

WORK IN THEATRE

CAREERS TOOLKIT

DESIGNED FOR PARTICIPANTS AGE 14+



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**ARTS COUNCIL
ENGLAND**





INTRODUCTION

Whether you are looking at exploring roles and responsibilities in theatre as part of your curriculum content or looking for activities for a whole school careers day, this toolkit is designed to make planning easy.

We understand not everyone knows about the inner workings of a theatre, so we have designed a series of activities linked to specific roles and departments within the world of live entertainment.

Aims and Learning Objectives

- To be able to define and understand the wide and varied roles within the theatre.
- To practically explore the nature of these different roles using whole class discussion, individual presentations and creative collaborative tasks.

- To evaluate and appreciate the input and value all careers have within a working theatre.

This toolkit will also help deliver against the eight Gatsby Benchmarks, including:

- Learning from career and labour market information; and
- Linking curriculum learning to careers.





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ACT(IVITY)

1



WELCOME TO THE THEATRE

This activity is a great introduction to the world of work within the theatre and will give you a good overview of the prior knowledge of the group.



10 Mins approx

Activity Steps

- Give each participant 3 sticky notes. Ask them to write down a theatre job on each note without any prompts to get a true view of what they know.
 - Participants will likely list many performance roles and fewer non-performance roles.
 - Have participants stick their notes on the wall/board, splitting them into 'Performance' and 'Non-Performance' roles.
 - Look at the list of jobs and share examples with the group. Highlight any unusual roles and ask the group what these jobs might involve.
- Hand out Resource 1a. Ask participants to work in pairs or individually to complete the sheet, giving an example of a theatre job for each category.
 - Have participants share their ideas with the class, explaining what the job does if they know or working out what the role might involve.

Discussion Points

How do you think the scale or size of a venue affects the types of roles available?

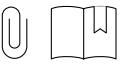
Materials Needed:

Sticky notes
Theatre Job Roles Resource
Resource 1a



ACT 2





THEATRE ROLES

This activity focuses on roles within theatre productions from initial ideas to page and to stage. There are opportunities for participants to conduct further independent research if this is an area of work that interests them.



25 Mins approx

Activity Steps

- Show participants this photo (bit.ly/3RRoTig) of a theatre performance and ask them to list all the jobs they think were involved in getting this production to that point.
- Explain to participants that there are so many people involved in a production that we never see if we just go to see a show.
- Hand out Resource 2a. Instruct participants to cut out and arrange each of the activities in the correct chronological order.
- Encourage them to think logically and help them problem-solve. The answers are on Resource 2b.
- Get participants to highlight or circle any roles they don't recognise or that they would like to know more about. Make a note of these.
- Discuss if there were any surprises – did they name all of these job roles in their initial list?
- Ask them if there is an area of theatre they could see themselves working in now that they hadn't considered before.
- A more comprehensive list of theatre roles can be found in the Theatre Job Roles resource.
- To extend this activity, get each participant to conduct independent research into a theatre career that interests them or that they didn't know

about before. This research can be presented to the rest of the class or displayed in classrooms.

Discussion Points

How do non-performance roles contribute to the success of a theatre production?

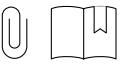


Materials Needed:

Resource 2a, Resource 2b, Theatre Job Roles resource

ACT 3





THE PERFECT ROLE

This task encourages participants to think about skills and qualities needed for different job roles generally and then apply this thinking to themselves.



25 Mins approx

Activity Steps

- Explain to participants that different roles require different skills and qualities and come with different levels of responsibility. Emphasize that all people are different and so are jobs, meaning one job might be perfect for one person and completely inappropriate for another.
- Discuss: What are skills? What are qualities? Get participants to give examples for each and explain the difference:
- Skill: Something you have learned to do (e.g., welding, speaking Japanese).
- Quality: Part of your personality or a way of conducting yourself (e.g., assertive, caring).
- Hand out Resource 3a. Explain that job adverts usually list desirable skills and qualities for applicants so that they know whether they would be a good fit or not.
- Ask participants to make two lists: their own personal skills and their own qualities. Once they have done that, get them to think about which part of the theatre industry they would be best suited to and link their skills and qualities.

Discussion Points

Why is it important to understand the difference between skills and qualities when considering a job role?

Can you think of a job where a specific quality might be more important than a skill? Why?



Materials Needed:

Resource 3a
Highlighters

ACT 4



STATIC OR TOURING?

This task can be linked to Activity 2 or 3 very easily and will help to clarify any misconceptions about the types of productions and types of theatres.



10 Mins approx

Activity Steps

- Use Resource 4a to explore the different types of productions and theatres where participants may find employment.
- Task 1: Participants think about the pros and cons of receiving houses vs production houses, considering the types of jobs employed in each.
- Task 2: Participants consider the positives and negatives of working on a touring production. Once they have completed Task 2, get participants to add some positives and negatives of their own.
- Both will have front of house, back of house, administration and marketing. Receiving houses will not have in-house creative teams e.g. directors, choreographers, musical directors, etc.

Discussion Points

What are some key differences between working in a production house and a receiving house?

How might the experience of working on a touring production differ from working in a static theatre?



Materials Needed:

Resource 4a



ACT 5



BACK OF HOUSE TREASURE HUNT

This task is designed to be interactive and get participants to discover new tools or pieces of equipment that they might never have thought about before.



25 Mins approx

Activity Steps

- Explain to participants that this task will focus on the Back of House Technical Team: those employees who work behind the scenes on performances to ensure the smooth running of the show itself.
 - Ask if they can name any Back of House roles from previous tasks (e.g., Stage Manager, Lighting Technician, Sound Technician, Dresser, Wardrobe Department, Flyperson).
 - Give participants the pictures from Resource 5a and get them to discuss what they think each item or area of the theatre is, what it might be used for, and who would work there.
- After they have had a chance to discuss and work out their own answers, discuss as a class and share the information on Resource 5b with them.

Discussion Points

What are some of the key responsibilities of Back of House roles?

Why is it important for these roles to work smoothly behind the scenes?

Materials Needed:

Resource 5a, Resource 5b.



ACT 6



LIGHTING DESIGN

This task will enable participants to explore the role of a lighting designer and create interesting and relevant lighting designs.



25 Mins approx

Activity Steps

- Discuss with participants what the purpose of theatre lighting is (visibility, focus, mood).
- Visibility – to be able to see the action clearly, Focus – to direct the audience's attention somewhere, Mood – to create a certain feeling or atmosphere.
- Hand out Resource 6a and guide students through the information, identifying different aspects of lighting design.
- Task 1: Get participants to work independently before sharing with the group. Encourage creativity as long as they can justify their answers.

- Task 2: Participants can complete on paper or digitally. If working on paper, use coloured pencils or pens to add lighting detail. Encourage them to think about what is happening in the scene and what the light shows or represents.
- Get participants to share their ideas with the group.

Discussion Points

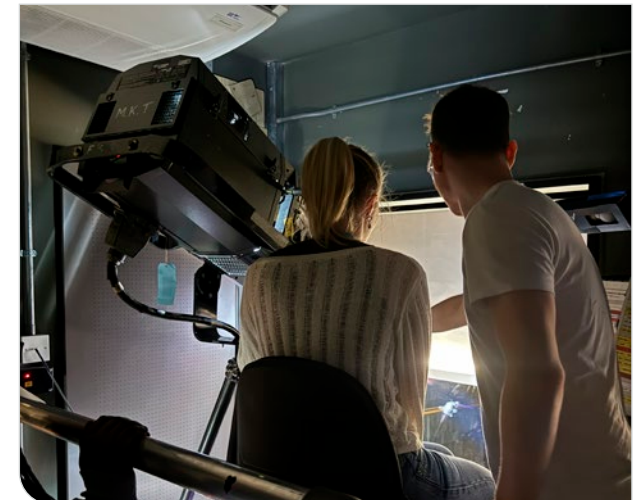
How can different lighting techniques affect the mood and focus of a theatre production?

What challenges might a lighting designer face during a production?

Materials Needed:

Resource 6a

Online Resource (bit.ly/3LaFB8C)



ACT 7



COSTUME DESIGN

This task will enable participants to explore the role of a costume designer and create interesting and relevant costume designs.



25 Mins approx

Activity Steps

- Show participants this video about costume design (bit.ly/45GDI27).
- Discuss with participants what the purpose of theatrical costume is (telling a story, identifying location or mood).
- Hand out Resource 7a and talk participants through the information. Encourage participants to complete Task 1 working creatively and collaboratively.
- Task 2: Participants will need colouring pencils or pens. They may also need access to the internet to conduct research. Encourage them to be original and creative with their designs and consider how this would work on stage or screen.

- Get participants to share their ideas with the group.
- Additional Task: Discuss the role of a Dresser – someone who helps performers get into and out of costume often during quick changes. This can be an excellent way to get a “foot in the door” at a theatre.

Discussion Points

What are some important factors to consider when designing costumes for a theatre production?

How do costumes help to convey a character’s personality and role within a story?



Materials Needed:

Resource 7a
coloured pencils/pens.



ACT

8



SET DESIGN AND STAGING

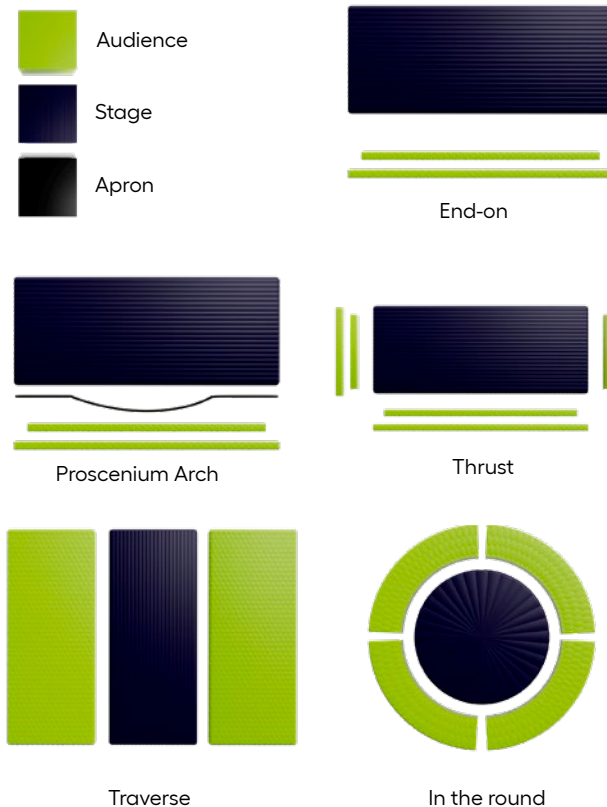
This task will enable participants to explore the role of a set designer and help them create interesting and relevant set designs for different types of stages.



