

WORK IN THEATRE

CAREERS TOOLKIT

DESIGNED FOR PARTICIPANTS IN GRADES 9 - 12



LOTTERY FUNDED

Supported using public funding by
**ARTS COUNCIL
ENGLAND**

GET INTO
THEATRE

ATG
ENTERTAINMENT

ATG
Creative Learning



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.





CONTENTS

Overview of Theatre Roles and Responsibilities

- Welcome to the Theatre **6**
- Theatre Roles **8**
- The Perfect Role **10**
- Producing or Presenting? **12**

Backstage and Technical

- Back Stage Treasure Hunt **14**
- Lighting Design **16**
- Costume Design **18**
- Set Design **20**
- Sound Design **22**
- Keeping Everything Working **24**

Marketing and Communication

- Marketing **26**
- Front of House **29**
- Dealing with Complaints **30**
- Programming **32**
- Box Office **34**

Education, Communities and Outreach

- Creative Learning **36**

Applications, Interviews and Seeking Employment in the Theatre Industry

- Types of Employment **38**
 - How to Apply **40**
 - How to Apply: Performers **42**
 - Preparing for Interviews **44**
- ## ■ Resources **46**
- ## ■ Notes **100**

1

ACTIVITY



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](https://www.flickr.com/photos/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 recognize 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 descriptions 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



PRODUCING OR PRESENTING?

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: Producing or Presenting? to explore the different types of theatre organizations where you might find employment.
- Task 1: Think about the advantages and challenges of working in a producing theatre versus a presenting venue. Consider the kinds of roles each might hire (creative, technical, administrative, or front of house).
- Task 2: Consider the pros and cons of working on a touring production. After reviewing the statements on the worksheet, add a few of your own based on what you think life on the road might be like.
- Compare your answers in pairs or small

groups. Discuss how different people might prefer different types of work environments.

- Both will have front of house, back stage, 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 a **producing theatre** and a **presenting venue**?

Which environment would suit you best - working on shows built locally or traveling with a tour?



Materials Needed:

Resource 4a



ACT 5



BACK STAGE 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 Stage 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 Stage roles from previous tasks (e.g., Stage Manager, Lighting Technician, Sound Technician, Dresser, Wardrobe Department, Stagehand).
- 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

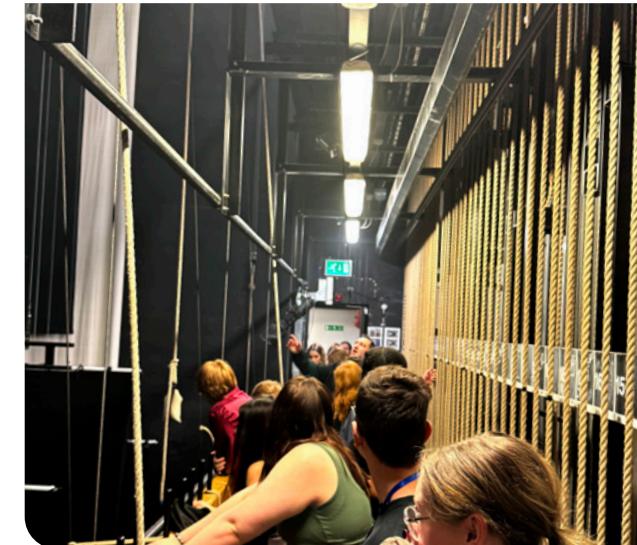
What are some of the key responsibilities of Back Stage roles?

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 colored 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 coloring 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
colored pencils/pens.



ACT 8



SET DESIGN AND STAGING

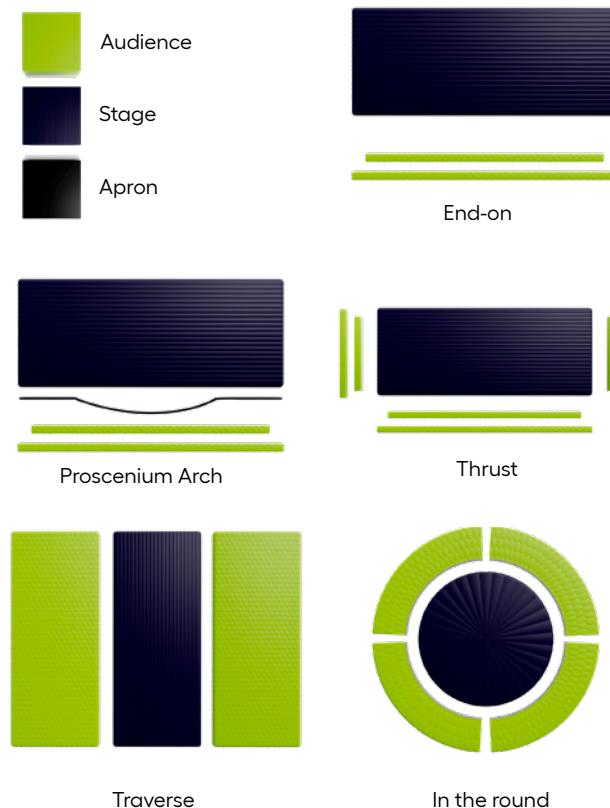
This task will enable participants to explore the role of a set designer and help them create interesting and relevant set designs for different types of stages.



