrons prior to entry
- event risk assessment has been prepared and is determined by a professional service provider
- provision of specific risk reviews for contractor risk areas
- ingress and egress plans have been prepared and is determined by Intact Solutions.
- staff redeployment authorised as required as events proceed.
- implementation of medical response and treatment by professional medical services.
- implementation of harm minimisation and treatment by event licensee and harm minimisation services
- provision of extensive ambient night safety security lighting including redundancy of lighting

4.13 Security Position Brief

The following table itemises Security operational functions.

General DUTY STATEMENTS

Supervisory Duties

- ❑ Liaise with venue/promoter representatives and NSW Police (where applicable), to coordinate effective and safe security operations.
- ❑ Adherence to security plans, standard operating procedures, human resource standards.
- ❑ Participate in implementation of all security and emergency planning with relevant 'Controller of Premises'.
- ❑ Maintain communication systems including; operational radio control, dissemination of duties and instructions to event Security officers. Responsible for reporting all incidents to venue/promoter representatives who will direct information as required to the regulatory authorities.
- ❑ Be observant of crowd activities and event Security areas of responsibility and report and record any irregular activity.
- ❑ Be observant of site WHS and address, report and record as appropriate.
- ❑ Manage and direct event Security officers throughout event operations.

Crowd Management Duties

- ❑ Be observant of crowd activities and report and record any irregular activity.
- ❑ Provide crowd directional and behavioural advice and management (direct patrons, answer queries, monitor behaviour).
- ❑ Carry out access control duties as required.
- ❑ Be observant of intoxication in the general event area including large volumes of alcoholic beverages (monitor intoxication).
- ❑ Observe and address WHS/EHS/Public Safety issues as and when they arise.
- ❑ Attend to all incidents or issues as requested or observed.
- ❑ Monitor and address adherence to general precinct usage regulations.
- ❑ Be observant of precinct assets and record any damage of assets.
- ❑ Encourage departure of all patrons from event area at event close (attempt site clear).

* Supported by Standing Orders, Standard Operating Procedures, Job Descriptions, and SWP.

5. Annexures

SUPPLEMENTARY CROWD MANAGEMENT PLANNING INFORMATION

Annexure #1 Live Entertainment Safe Show Memorandum of Understanding

Annexure #2 Live Entertainment Show Pause/Stop Procedure

Annexure #2 Live Entertainment Show Restart Procedure

5.1 Annexure #1 Live Entertainment Safe Show MOU

EVENT NAME

Safe Show Memorandum of Understanding

VENUE

DATE

To:

From:

Date:

Re: Safe Show Memorandum of Understanding (MOU)

The purpose of this MOU is to identify safety measures for live entertainment artists and their management. The measures are necessary to satisfy local authorities and to facilitate a safe workplace for workers and visitors under the Work Health and Safety Act 2011.

There are some indisputable facts about live entertainment acts:

1. Crowd moshing / surfing is dangerous.
2. People have been killed and injured and/or disabled due to activities in this domain.
3. The size of the crowd is not relevant. Major injuries have occurred at relatively small events with 500 or less people.

The Australian Turf Club does not condone and has zero-tolerance on live entertainment artists;

- Inciting crowds,
- Stage diving,
- Encouraging crowd moshing / surfing and other unsafe acts,
- Leaving the stage and entering the barrier and spectator areas during the performance.

In the event the above occurs, the venue management could cancel the performance from proceeding and the artist will be liable for any adverse incidents.

Acknowledgment

I have received instruction and understand the following documentation provided:

1. Performance Show Stop Procedure
2. Performance Show Restart Procedure
3. Performance Safe Show Memorandum of Understanding

I understand and agree to abide by the above documents during the performance.

Name:

Signature:

5.2 Annexure #2 Live Entertainment Show Pause/Stop Procedure

At any time during the concert, it may be necessary to stop/pause a performance and/or evacuate.

1. Who is authorised to activate a show stop?

On agreement, the following individuals are authorised to make decisions on behalf of the venue /promoter to stop/pause a performance or direct other safety measures to be taken:

- TBA

Any stoppage to a performance should be done in consultation with artist management if time permits. Police may have the overriding authority to stop an event; however, it is suggested in consultation with the above personnel.