25 Mins approx

Activity Steps

- Show participants this video about set design (bit.ly/4ccORVy).
- Introduce or refresh the different types of staging (proscenium arch, end-on, in the round, traverse, thrust, promenade).
- Discuss with participants what the purpose of theatre design is (creating location, atmosphere, or mood on stage).
- Hand out Resource 8 and talk participants through the information. Encourage participants to complete the task working creatively and thoughtfully using the pictures on the first page for inspiration.
- Get participants to share their ideas with the group.



Materials Needed:

Resource 8,
coloured pencils/pens, scissors,
glue.



ACT 9



SOUND DESIGN

This task gives participants an insight into the variety of roles involved in sound within the theatre and a more in-depth look at the role of Foley artists, allowing them to be



25 Mins approx

Activity Steps

- Discuss sound design with participants – ask them to think of all the different elements of sound they can from stage shows, film, or TV (e.g., live music, musical underscore, sound effects, voices).
- Introduce participants to the role of a Foley Artist and explain that Foley is the process of creating sound effects live in a studio to be used on film or stage.
- Show participants these videos about Foley artists. (bit.ly/4cuCJyT, bit.ly/3RE345A)
- Participants then need to read the script within Resource 9 and develop their own Foley sound which could be added to

this for a stage production. Get them to be creative in the materials they use and really focus on the quality of the sound, getting it as close to the real thing as possible.

- Additional Task: Ask the group to find a contemporary piece of music that would work as a soundtrack for the scene.

Discussion Points

What are some of the challenges of creating realistic sound effects for theatre productions?

How does sound design contribute to the overall experience of a theatre production?

Materials Needed:

Resource 9, various props for creating sound effects.



ACT 10



KEEPING EVERYTHING WORKING

This task will encourage participants to think about how they would prioritise tasks and ensure a theatre is kept running effectively.



10 Mins approx

Activity Steps

- Discuss with participants the role of Maintenance Assistants – to ensure the quality and safety of all aspects of a venue from electrical to flooring.
- The task in Resource 10 requires participants to think about how they would prioritise their time with tasks to best serve the theatre.
- Encourage participants to think about the types of tasks that are being performed in sequence too – don't do lots of physically demanding tasks all in a row. Also remind them they will need a lunch break!

- Once the task is complete, discuss as a class and get them to justify their choices.

Discussion Points

Why is it important to prioritize maintenance tasks in a theatre setting?

What could be the consequences of not properly maintaining theatre equipment and facilities?

Materials Needed:

Resource 10



ACT 11



MARKETING

This task will encourage participants to be creative in a way that generates revenue for the theatre by attracting customers through print and digital media.



30 Mins approx

Activity Steps

- Discuss with participants what marketing is and how it encompasses print and digital media for show promotion.
- Task 1: Participants review a pre-existing show poster and label the common features (show title, tagline, performance venue, photos of the performers, call to action).
- Task 2: Participants design their own poster on a given theme, making it eye-catching and following the guidelines for an effective marketing poster.
- Task 3: If possible, allow participants to work in small groups to create their own TikTok promotional video. They should think about the features of the

best TikTok videos and make their video snappy and eye-catching. This can be done on individual phones or class iPads.

Discussion Points

What are some key elements that make a marketing poster effective?

How can digital media, like TikTok, be used to attract audiences to theatre shows?

Materials Needed:

Resource 11, Materials for creating posters (e.g., paper, markers, computer for digital design).



ACT 12



FRONT OF HOUSE

This task will show participants the range of activities they may be part of if they work in a customer service role within a theatre. They will also explore profits.



35 Mins approx

Activity Steps

- Explain to participants that Front of House staff are the staff that most of them will have seen if they have been to the theatre or to a restaurant before. These customer service jobs are many people's first job in a theatre and are excellent jobs to build up experience of the theatre world.
- Task 1: Role play a trip to the theatre by acting out each of the Front of House jobs (Door Staff, Merchandise Sellers, Bar/Restaurant Staff, Ushers). Ensure participants are polite and helpful, making the customer experience positive.
- Give participants time to run through the role play and then ask the customers to

give feedback to those playing front of house roles.

- Discuss the best customer service as a group.
- Task 2: Explain the concept of mark-ups in venues such as theatres and ask participants to calculate some common sale items' mark-ups.

Discussion Points

Why is good customer service important in a theatre setting?

How do mark-ups on items sold at theatres contribute to the overall revenue?

Materials Needed:

Resource 12, various props for role-playing (e.g., fake tickets, merchandise items, etc).



ACT 13



DEALING WITH COMPLAINTS

This task will get participants to think about the complaint procedures within organisations and how they encourage people back into the venue.



20 Mins approx

Activity Steps

- Explain to participants that all job roles encounter bad days and things going wrong. Being adaptable and responding to the issues is all part of the role.
- Discuss why people write complaints and what they are hoping to gain out of it and what theatre staff will try to do in responding to complaints.
- Task 1: Participants read a complaint letter and the response from the theatre, noting the specific language used.
- Task 2: Participants read a second complaint letter and respond to it themselves, trying to persuade the complainant to come back to the theatre.

- Discuss how participants solved the issue and see if there are any surprises in the mix.

Discussion Points

Why is it important to handle complaints effectively?

How can the way a complaint is handled affect a customer's decision to return to the theatre?

Materials Needed:

Resource 13



ACT 14



PROGRAMMING

This task will introduce participants to the role of programming shows and get them to think about the logistics of scheduling within the theatre.



30 Mins approx

Activity Steps

- Introduce participants to the role of programming, explaining the logistics of scheduling shows within a theatre and ensuring variety and adequate time for set up and take down.
- Task 1: Participants decide which shows to schedule in the theatre from a list of given shows, considering the variety of shows and the potential profit each will make. They need to schedule between November and January.
- Once the task is complete, get participants to share their decisions and justifications.
- Optional: Participants can calculate the total profit from their chosen shows but

must consider that scheduling too many similar shows in a row will reduce profits.

Discussion Points

What factors should be considered when scheduling shows in a theatre?

How can variety in programming affect audience attendance and revenue?

Materials Needed:

Resource 14



ACT 15



BOX OFFICE

This task gives participants experience of coordinating ticket sales through seating plans and calculating discounts and special offers.



15 Mins approx

Activity Steps

- Explain that the Box Office is where ticket sales happen but they also assign seats to large bookings and monitor ticket sales to maximize profits.
- Task 1: Participants imagine themselves as a Box Office Manager who needs to organise the seats for an upcoming show where lots of large groups have booked and have special requirements. Use the seating plan provided.
- Task 2: Participants calculate ticket sales based on different discounts and work out the total sales made for a sold-out show.

Discussion Points

What challenges might a Box Office Manager face when coordinating large group bookings?

How can discount offers affect overall ticket sales and revenue?



Materials Needed:

Resource 15



ACT 16



CREATIVE LEARNING

This task gets participants to think about local needs, community work, and profit in a theatre context.



25 Mins approx

Activity Steps

- Explain to participants that Creative Learning Departments in theatres coordinate and deliver weekly classes, outreach into schools and the community, and large-scale performance and participation projects. Each theatre's Creative Learning offer will be different because they cater to different local needs.
- Task 1: Participants look at the classes already on offer at a theatre and come up with a pitch for a new class. They should work in pairs or small groups and create a presentation to share with the rest of the group.

- Encourage participants to follow the bullet points on the sheet to shape their presentations.

Discussion Points

How can theatres identify and address local community needs through their Creative Learning programs?

What factors contribute to the success of a new class or community project?

Materials Needed:

Resource 16, presentation materials.



ACT 17



TYPES OF EMPLOYMENT

This task will give participants an idea of the different types of employment they may be involved in when employed within the theatre.



25 Mins approx

Activity Steps

- Discuss with participants that there are different types of employment they may encounter during their working lives; freelance, self employed, employed. Use Resource 17 to explain the differences.
- Ask participants to complete Task 1, thinking about what they have read about Freelancing and Employment. Make sure participants can justify their answers:
 - » Cruise ship work – freelance as it is a short term contract.
 - » Theatre Manager – employed as they will be needed consistently for specific weekly hours.

- » Front of House Assistant – employed on a zero hours contract.
- Take a moment here to discuss the idea of zero hours contracts and how they can be seen as negative as there is no guaranteed weekly hours but they can also offer flexibility for the worker as they can also reject any shifts offered.

Discussion Points

What are the benefits and drawbacks of different types of employment contracts?

How might the type of employment contract affect job security and flexibility?

Materials Needed:

Resource 17



ACT 18



HOW TO APPLY

This task will give participants an insight into how they apply for work within the theatre careers sector.



25 Mins approx

Activity Steps

- Explain to participants that finding a job in the theatre industry will require an application.
- Take participants through Task 1; reading a job description and completing an application form.
- Remind them of Activity 3 and their thoughts about their own skills and qualities.
- Task 2 encourages participants to think about what makes a good CV. The first CV is a poor example and participants need to identify the features they would change. The second CV is a good quality CV and participants are asked to identify all of the positive features.

- After this activity would be a good time to look at participants' own CVs.

Discussion Points

What are some key elements that make a CV stand out to employers?

How can applicants tailor their CV and application to the specific requirements of a theatre job?



Materials Needed:

Resource 18



ACT 19



HOW TO APPLY: PERFORMERS

This task will give participants an insight into how they apply for work as a performer.



25 Mins *approx*

Activity Steps

- Explain to participants that getting work as a performer involves a different application process to other roles.
- Use Resource 19 to introduce participants to headshots, their purpose, and how to identify high-quality images.
- Task 1: Participants complete the task thinking about the list of qualities for a good headshot.
- Optional Task 2: Participants take their own headshots following the bullet-pointed qualities. This can be done on individual phones or class iPads. Get participants to share their headshots with the group if appropriate.