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,
colored 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

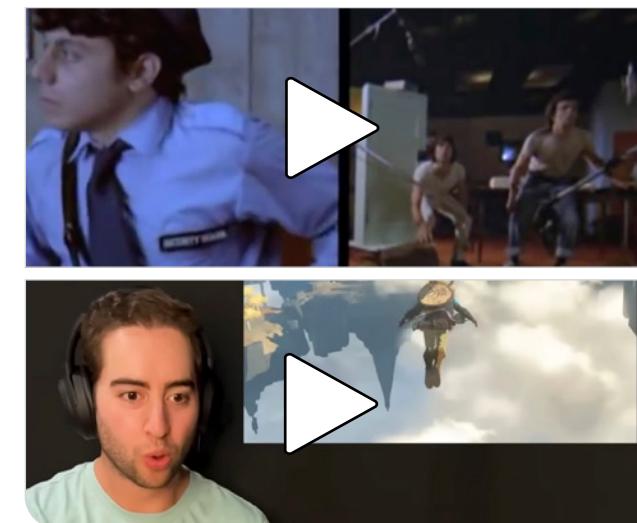
What are some of the challenges of creating realistic sound effects for theatre productions?

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 prioritize 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 prioritize 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.



Materials Needed:

Resource 10

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?



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.



Materials Needed:

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



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?

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.



Materials Needed:

Resource 13



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?

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.



Materials Needed:

Resource 14



Discussion Points

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

How can variety in programming affect audience attendance and revenue?

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 organize 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; contractors, part-time employee, full-time employee. Use Resource 17 to explain the differences.
- Ask participants to complete Task 1, thinking about what they have read about employment. Make sure participants can justify their answers:
 - Cruise ship work – contractor, as it is a short term contract.
 - Theatre Manager – full time employee, as they will be needed consistently for specific weekly hours.

- » Front of House Assistant – part time employee.
- 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 resume. The first resume is a poor example and participants need to identify the features they would change. The second resume is a good quality resume and participants are asked to identify all of

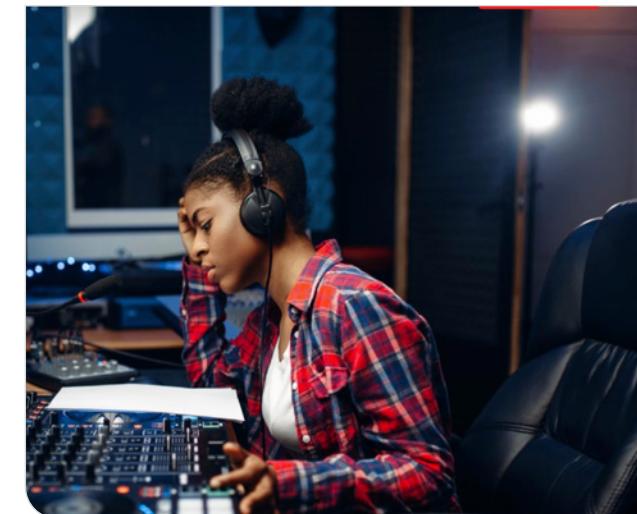
the positive features.

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



Materials Needed:

Resource 18



Discussion Points

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

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

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?