2. Identifying and reporting an incident

Initial identification of an incident or suspected situation; will typically be actioned by:

- Security staff working in the close proximity
- Monitoring the crowd by video surveillance
- Concert production crew and artists.

If any person identifies a situation that may need corrective action or if an incident appears to be escalating, a report should be communicated directly to the Event Operations Centre (EOC) via two-way radio. This request can be passed by any staff member in possession of a radio. The EOC will then immediately notify all of the above 'authorised' show stop personnel, who will (pending circumstances) be instructed to make their way to the rear of the stage location (or incident scene if appropriate) to ascertain the severity of the situation and implement an appropriate response.

3. Show stop procedure

Artist/stage management and show stop authorised persons must be introduced to each other prior to the commencement of the performance.

If an incident occurs that is deemed to compromise the safety of artists, staff and event patrons, the following procedures may be implemented:

- If authorised show stop personnel decide it is necessary to deviate from the scheduled performance, a request will be made directly to the performing artist and / or representatives on stage. This procedure is only to be used when it has been identified that to continue the show would result in injuries to patrons/ staff or legislative breaches. Any member of an artist's management team who receives a request from an authorised show stop person must act immediately in accordance with the instructions given.
- Stage security, artist/stage manager and at least one show stop authorised person must always keep line of sight with each other once show stop procedure has been activated.
- Artist/stage manager is to acknowledge that he/she is responsible for STOPPING the show in the event of an identified emergency situation.
- Authorised show stop personnel are to use radio communications or verbal instruction in person, transmitting "SHOW STOP" "SHOW STOP" or the use of the universal sign of holding both arms raised in the air and crossing them with clenched fists to signal when the show is to cease.
- Artist/stage manager is then to stop the show IMMEDIATELY and not allow artist/band to continue.
- All sounds or music must completely stop when this procedure is implemented. This includes drums, guitars, and any other band equipment. One announcement microphone is to remain active for public address.
- Where applicable, emergency lighting should be turned on.
- Public announcements are to advise concert patrons of why the performance has been stopped/paused. Artists may be asked to assist in this process by encouraging patrons to remain calm.
- Based on assessment of the incident, authorised personnel nominated in this procedure will decide whether the act will be required to leave the stage and/or venue should be evacuated. Should this be the case, public announcements will be made,

and emergency messages displayed on the stage screens. Procedures for an evacuation (full or partial) at this stage could be considered for the concert precinct.

- If appropriate and when it is safe for the artist to return to the stage, emergency lighting will be dimmed and a representative of the authorised personnel will advise the artist to re-commence.

This procedure does not prevent a performer from acting to make announcements or undertake other actions in the interests of crowd safety as perceived to be necessary. The procedure has been designed to assist in STOPPING continued movement of the crowd and assist in reducing the possibility of an incident escalating into a tragedy.

5.3 Annexure #2 Live Entertainment Show Restart Procedure

After a show stop procedure is activated it may be possible to re-activate the show and it will be necessary to ensure risks are treated prior to a show re-start.

1. Who is authorised to activate a show re-start?

On agreement, the following individuals are authorised to make decisions on behalf of the Australian Turf Club to allow a show re – start to commence:

- TBA

2. What must be checked before a show re-start can be activated?

All authorised representatives must consult and agree that risks have been controlled to a tolerable level, specifically including the following stakeholders:

- NSW Police
- Medical Services
- Production Management

All authorised representatives must confirm their approval/clearance for the show to be re-activated.

As a minimum all pre-show public safety checks, and all pre-show production and staffing readiness checks must be repeated.

3. Show re-start procedure

A. Venue and/or production to broadcast a public message indicating the show is re-starting including;

- A delayed start time– providing sufficient advance warning for patrons to return to the concert precinct in an orderly manner where relevant. E.g. ‘The show is restarting in 2 minutes’
- Risk Controls. Simply explain what has been done to fix the situation.
- Any required public behaviour (and/or Modification). Eg. ‘Any patrons involved in unsafe behavior will be immediately removed and the concert will be stopped’.

The artist is to reinforce any requested safety warning messages at the commencement and during the performance to encourage safe crowd behaviours.