Discussion Points

What makes a good headshot for performers, and why is it important?

How can performers effectively market themselves to casting directors?



Materials Needed:

Resource 19, camera or smartphone for taking headshots.



ACT 20



PREPARING FOR INTERVIEWS

This task will give participants an opportunity to experience a job interview and build up their confidence with interview questions.



25 Mins approx

Activity Steps

- Explain to participants that this activity provides an excellent opportunity for them to practice what they have learned about themselves by taking them through an interview role-play.
 - Task 1: Get participants into pairs or threes (more than this can be intimidating for the participant being “interviewed”). Using Resource 20, interviewers ask the interviewee the questions and make note of their answers (just key things).
 - Encourage interviewees to give truthful, confident answers and try to sell themselves to their prospective new employers.
- Once the interview has been conducted with one interviewee, get the groups to swap roles so that everyone has a turn at being interviewed. You could even change some of the questions.

Discussion Points

What are some common challenges people face during job interviews, and how can they be overcome?

Why is it important to practice interview skills, and how can this practice improve performance in real interviews?



Materials Needed:

Resource 20, list of interview questions.



RESOURCES

A black and white photograph of a woman with her hair in braids, wearing a headset with a microphone. She is looking down at a document or a laptop screen. The image is framed by a large white triangle on a black background. The word "RESOURCES" is written in large, white, sans-serif capital letters across the bottom of the image.

THEATRE JOBS: PART 1

The Creative Team

1. Director
2. Associate Director
3. Assistant Director
4. Choreographer
5. Associate Choreographer
6. Dance Captain
7. Set Designer
8. Associate Set Designer
9. Costume Maker
10. Costume Designer
11. Pattern Cutter
12. Associate Costume Designer
13. Lighting Designer
14. Associate Lighting Designer
15. Sound Designer
16. Associate Sound Designer
17. Musical Director
18. Composer
19. Wigs, Hair and Make-Up Designer
20. Performer
21. Voice-over Artist
22. Musician
23. Actor Musician
24. Cabaret Artist



THEATRE JOBS: PART 2

Production Team

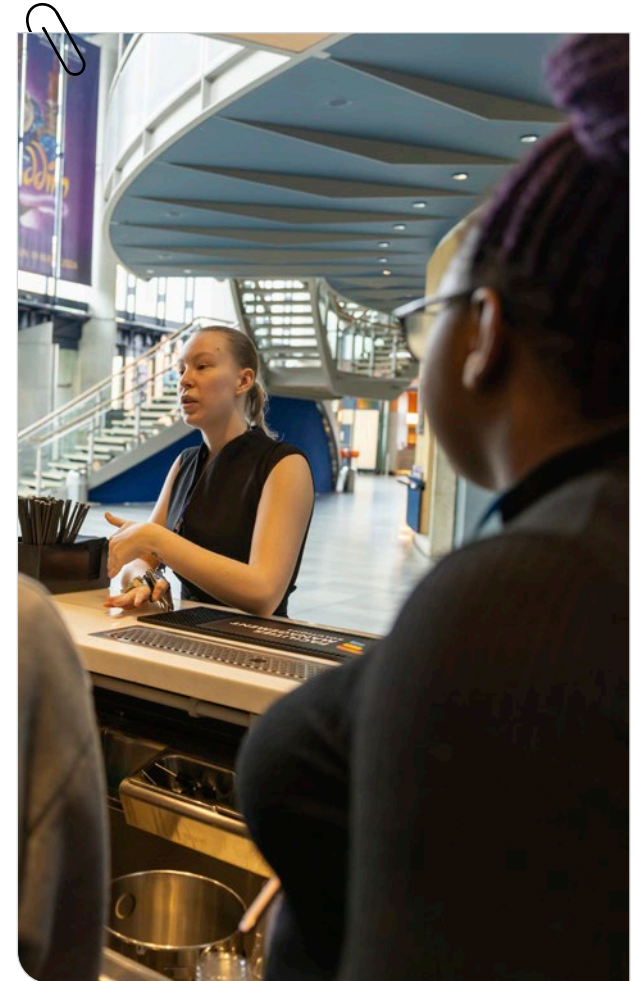
1. Artistic Director
2. Producer
3. Executive Producer
4. Associate Producer
5. Production Manager
6. Production Administrator
7. Casting Director
8. Casting Assistant
9. Company Stage Manager
10. Stage Manager
11. Deputy Stage Manager
12. Assistant Stage Manager
13. Head of Sound
14. Intimacy Co-Ordinator
15. Deputy Head of Sound
16. Sound Technician
17. Lighting Technician
18. Head of Lighting
19. Deputy Head of Lighting
20. Theatre Fight Director
21. Head of Wardrobe
22. Deputy Head of Wardrobe
23. Wardrobe Assistants
24. Head of Wigs
25. Deputy Head of Wigs
26. Wigs Assistant
27. Prop Maker
28. Puppet Designer & Maker
29. Theatre Armourer
30. Make-up Artist
31. Master Carpenter
32. Deputy Master Carpenter
33. Chargehand Carpenter
34. Chief Electrician
35. Deputy Chief Electrician
36. Stage Crew
37. Head of Automation
38. Automation Technician
39. Flyperson



THEATRE JOBS: PART 3

Customer Service Team

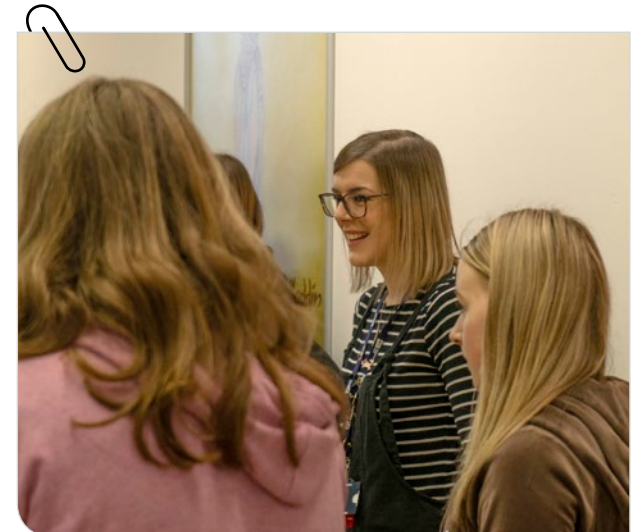
1. Company Manager
2. Deputy General Manager
3. Theatre Manager
4. Theatre Operations Manager
5. Deputy Theatre Manager
6. House Manager
7. Box Office Manager
8. Deputy Box Office Manager
9. Box Office Clerk
10. Customer Experience Manager
11. Deputy Customer Experience Manager
12. Senior Assistants
13. Front of House Manager
14. Front of House team members
15. Ushers
16. Access Officer



THEATRE JOBS: PART 4

Administration Team

1. Chief Executive
2. Executive Director
3. Chief Financial Officer
4. Head of Sales
5. Sales Assistant
6. Head of Marketing
7. Licensing Manager/ Assistant
8. Accounts Manager/ Assistant
9. Campaign Manager
10. Marketing Account Manager
11. Marketing Coordinator
12. Social Media Manager
13. Sales and Ticketing Director
14. Legal Affairs
15. Office and IT Manager
16. Office Management
17. Archivist
18. Data Archivist
19. Foundation Appeals Director
20. Foundation Administrator
21. Press and Publicity
22. Cleaning team
23. Accountant
24. Stage Door team
25. Admin Assistant
26. Outreach and Education
27. Agent
28. Theatre Fundraiser
29. Audio Describer
30. Festival Director
31. BSL Interpreter
32. Drama Teacher
33. Health and wellbeing team
34. Theatre Tour Manager





THEATRE ROLES

There are roles in the theatre industry in each of these job areas. Write down at least one example for each of these.

Customer Service

Jobs where you deal with customers.

.....

.....

Education

Jobs where you teach people or groups.

.....

.....

IT Services

Jobs where you work with computer systems.

.....

.....

Marketing

Jobs where you get information to

.....

.....

Performance

Jobs where you perform a skill or artform.

.....

.....

Creative

Jobs where you create new ideas or concepts.

.....

.....

Technical

Jobs where you work with specialist equipment.

.....

.....



THEATRE TIMELINE: PART 1

A playwright, Composer, Choreographer or other Creative has an initial idea.	A venue is selected and contact is made with the Theatre Manager.	A Creative Team is recruited including choreographer, musical director, designers, etc	The Front of House Manager reviews all sales and calculates profits.	Rehearsals are held with live or recorded sound.
The Website Team publish the event on the website for general sale.	The performance venue is opened by the Front of House Team ahead of the first show to serve drinks, snacks and sell programmes.	Performers are recruited including Actors, Dancers, Singers, Musicians, Comedians, etc.	The Front of House Team look after customers throughout the show (serving drinks, helping people find seats, etc.)	The Design Team make/ source props.
The Wardrobe Department repair or alter costumes.	An Artistic Director is recruited.	The Artistic Director and Venue Finance Manager negotiate and sign contracts.	Lighting Designers design the lighting and purchase specific equipment they need.	The Back of House Team lead the “get in” where the set and lighting are brought into the performance venue and fitted.
A playwright, Composer, Choreographer or other Creative has an initial idea.	A venue is selected and contact is made with the Theatre Manager.	A Creative Team is recruited including choreographer, musical director, designers, etc.	Performance rights are obtained from a Licensing Company.	The Performers perform the opening night show.



THEATRE TIMELINE: PART 2

Director leads rehearsals with props and set.	The Finance Manager reviews and sends the final payment to the performance company.	The Box Office Team sell tickets and help with group bookings and discounts.	Meetings are held with the Theatre Director and Manager of the chosen venue.	The performance material is written/ created.
The Marketing Team source advertisers for inclusion in the show programme.	The Artistic Director holds planning meetings to develop the creative vision with the Creative Team.	The Back of House Team perform the “get out” where the set and lighting are taken out of the performance venue.	The Marketing Team create materials to promote the show e.g. posters, TV, internet and radio adverts, TikToks, etc.	Costume Designers design, fit and create/ source costumes.
Set Designer design and build the set.	Theatre Critics write reviews and publish them in newspapers, magazines and online.	The Performance Team run dress rehearsal in full costume.	The Back of House Team run technical rehearsal where the show is rehearsed with all lighting, sound and set changes.	The Director leads rehearsals and gives feedback to the performers.
The performance material is edited and refined.				