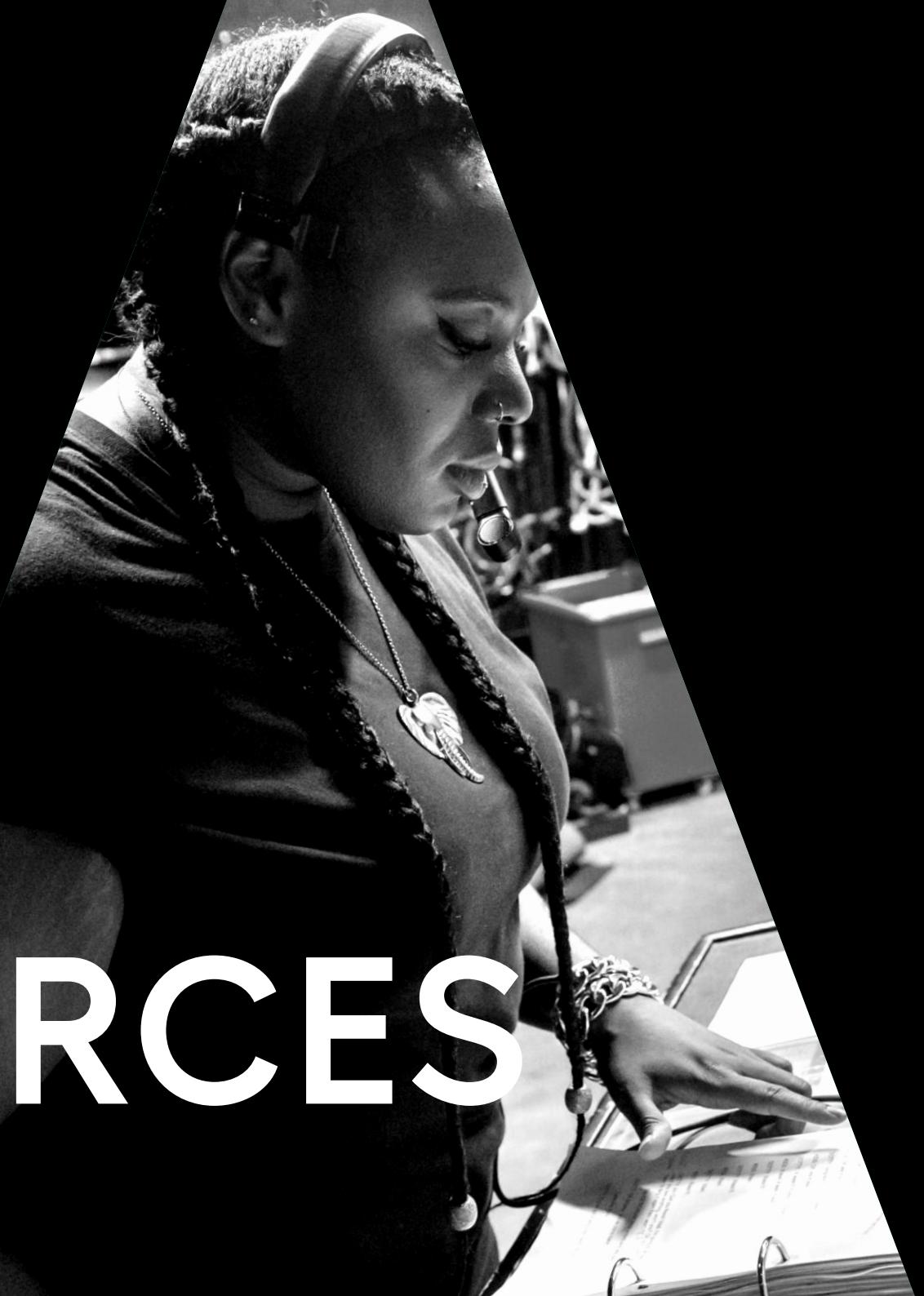


Materials Needed:

Resource 20, list of interview questions.



RESOURCES



THEATRE JOBS: PART 1

The Creative Team

1. Director
2. Associate or Assistant Director
3. Choreographer
4. Associate or Assistant Choreographer
5. Dance Captain
6. Scenic Designer (Set Designer)
7. Assistant Scenic Designer
8. Costume Designer
9. Assistant Costume Designer
10. Draper / Costume Technician / Stitcher
11. Hair, Wig, and Makeup Designer
12. Lighting Designer
13. Assistant Lighting Designer
14. Sound Designer
15. Assistant Sound Designer
16. Music Director (Musical Director)
17. Composer
18. Performer (Actor, Singer, Dancer, or Actor-Musician)
19. Voice-over Artist
20. Musician (Pit musician, accompanist, etc.)