THEATRE TIMELINE (ANSWERS)

1. A playwright, Composer, Choreographer or other Creative has an initial idea.
2. The performance material is written created.
3. The performance material is edited and refined.
4. An Artistic Director is recruited.
5. Performance rights are obtained from a Licensing Company.
6. A Creative Team is recruited including choreographer, musical director, designers, etc.
7. The Artistic Director holds planning meetings to develop the creative vision with the Creative Team.
8. Performers are recruited including Actors, Dancers, Singers, Musicians, Comedians, etc.
9. A venue is selected and contact is made with the Theatre Manager.
10. Meetings are held with the Theatre Director and Manager of the chosen venue.
11. The Artistic Director and Venue Finance Manager negotiate and sign contracts.
12. The Website Team publish the event on the website for general sale.
13. The Director leads rehearsals and gives feedback to the performers.
14. Set Designer design and build the set.
15. Costume Designers design, fit and create/source costumes.
16. Lighting Designers design the lighting and purchase specific equipment they need.
17. The Design Team make/ source props.
18. Director leads rehearsals with props and set.
19. Photographers take photos and video for marketing materials.
20. The Marketing Team create materials to promote the show e.g. posters, TV, internet, radio adverts, TikToks, etc.
21. Rehearsals are held with live or recorded sound.
22. The Performance Team run dress rehearsal in full costume.
23. The Wardrobe Department repair or alter costumes.
24. The Box Office Team sell tickets and help with group bookings and discounts.



25. The Marketing Team source advertisers for inclusion in the show programme.
26. The Marketing Team create a show programme and tickets.
27. The Back of House Team lead the “get in” where the set and lighting are brought into the performance venue and fitted.
28. The Back of House Team run technical rehearsal where the show is rehearsed with all lighting, sound and set changes.
29. The performance venue is opened by the Front of House Team ahead of the first show to serve drinks, snacks and sell programmes.
30. The Performers perform the opening night show.
31. The Front of House Team look after customers throughout the show (serving drinks, helping people find seats, etc.)
32. The Back of House Team perform the “get out” where the set and lighting are taken out of the performance venue.
33. Theatre Critics write reviews and publish them in newspapers, magazines and online.
34. Customer Services respond to any customer complaints.
35. Customer Services respond to any customer complaints.
36. The Finance Manager reviews and sends the final payment to the performance company.



THE PERFECT ROLE: TASK 1

Read the Skills and Qualities sections from the three job adverts below.

Highlight the skills and underline the qualities.

WE'RE HIRING!

Customer Experience Team Member

Your Skills and Qualities

If you have most of the essential criteria we encourage you to apply, and welcome transferable skills from other industries or backgrounds. All relevant training will be provided.

A great member of the team will:

- Understand the impact of the role on the customer experience and its importance to the company.
- Have a great work ethic and care about quality.

- Be observant and focussed on the customer.
- Relate well to others.
- Communicate effectively.
- Be proactive, decisive and get things done.
- Think creatively.
- Have ambition and drive.
- Have a flair for sales



WE'RE HIRING!

Maintenance Technician

Your Skills and Qualities

Essential

- Proven experience in the field of venue or facilities maintenance, or other relevant experience
- General certificate – English and Maths.
- Excellent written and oral communication.
- Problem solving skills – ability to remain flexible and calm under pressure.
- Computer Literate
- Ability to work under pressure and with a high

degree of autonomy.

- Quality is at the heart of the job you do.
- Knowledge of safety and workplace legislation.

Desirable

- Proven experience in the field of venue or facilities First Aid at Work Qualification
- Electrical Skills
- Plumbing Skills
- Painting & Decorating Skills
- Familiarity with Trend BMS Systems



WE'RE HIRING!

Casual Stage Technician

Your Skills and Qualities

If you have most of the essential criteria we encourage you to apply, and offer training to develop any desirable criteria but may also use them to decide between candidates for this role.

Essential

- Some relevant experience in stage and Lighting
- Working knowledge of current Health & Safety Regulations
- Ability to work effectively under pressure
- Problem solving skills and the ability to act on initiative
- Excellent communication skills
- Ability to deliver a high level of customer service
- Willingness to work the required hours, including evenings and late nights, weekends and public holidays
- Physically able to lift and move technical equipment and scenic items safely and sensibly

- Able to work at height which may include working on a grid and using ladders
- Ability to work well as part of a team

Desirable

- Working knowledge of Counterweight Flying Systems
- Working knowledge of fit-ups and get-outs on stage
- Computer Literacy
- Numeracy Skills

The following training is desirable, but not essential as relevant training will be provided:

- Relevant Health and Safety Training Courses
- First Aid Training
- Working at Height Training
- Industry training such as ABTT Bronze, Silver or Gold
- Manual Handling Training
- Relevant industry rigging training



THE PERFECT ROLE: TASK 2

List your own skills and qualities in the space below. You can use the three job adverts you have just read to help you.

Customer Service

(Something you have learnt)

Qualities

(a part of your personality)



THE PERFECT ROLE: TASK 3

Which of the theatre role areas do your skills and qualities make you best suited to?

Theatre Role Team	My Relevant Skills
Customer Service Team Good communication skills. Enjoy working with customers. Punctual, presentable and well-mannered. Good problem solver. Ability to adapt to new situations.	
Production Team Interest in theatre. Interest in chosen area of work e.g. sound, costume, etc. Good team work skills. Creativity. Ability to perform manual physical tasks.	
Administration Team Good communication skills. Good organisational skills. Confident using computer programmes. Ability to multitask. Excellent time management skills.	
Theatre Creative Team Creativity. Good team work skills. Ability to communicate with lots of different groups of people. Organisation skills. Passionate about the arts.	

STATIC OR TOURING?

There are many different types of theatre productions and the theatres they visit are also different. Theatre venues are separated into two types: receiving houses and production houses.

Production Houses

Production houses are theatres that have their own Creative Teams and create their own performances of new or existing works. Staff members such as Directors, Choreographers, Composers and Designers will work together at many stages in the creation of the performance and specialists may be brought in to help out. Performers will usually be hired by the venue on a production contract so they are only employed to perform in one specific show.

Receiving Houses

Receiving Houses are theatres that do not create their own productions. Receiving House performances are created by Production Companies not based in the theatre. These productions can be at the theatre for a short time (e.g. one night) or a much longer time (sometimes years!). The cast and crew of many theatre productions tour around the country and around the world visiting many different venues.





STATIC OR TOURING: TASK 1

Working in a Production House and working in a Receiving House have similarities and differences, positives and negatives. What do you think the pros and cons are for each?

Production House

Pros

Cons

Receiving House

Pros

Cons



STATIC OR TOURING: TASK 2

Working on a touring production can be very exciting but also a challenge. Which of the statements below do you think is a positive and which might be a negative?

“I get paid to see a huge portion of the world.”

“I rarely see my friends in person.”

“Packing is annoying!”

“Sometimes the rooms I get or the beds I have to sleep on are not great and I might be there for months at a time.”

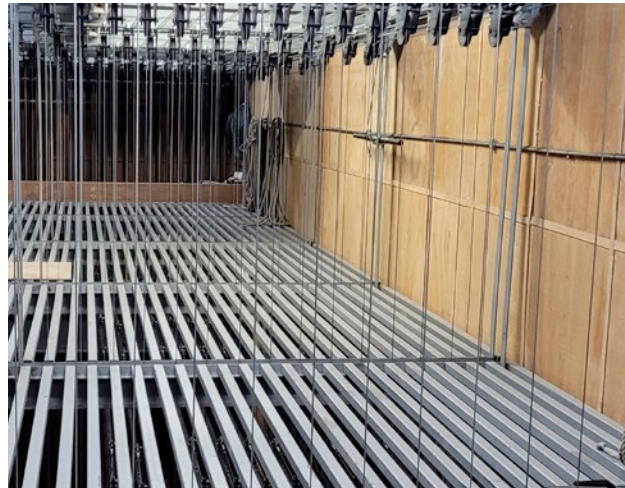
“I get to do the thing I love the most and get paid for it!”

“Flying.”

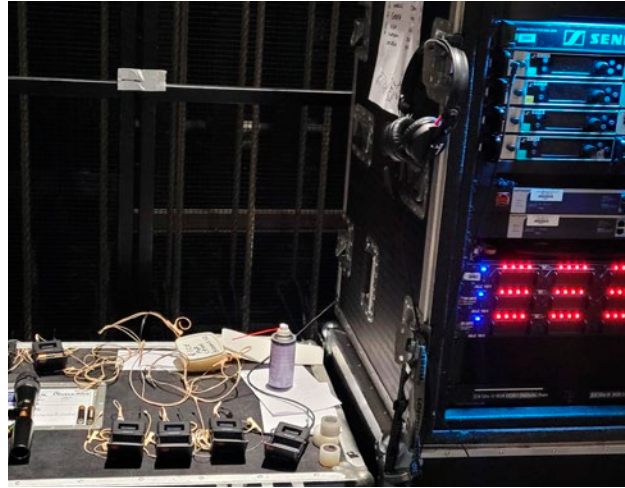
“I earn money working on the tour and, often, my accommodation is paid for.”

“The other people on my tour are great but I miss my family.”

BACK OF HOUSE TREASURE HUNT



BACK OF HOUSE TREASURE HUNT



BACK OF HOUSE TREASURE HUNT (TEACHER VERSION)

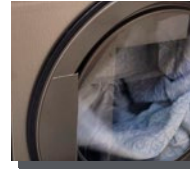


Hard Hats

Worn by all members of Back of House team involved in the 'get in' and 'get out' of shows.

Also used when fixing, moving or installing technical equipment.

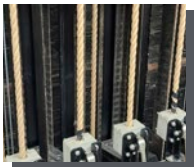
Hard hats and hi-vis jackets ensure everyone is safe and that Health and Safety standards are maintained.



Washing Machine

Used by the Wardrobe Department to ensure costumes are clean and dry during a run of shows. Many performers will only have one or two sets of costume and will often be performing two shows per day so the washing machines are very busy!

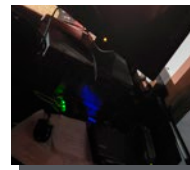
Wardrobe also complete repairs or alterations of costumes if they are needed.



Fly System

Operated by a Flyperson during a 'get in', a 'get out' and during a show to bring pieces of scenery, curtains and lights onto the stage smoothly and efficiently.

The fly system is a counter-weight pulley system, and a good understanding of physics is needed to load the equipment properly.



LX Desk

In the theatre, lighting is referred to as LX, so this is a lighting desk and is operated by an LX Technician. The desk with coloured buttons connects to the computer and all of the lighting states in the show are programmed in and operated live during each performance.

LX Technicians will follow a script of the performance that is annotated with which lighting states need to happen when.



The Grid

The Grid is the highest point inside a theatre and houses the support structure of the fly system. Huge metal wires and winches are spread across the entire space, supporting the fly bars and the pieces of equipment and scenery that are hanging from them.

A Flyperson, a Technical Manager, a Maintenance Assistant, an LX Technician and any other member of the Back of House Team could be found up here.



Workshop

Many theatres have their own workshop, so that they can build, adapt, fix and maintain props and scenery, keeping performances looking fresh and high quality.

A Maintenance Assistant would be the most likely team member to find here alongside other members of the Back of House Team.



Stage Manager Desk

This is one of the most important places backstage. The Stage Manager will sit here and 'call' the show. This means that they will follow the script and instruct other back of house workers to change the lights, fly pieces of set in, start the music as well as telling performers when they need to be in the wings and when to go on stage.

Nothing on stage happens if it isn't called so it is very important the Stage Manager is focused.



Microphone Controls

Most productions (particularly musicals) will use wireless head microphones worn by performers. Each one of these is connected to a sound desk individually so that they can be controlled independently of the others.

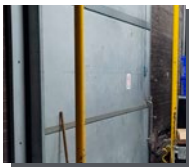
Sound Technicians will set up, maintain, monitor and control the microphones for performances.



Climbing Harnesses

There are some occasions in the theatre where the Back of House Team need to wear climbing harnesses to make sure they are safe.

Many parts of the backstage area of the theatre are not accessible by stairs and the team need to climb up to them. This could be anything from cleaning to chandelier repairs and would be carried out by Maintenance Assistants or other back of house team members.



Loading Dock

Theatres, particularly receiving houses, have large loading docks where HGV lorries can deliver all of the set, costumes, lighting and other equipment needed for a production.

These are usually around the back of the theatre as they aren't very glamorous and allow lorries to reverse straight in and allow easy unloading. They are used during 'get ins' and 'get outs'.



Follow Spot

This spotlight is very important in lots of performances as it is moved independently of other lights and can follow performers around the stage as they move.

It is called a follow spot and is operated manually by an LX Technician sitting up in the highest part of the audience.

They have to follow a script with their instructions on and they have to know the show very well as the location of the spotlight needs to be precise.

LIGHTING DESIGN

A Lighting Designer will work with the Director, Artistic Director and/or Lighting Technicians to create the visuals for lighting, lasers, strobes, spots and sometimes video screens for a performance.



What are the main responsibilities of a Lighting Designer?

- Work with the creative team to come up with ideas.
- Design the lighting needed for the performance.
- Be aware of health and safety aspects.
- Write a lighting plot/script to note where there are any lighting changes.
- Attend technical rehearsals.
- Be aware of budgets and energy use.

Main Aims

Theatre lighting has three main aims:



Visibility – to be able to see the action clearly.

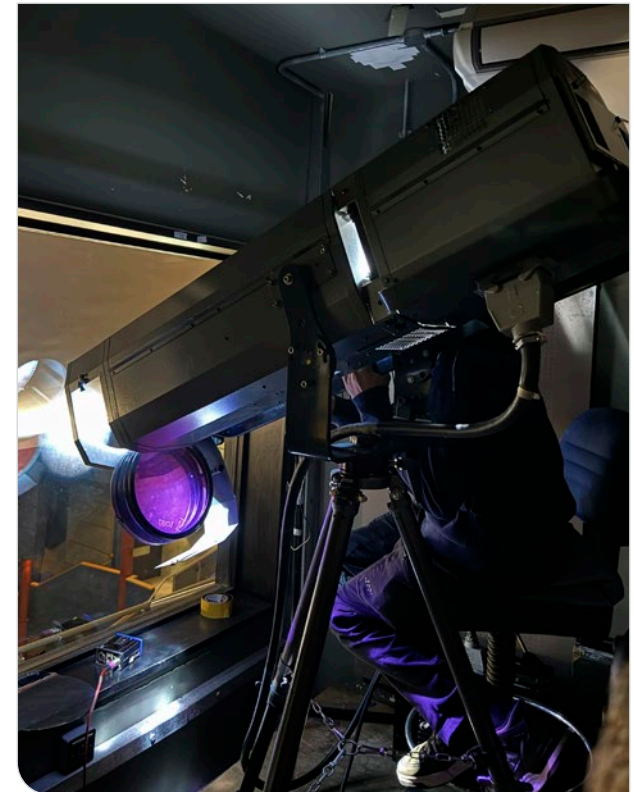


Focus – to direct the audience's attention somewhere.

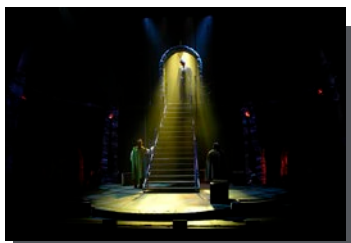


Mood – to create a certain feeling or atmosphere.

There are many different pieces of equipment and techniques that lighting designers and technicians can use to achieve these aims.



LIGHTING DESIGN



Practical Lighting

Lighting appears to come from objects within the set e.g. table lamps, street lights, chandeliers.



Lighting Washes

A lighting wash is a general lighting state where the performance space is flooded with light. These are classed as either warm (reds, yellows, oranges) or cold (blues and whites).



Colour

The colour of lighting can affect a scene in many different ways including time of day, weather, location, atmosphere, etc.

Colour can also indicate a mood or a feeling within a scene e.g. green lighting for an evil character or someone feeling jealous, red light for danger, blue light for sadness.



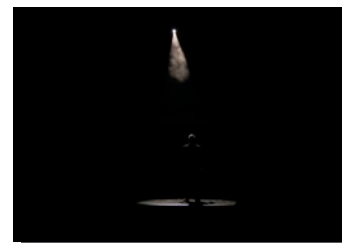
The Use of Shadow

The angle of a light beam creates different shadows which can change the mood of a performance or the audience's perceptions of characters.



Gobos

Gobos are metal cut outs that are put in a gobo holder in front of a theatre light to make shadows or signal a location to the audience.



Spotlights

A narrow beam of light used to highlight a certain area or follow a performer.

LIGHTING DESIGN: TASK 1

What setting or situation would each of these lighting states be appropriate for? Why?





LIGHTING DESIGN: TASK 2

In the space below, design your own lighting for a performance. You need to decide what your show is about and which colours and features of lighting design would be most effective.

COSTUME DESIGN

What do costume designers do?

Costume designers create the look of each character by designing clothes and accessories the performers will wear. They often also have input on the hair and make up of the character. Costumes can be made, bought, up cycled or rented and it is the designer's job to source them.

The costume details (like shapes, colours and textures) tell the audience a lot about the show and the characters e.g. a character's occupation, social status, gender, age, sense of style and personality.

Costumes can also:

- reinforce the mood and style of the production
- distinguish between major and minor characters
- suggest relationships between characters
- suggest changes in character development and age





COSTUME DESIGN: TASK 1

Choose a character from a well-known fairy tale or classic story. (Try to avoid movies/TV characters or characters that already have an iconic costume.)

Answer these questions to help you create the details of your costume design:

1 Who is the character you're designing?

.....

2 What is the gender and age of your character? Does this affect what kind of clothes they wear?

.....

3 What does the character do? Does their occupation determine their clothing?

.....

4 Where does the story take place and during what time? Does location, weather, time of day or season make a difference in what the character wears? What about the time period?

.....

5 What is the character's economic status? Are they rich or poor or somewhere in between?

.....

6 What is the character's personality like? How can you show that in what they wear?

.....

7 How do you imagine the world around the character to be? For example, does the story take place in a dark and gloomy world or a cheerful one? Is the world realistic or fanciful? Can you show this in your character's costume?

.....

COSTUME DESIGN: TASK 2

Design your costume on the templates below.

Front



Back



Explain why this costume is suitable for your chosen character:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

SET DESIGN

Set Designers are responsible for creating the overall look of the stage for a production. They will make decisions on how each location within the piece is portrayed and will design all elements of the set from furniture to backdrops.

Set Designers need to be creative and adaptable and be able to bring their creations to life in the real world. Set designs can be realistic, abstract, fantasy or minimalist like these below.





SET DESIGN: TASK 1

Choose a scene from a play and design a set. Think about scenery, furniture and props. What do you need to help portray the social, historical or social context of the play? Consider how you will convey the mood and atmosphere of the scene. Decide where your audience will be sitting. Is the staging a proscenium arch, in-the-round or traverse? An extension activity could be to adapt your design for each of these different staging set-ups.

SOUND DESIGN

What do sound technicians do?

Sound Technicians - often referred to as Sound Engineers - produce, amplify, mix, record, sync and reproduce sound, effects and music for theatre rehearsals, theatre productions and special events. They're also responsible for looking over the equipment, checking connections, maintaining sound quality and coordinating staff. Next time you are at the theatre, or even watching a film, try to spot all of the different elements of sound and you will see how much work this role involves.

One job that you may not have heard of is a Foley Artist. Foley is the process of creating sound effects live in a studio to be used on film or stage. More recently, theatre companies are using live Foley for stage shows. A variety of props are used to create sound effects that can't properly be captured on stage such as driving a car along gravel or the sound of a helicopter landing.





SOUND DESIGN: TASK 1

Read the script. Identify all the sound effects needed and then use everyday items to create the Foley sound, trying to get the sound effects as realistic as possible. Be creative in your use of materials e.g. crunch a plastic bottle to create the footsteps on the gravel path.

Extension: Identify a suitable piece of music to be used as the soundtrack to this scene.

Creeped Out Script Extract

(The sound of uneven footsteps - a distinct arrhythmic trudge. This is The Observer.)

NARRATOR: He had a name for his stories, he called them 'happenings'.

(The Observer's satchel clanks at his side like a bag of treasure.)

NARRATOR: Him witnessing them wasn't coincidence. He said he was drawn to them before they began...

(The sound of his footsteps and satchel is joined by the distant sound of an approaching car.)

NARRATOR: I asked why he never warned people what was about to happen to them.

(Footsteps continue as the sound of the car grows louder, joining the same stretch of road as The Observer.)

NARRATOR: He said there's no fun knowing how things are going to end.

(We barely catch the sound of whistling as the sound of the car moves away until it is gone.)

NARRATOR: But if you were to ever hear him whistle, then run - because something strange is about to happen...

(Scene changes to inside the car. A boy of 12 is in the back seat of a stationary car. His head buried in a game on his tablet, earphones on. His fingers hammer the screen at a million miles an hour. Whatever he's playing, he's winning. This is Vincent.)

ANDREW: (knocking on the glass window of the car, trying to get his son's attention)

VINCENT! (Muffled through glass) We're here. (Pause as Vincent looks around) Get your head out of those stupid games.

VINCENT: Can we call mum? Tell her we're here?

ANDREW: (sharp) She sent us away, she can call us.

VINCENT: She never sent us away.

(Pause as Andrew doesn't have an answer for that. It just makes him frustrated. A woman opens the creaky front door of the house. This is AUNT JEAN.)

JEAN: (to Andrew) Andrew Jablonski! I never thought I'd see my big brother back here!

(Vincent gets out of the car and shuts the door behind him. Jean and Andrew enter the house. Vincent walks slowly across the gravel driveway to the front door. Earphones still in, he doesn't hear the eerie whirring sound, rising and falling like a haunting moan. It's almost as if it's calling to him. He pushes the door open and steps inside the echoing hallway.)



MAINTENANCE ASSISTANT

Maintenance Assistants are some of the most important people in a theatre as they keep everything behind the scenes running smoothly from electrical systems to flooring.

You are the only Maintenance Assistant in your theatre and you are working an 8-hour shift (9am-5:30pm). There is no performance in the theatre tonight but there is a performance tomorrow at 7:30pm.

Task

Decide which of the tasks you would do when and which could be left to another day. Think about what you can fit into your 8-hour shift. Make sure you look after yourself too and take your 30-minute lunch break!

Todo:

- Paint the customer bathrooms (6 hours)
- Fix the carpet on the main entrance stairs (1 hour)
- Service the customer lift (2 hours)
- Test the first alarm system (30 minutes)
- Check the external building CCTV cameras as some are not working properly (1 hour)
- Repair the leaking sink in the staff kitchen (1 hour)
- Complete Risk Assessment paperwork for an audit in 4 weeks (3 hours)
- Replace electrical wiring reported by Back of House team as dangerous (3 hours)
- Replace the speakers in the Creative Learning Studio (1 hour)
- Complete a Fire Safety audit before a Head Office check in 2 weeks (2 hours)
- Install new till in Theatre Bar and dispose of old one (1 hour)

MY TASK LIST

MARKETING: TASK 1

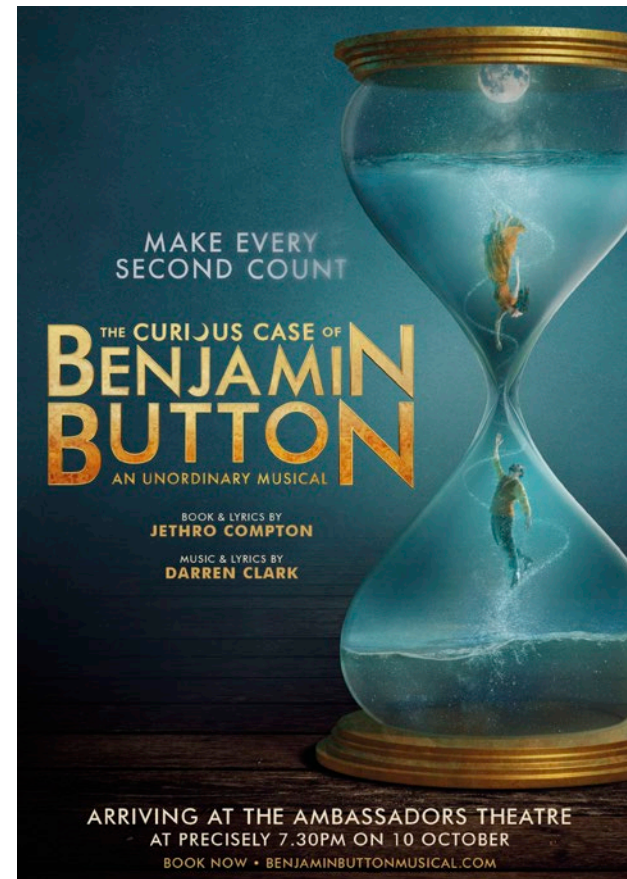
Effective marketing posters have a number of common features: Show title, Tagline, Performance venue, Photos of the performers, A call to action (how to book tickets). Label these features on the poster example.



Marketing Departments complete a range of different tasks to attract an audience to the theatre shows through high-quality messaging.

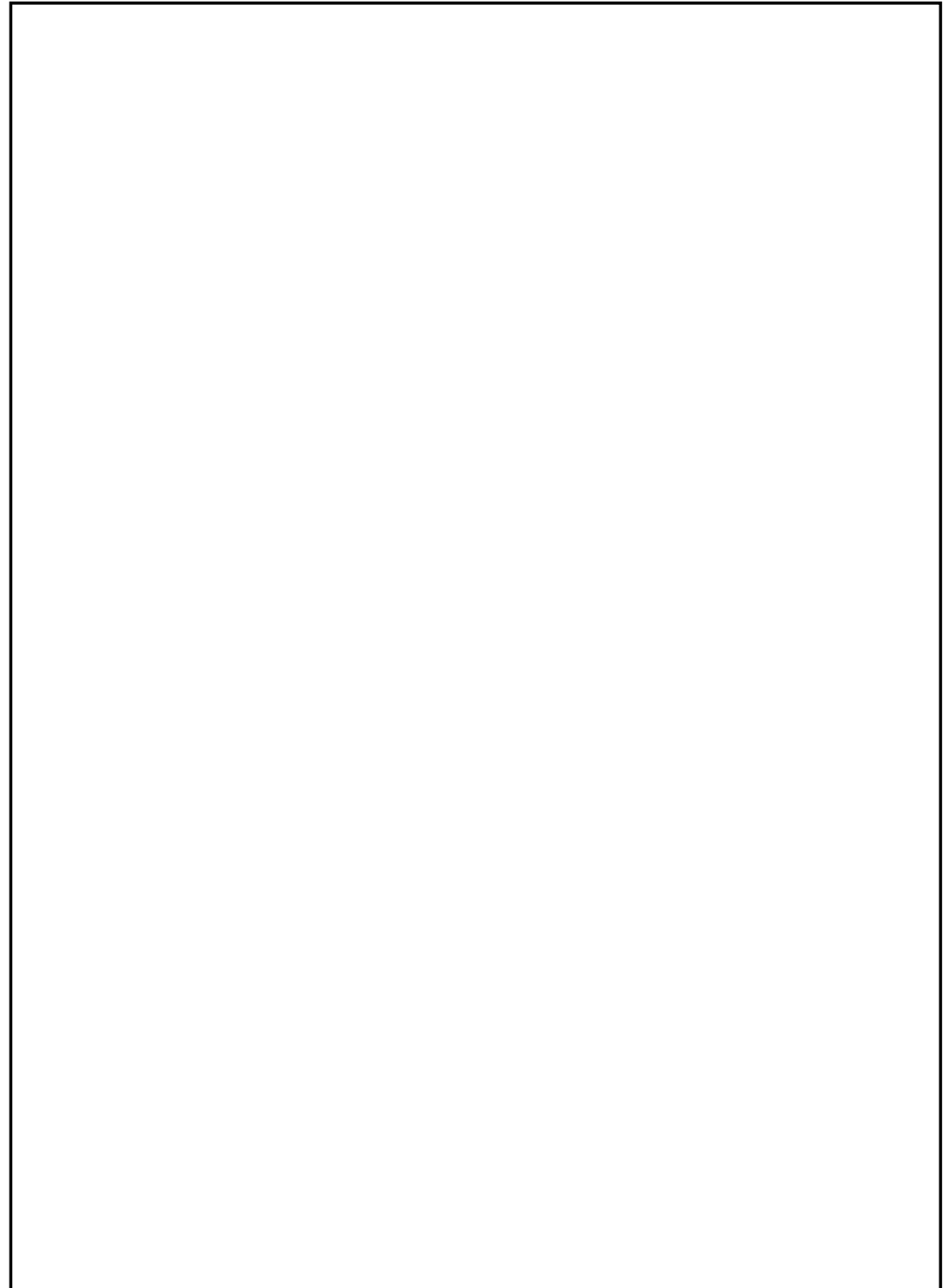
They need to be creative, adaptable and good with applications such as Photoshop and Canva. They should also have a good understanding of social media platforms and excellent communication skills.

Marketing Assistants will create print and digital designs of posters and brochures and will also create video content such as show trailers or TikTok videos.



MARKETING: TASK 2

Create a poster for a new show named 'Mysteries of the Dark'. Make your poster eye catching and follow the guidelines for an effective marketing poster.



FRONT OF HOUSE: TASK 1

Working in groups, role play a trip to the theatre by acting out each of the jobs below. You must make sure you are polite and helpful to your customers and that you do your best to make their experience a positive one. Customers, be sure to ask any questions you need answering and enjoy your visit!



What is a front of house assistant?

Front of House Assistants have such an important job; they are the face of the venue and they are the people that customers will see and interact with throughout their visit to the theatre. The roles within Front of House are very varied and give you lots of different experiences in each shift.



Door Staff

Scan customer tickets and perform bag checks for contraband such as alcohol.



Merchandise Sellers

Try to persuade customers to buy t-shirts, programmes and souvenirs.



Bar/Restaurant Staff

Serve drinks, food and snacks to customers. Serve ice creams during the interval.



Ushers

Help customers find their seats. Make sure they are seated in time for the performance to start. During the performance, check customers are not taking photos/video and are behaving appropriately.





FRONT OF HOUSE: TASK 2

Theatres have a limited time to make profit on their Front of House sales such as drinks and snacks which means their “mark up” is much higher than you might see elsewhere.

What is a ‘mark up’?

Mark up is the percentage that is added to the cost price of items to cover the cost of the staff and the building and also make a profit.

Most bars and restaurants work on a 50% mark up for drinks and around 30% for food but because theatres only have a small window of opportunity to sell, their mark ups are usually 70% for drinks and 50% for food items.

Your Task

Work out the sale and cost price of each of these theatre items:

Item	Cost Price (price the theatre buys it in for)	Sale Price (price the theatre sells to customers)
Popcorn	£2.45	£4.90
Bottle of Champagne	£13.45	
Large Lemonade	£1.20	
Hot Dog		£4.00
Pint of Lager	£2.10	
Sharing Bag of Sweets		£2.10
Small Glass of Wine		£4.75



DEALING WITH COMPLAINTS

Sometimes things go wrong...

This is true in life as it is in theatre but when people have paid for tickets and are expecting a particular experience, things going wrong can really upset them, leading them to write a letter of complaint.

A letter of complaint doesn't need to be a disaster but how it is handled and replied to can be really important.

A member of the administration team will be responsible for complaints and how they are responded to and will have the authority, where appropriate, to offer complimentary tickets and food/drinks offers to try and diffuse the issue and make it up to the customers.

Read the complaint letter and then read the response from the theatre on the next page. Note the type of language that is used in the response.

Complaint letter:

Dear Mr Herron,

Last Saturday my wife and I attended the last performance of "Noises Off" at your theatre which we both thoroughly enjoyed. However, the evening was marred for two reasons.

- 1) The unacceptable mode of dress of the majority of the male members of the audience. In a theatre of some standing I would expect some form of dress code.... The ladies made an effort why shouldn't the gentlemen?
- 2) This is a more serious complaint. When I saw the original production at the Savoy Theatre in 1982 the 'F' word was used only once. it caused quite a stir as it was a rarity at that time and was totally irrelevant to the play. Since then, I have seen the play three times, prior to this production and the 'F' word was only used once so I was prepared for it. This production was littered with obscenities which were quite irrelevant and embarrassing in mixed company. Nowhere does it state in your publicity material that strong language is used and that it may cause offence.

In view of my legitimate complaints, I am enclosing ticket stubs, to prove my attendance, and request full reimbursement of the cost of them. I am not prepared to discuss the matter further nor will I accept any form of voucher.

Yours sincerely,

Mr Smith

**Response letter:**

Dear Mr Smith,

We are pleased to hear that you enjoyed the production of Noises Off and apologise for the upset caused during your visit.

Regarding the dress code of the theatre, we do ask that attendants are dressed in a smart-casual manner however, the definition of this has changed rapidly over the past years. We want our customers to be comfortable when attending our theatre and do not view their attire to the detriment of other guests.

In terms of the language used within the performance, we were not aware of changed to the script which included obscenities as we would have included this in the guidance on the website. We are sorry that you found this upsetting.

In light of your experience, we will refund your tickets and would like to offer you a discount off your next ticket purchase with us. Please use code NEW10 when booking tickets to get 10% off.

We look forward to welcoming you back to our theatre soon,

Mr Herron
Theatre Manager



Read the complaint letter below and write an appropriate response. Remember, you want these people to come back to your venue and not to tell other people how awful their experience was.

Dear Sir or Madam,

As an avid fan of theatre, I regularly attend shows. Unfortunately, my last visit was not very enjoyable, which is why I write.

I recently went to the matinee show of The Garage Rockstar - specifically last Saturday, May 15. However, inside, a young couple were occupying our seats because of an apparent double-booking error. Before I could speak to the couple, the usher directed me to the front since the show was about to begin. My girlfriend and I complied as the seats seemed to be in a better part of the theatre. Unfortunately, we were wrong since some side lighting was aimed our way, making it difficult to see properly and focus on the performance.

With today's technology, double-booking errors should not occur. I suggest you review your system to determine what went wrong before it happens again. Ushers should also be instructed on what to do on such occasions. Had I been given options, I might have selected better seats than the ones given. Furthermore, the lighting should be set up correctly, not directed towards the audience, as this can be blinding and distracting.

This experience has made me question whether to book another show with you as I wouldn't want the same thing to happen again.

Sincerely,

Emma Cruise



PROGRAMMING

For this task, you need to select shows from the next page to fill your theatre's calendar between November and January. Remember to keep it varied and look at the amount of profit each show will bring. If you schedule two shows for the same audience and of the same style in a row, the profit reduces by 25%.

Don't forget that each show needs time to 'get in' and usually take one day to 'get out'.



What is programming?

Programming is an essential part of the theatre industry – without the programming teams, theatre wouldn't have any shows!

Programming teams are responsible for working out which shows will visit which venues, how long for and when.

They need to make sure they get a good deal from the show producers so that the shows make plenty of money for the theatres and they need to keep the shows varied so that audiences don't get bored of the same type of show over and over again.

Item	Length of Run	Style of Performance	Target Audience	Likely Profit	Length of get in	Book? (Yes/No)	Which Month?
My Fair Lady	1 week	Musical	Adults (35 - 65)	£6,000	1.5 days		
The Woman in Black	1 week	Play	Young Adults, Adults	£3,000	1.5 days		
Father Christmas	3 weeks	Musical	Families & Young Children	£12,000	1 days		
The Elvis Experience	2 days	Music Tribute Act	Adults	£1,800	0.5 days		
Cirque du Cabaret	10 days	Variety Show	Families, Young Adults, Adults	£4,200	2 days		
The Jungle Book	6 weeks	Musical	Families, Young Adults, Adults	£80,000	4 days		
Mr. Chuckle	3 days	Children's Magic Show	Families and Young Children	£1,500	0.5 days		



BOX OFFICE: TASK 1



What is the box office?

The Box Office is an interesting place to work as there are a variety of tasks you may need to perform throughout the day; not only do Box Office Assistants sell tickets, they also assign seats to large bookings and monitor ticket sales so that they can change the prices to maximise profits.

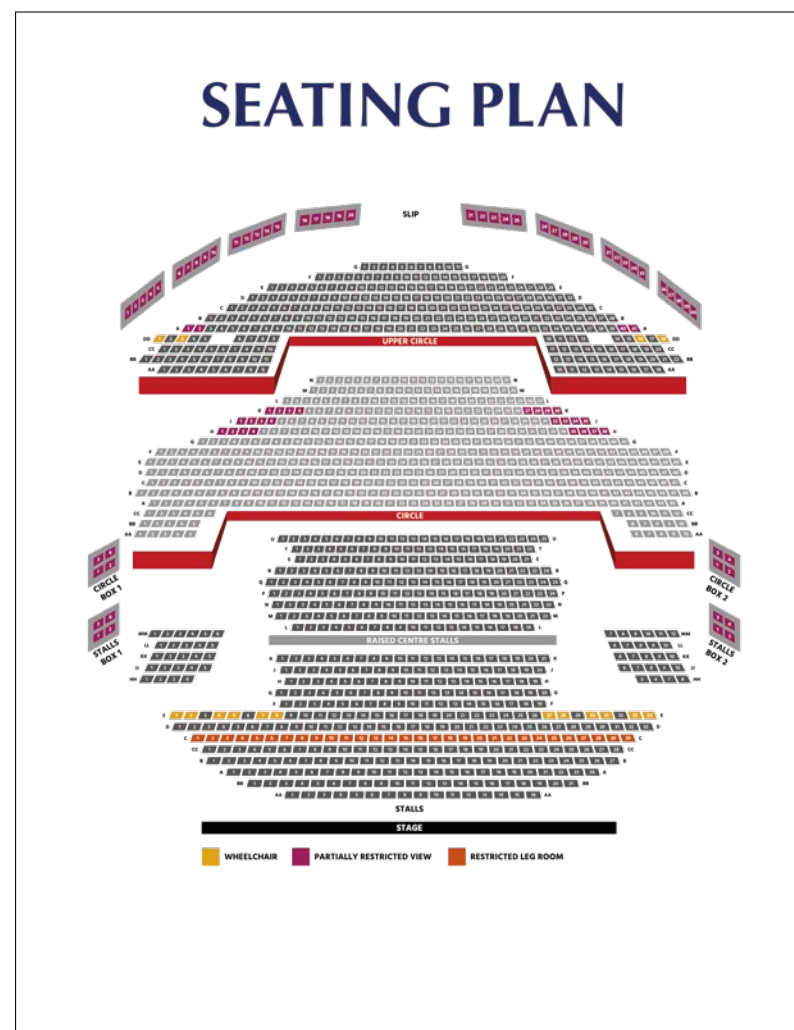
Task Context

You are a Box Office Manager in your theatre and you need to organise the seats for an upcoming show where lots of large groups have booked and have special requirements. The seats with red crosses have already been sold.

Task

Look at the details for each group and the theatre seating plan on the next page and decide which groups will be seated in which areas of the theatre.

Group	Type of Group	Number of Tickets	Special Requirements
1	School group	226	Cannot sit in the Upper Circle.
2	Adults	54	4 wheelchair users
3	Mixed adults and children	181	Families & Young Children
4	Youth group	37	Need to be able to leave the auditorium easily during the show





BOX OFFICE: TASK 2

Task

Box Office Assistants also offer ticket discounts and work out total ticket cost for each group.

Calculate the total ticket cost for each of the groups below, working out the individual discounts

Group	No. of Tickets	Discount	Total Ticket Price
1	216 children 10 adults	15% off ticket price Plus 10 free adult tickets	
2	53 adults	10% off	
3	150 children 31 adults	12% off ticket price Plus 10 free adult tickets	
4	4 children 4 adults	10% off Plus one free adult	
5	60 children 7 adults	10% off	
6	12 adults	8% off	
7	9 children 2 adults	8% off	
8	217 adults	15% off	
Overall Total Sales			



CREATIVE LEARNING

Look at the classes already on offer at a theatre and create a presentation pitch for a new class. Consider the criteria below.



What is Creative Learning?

Creative Learning Departments in theatres coordinate and deliver weekly classes, outreach into schools and the community and large-scale performance and participation projects. Each theatre's Creative Learning offer will be different because they are catering to different local needs.

Local needs are the needs of the area they are based in e.g. some areas have more older people who may be lonely and isolated, other areas may have little provision for adults with additional needs so a class for these groups would be appropriate.



We would like you to present a pitch that considers:



Content

What is the class/group? Give us a brief overview and tell us what you think is the best date/time for the session.



Target Audience

Who is the class for? How will you attract diverse participants? How will you ensure everyone feels included, especially those who typically don't join such activities?



Promotion

How would you spread the word about the class? What will you do to let people know it's happening?



Evaluation

How will you know if the class/group was a success? What sort of things will you look at to see if it went well?

Make sure you show us your imagination, enthusiasm, and clever thinking!

Consider the following as pointers for your pitch:

- We present to you our pitch for our new Creative Learning session...
- Our target participants are...
- The session will include...
- We will promote this by...



TYPES OF EMPLOYMENT

There are different types of employment contracts that you should be aware of when entering the world of work.

Employed

Being employed means that you have a contract of employment with a company to work a certain number of hours per week and to fulfil specific duties outlined in the job description for a specific yearly salary. Being employed means you are entitled to holiday pay, sick pay and parental leave. It also means that your employer has a duty of care to you and that both you and your employer have a minimum notice period to end the employment contract.

Freelance

Working freelance means taking multiple work contracts at the same time, piecing work together e.g. working 4 days per week operating lighting for a show and 1 day per week teaching lighting design at a college. Freelance work is not guaranteed work all year around, but many theatre workers prefer this way of working as they can pursue interesting projects when they come up and can change job quickly if they aren't enjoying their work.

Task

For each of the jobs below, decide whether you think they would be better as a freelancer or as an employee.

Jobs

a) 6 week cruise where you will be required to lead the Kids' Club during the day and perform in shows every evening.

☐ Employed ☐ Freelance

Why?

.....
.....

b) A Theatre Manager who will be required 40 hours per week for the next 5 years.

☐ Employed ☐ Freelance

Why?

.....
.....

c) A Front of House Assistant who will be give a zero hours contract and offered work when it is available in the theatre.

☐ Employed ☐ Freelance

Why?

.....
.....



HOW TO APPLY: TASK 1

Read this job description for a Customer Experience Assistant and complete the application form on the next two pages, thinking about your own skills, qualities and experience.

Customer Experience Assistant Role

The focus of the role will involve all aspects of the front of house duties throughout the theatre. These will consist of being hosts for the theatre, welcoming our customers and providing excellent assistance during their visit. The successful candidates will also work across our fully equipped bars, exceptional VIP lounge, two food kiosks serving a variety of fresh food and the various other events and responsibilities relevant to the job, ensuring they are delivering outstanding hospitality and great service in all areas.

- Deliver excellent service and quality food and beverages.
- Work alongside your team members to create a friendly and welcoming environment and culture.
- Maintain up to date knowledge of the venue, current and upcoming shows, products and other information relevant to customers and to recommend additional products and services as appropriate.
- Proactively suggest and upsell food and beverage products.
- Know and understand our sales targets and KPI's and work to exceed them.
- Be the face of the theatre and provide an unforgettable welcome and overall experience for our customers, helping and assisting them in any way you can.
- Adhere to all legal health and safety requirements along with understanding and implementing food/drink allergens.
- Work collaboratively as a team member and work well with others to ensure all required tasks are completed.
- Proactively identify tasks which need to be done and take responsibility for completing them.



APPLICATION FORM: PART 1

PERSONAL DETAILS	RIGHT TO WORK CHECKLIST	
Title	<p>“Please note that, in accordance with Section 8 of the Asylum and Immigration Act 1996, all new employees are required to provide us with documentation that proves they have the right to work in the UK before commencement of contract.</p> <p>Please select a statement from the options to confirm which of the following applies to you:</p>	<input type="checkbox"/> I am a British Citizen <input type="checkbox"/> I am an Irish Citizen <input type="checkbox"/> I am an EU Citizen <input type="checkbox"/> I am an EU Citizen with Settled Status <input type="checkbox"/> I am an EU Citizen with Pre-Settled Status <input type="checkbox"/> I have a current VISA permitting work in the UK <input type="checkbox"/> I have recently applied to work in the UK <input type="checkbox"/> I do not currently have the right to work in the UK
First Name		
Surname		
Pronouns		
Home Address		
Phone	<p>Our Disability Confident: Offer an Interview scheme is open to all applicants with a disability as defined by the Equality Act (2010).</p> <p>Would you like to participate?</p>	<input type="checkbox"/> Yes <input type="checkbox"/> No
Email Address		



APPLICATION FORM: PART 2

EMPLOYMENT AND EXPERIENCE	
In a nutshell, tell us a little about yourself?	What do you believe your biggest strength is?
Can you tell us about your experience of	Is there anything else you'd like to share with us that you haven't mentioned in your application so far?
What made you apply for a role in customer service?	CV: Attach a copy of your CV here.



HOW TO APPLY: TASK 2


Look at the CV below. Which parts of the CV could be changed to be more professional? Annotate the CV with the changes.



CV Tip

Lots of employers will also ask for a CV (curriculum vitae) where you can show your qualifications, experience and skills. It is important that your CV shows the best parts of you so that the employer is encouraged to invite you for an interview.

Fiona Jenkins
 13 Valley Lane
 Dundee
 DD3 7UH
 Tel: (01382) 1234567
 hotbabe@mail.com



Personal Details:
 Marital Status: Single
 Children: None
 Health: Very good
 Nationality: British

Education:

1993 – 2000	Highgate Primary School, Dundee
2000 – 2005	Balgay High School, Dundee Achieved 3 Highers and 8 Standard Grades
2005 – Present	Tayside College, Dundee Currently studying to achieve HNC Retail Management

Work History:

Retail Assistant, Kensington Clothing, Dundee Duties: Worked part time in a clothes shop.	2002 - 2005
Assistant Manager, Streetwise Fashions, Perth Duties: Assisting in the running of a busy high street clothes shop.	2005 - Present

Hobbies / Interests:
 I enjoy watching TV, playing games on my computer and going out with my friends.

Additional Information:
 Fluent in French and Spanish
 Driving Licence (6 points)

References:

Mrs Stewart Tayside College Dundee DD8 7PL	Mr Jenkins 13 Valley Lane Dundee DD3 7UH
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HOW TO APPLY: TASK 2

This CV is considered to be high quality – why? Annotate the CV identifying all of the good features.



Michael Kaye
Master's Student
in Finance

Contact Details

07777777777
michael@mkaye.com
Dundee

Core Skills

- Corporate finance
- Bookkeeping processes
- Market research
- Advanced Excel
- International business
- Research and statistics
- Financial statements analysis
- Managerial accounting
- Investment management

Professional Profile

Adaptable accounting and finance student with a keen interest in corporate finance and a sound academic knowledge of accounting. Currently studying towards a master's degree and familiar with financial statements and analysis, advanced corporate finance, managerial accounting, statistics, and business financing. A strong communicator, committed to building relationships with classmates to complete financial projects. Recently certified in corporate finance and proficient in Advanced Excel, demanding attention to detail and strong quantitative and analytical skillsets.

Education

- MSc Accounting and Finance (graduating 2023)** | Dundee University | Sep 2021 |
Key modules: Financial Statements & Analysis, Advanced Corporate Finance, Advanced Market Research, Management & Organisation.
- Level 3 Certificate in Corporate Finance** | The Chartered Institute for Securities & Investment | May 2022 |
Syllabus: The Regulatory Environment in the UK, The FCA Conduct of Business Source Book, Corporate Governance & Business Ethics, Takeovers & Mergers, Prospectuses, Equity Capital Markets, Quantitative Methods for Corporate Finance, Finance Statements Analysis, Capital Structure, Introduction to Business Valuations, Corporate Transactions, Corporate Finance Documentation.
- Investment Management Certificate** | CFA Society | May 2021 |
Syllabus: Financial Markets & Institutions, Ethics & Investment Professionalism, The Regulation of Financial Markets & Institutions, Legal Concepts, Client Advice, Taxation in the UK, Quantitative Methods, Micro-economics, Macro-economics, Accounting, Equities, Fixed Income, Derivatives, Alternative Investments, Portfolio Management, Investment Products, Investment Performance Management.
- BA International Business (2:1)** | Dundee University | Sep 2018 - May 2021 |
Key modules: Finance, Corporate Finance, Foundations of Accounting, Managerial Accounting, Statistics I, Statistics II, Business Finance.
- 4 x A Levels (grades AABB)** | Dundee Sixth Form | Sep 2016 - May 2018 |
- 12 x GCSEs (grades A-C)** | Dundee School | Sep 2014 - May 2016 |

Additional

Software
MS Office, Sage, Thomson Reuters

Languages
English (native)

HOW TO APPLY: PERFORMERS

Annotate the headshots below with their positive and negative attributes.



The hiring process for performers are different from many other jobs. Performers will have headshots that are sent to casting agents and directors before they are invited for auditions.

Headshots need to be:

- High quality images
- Performer's head and shoulders only
- Neutral background
- Should show the performer as they are in real life (on a good day), not someone with lots of make up on and photoshopped.
- Natural lighting with no dark shadows on your face
- Looking at the camera
- No silly filters

Use these rules to review the headshots on this page.





INTERVIEWS: TASK 1

Fill in the form below.

Interviewee:		Interviewed by:	Date of Interview:
Q1: What do you think our customers expect when calling our Box Office team here at the theatre?	Score 0-4	Q2: What do you think you can do to help us make the most out of every Box Office call?	Score 0-4
Q3: When was the last time you got angry or stressed at work? What was the cause and what did you do to overcome this?	Score 0-4	Q4: An irate customer comes into Box Office because their tickets have been booked for the wrong show and there are no seats left for tonight's performance, how would you handle this situation?	Score 0-4
Q5: In your opinion, what makes a good team player?	Score 0-4	Q6: Where do you see yourself in five years time? What would you like to have achieved at work?	Score 0-4
Additional notes: Do you have any questions for us?			
Total Score:			

NB: Marking scheme 0 - 4 (0 = no evidence of ability; 4 = excellent, exceeding requirements)

NOTES

NOTES

NOTES

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WWW.GETINTOTHEATRE.ORG



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