THEATRE JOBS: PART 2

Production Team and Technical Team

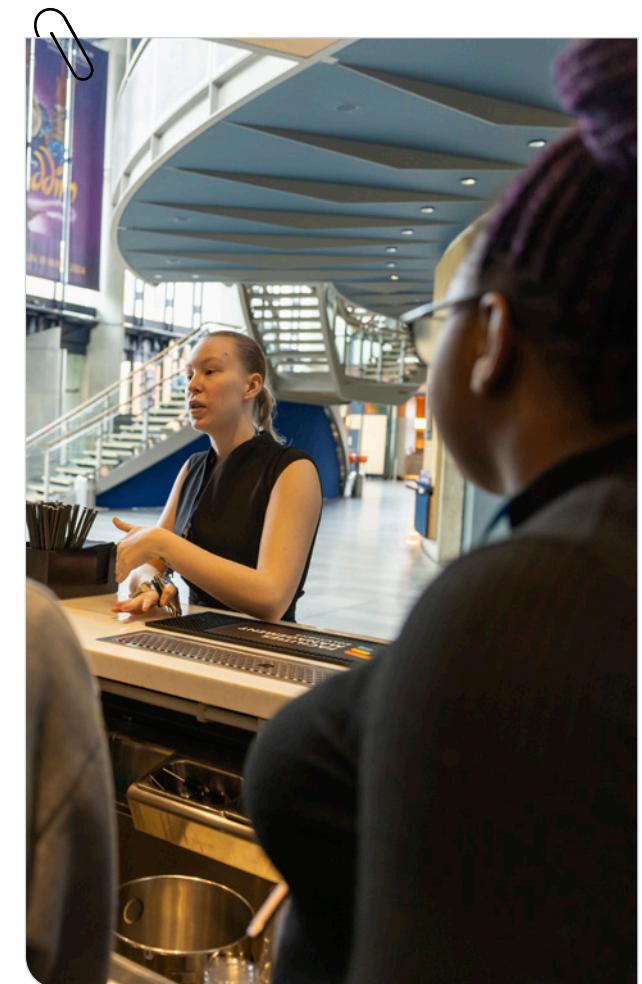
1. Artistic Director
2. Producer
3. Executive Producer
4. Associate Producer
5. Production Manager
6. Production Coordinator
7. Casting Director
8. Casting Assistant
9. Production Stage Manager (PSM)
10. Stage Manager
11. Assistant Stage Manager (ASM)
12. Audio Supervisor (A1)
13. Audio Assistant (A2)
14. Lighting Supervisor / Master Electrician
15. Electrician / Lighting Technician
16. Scenic Carpenter / Lead Carpenter
17. Rigger / Fly Operator
18. Automation Technician
19. Prop Maker / Properties Artisan
20. Puppet Designer & Builder
21. Weapons Specialist / Fight Props Coordinator
22. Fight Director / Fight Choreographer
23. Costume Shop Manager / Wardrobe Supervisor
24. Dresser / Wardrobe Crew
25. Wig Supervisor / Wig Technician
26. Maintenance Technician
27. Automation or Stage Technician
28. Intimacy Coordinator



THEATRE JOBS: PART 3

Front of House / Audience Services

1. General Manager / Theatre Manager
2. Venue Operations Manager
3. House Manager
4. Front of House Supervisor / Staff
5. Usher
6. Box Office Manager
7. Box Office Associate / Ticketing Representative
8. Customer Experience Manager
9. Concessions Manager / Bar Staff
10. Merchandise Seller
11. Accessibility Coordinator (ADA Coordinator)
12. Security / Stage Door Attendant



THEATRE JOBS: PART 4

Administration and Business Team

1. Chief Executive Officer (CEO)
2. Executive Director
3. Chief Financial Officer (CFO)
4. Development Director
5. Grants or Development Associate
6. Marketing Director
7. Marketing Coordinator
8. Social Media Manager
9. Sales and Ticketing Director
10. Public Relations / Communications Manager
11. Legal Counsel
12. Human Resources Manager
13. Office Administrator
14. IT Manager
15. Archivist / Digital Archivist
16. Education & Community Engagement Director
17. Teaching Artist / Drama Instructor
18. Accessibility & Inclusion Specialist
19. Health & Wellness Coordinator
20. Festival or Touring Manager
21. Accountant / Bookkeeper
22. Facilities Crew / Janitorial Staff



THEATRE ROLES

There are many different roles within the theatre industry that fall into each of these job areas. Write down at least one example of a job that fits into each category below.

Customer Service

Jobs that focus on interacting with audiences.

.....
.....

IT & Digital Services

Jobs that generate artistic ideas, concepts, and designs.

.....
.....

Technical & Production

Jobs that use specialist equipment and backstage skills.

.....
.....

Education & Community Engagement

Jobs that involve teaching or connecting theatre with communities.

.....
.....

Marketing

Jobs that promote shows and build audiences customers.

.....
.....

Creative

Jobs where you create new ideas or concepts.

.....
.....

Performance

Jobs that involve performing a skill or art form.

.....
.....

THEATRE TIMELINE: PART 1

A playwright, composer, or choreographer develops an initial idea for a new production.	Performers are cast through auditions organized by a Casting Director.	The Marketing and Ticketing Teams announce the production and open ticket sales.	The Technical Crew completes the load-in (installing scenery, lighting, and sound equipment).	A technical rehearsal integrates all design elements, followed by dress rehearsals with full costumes and lighting.
A Producer or General Manager is brought on to plan the project and secure rights or permissions from the appropriate licensing organization.	A venue is selected and confirmed for the run, and the production schedule is created in collaboration with the Production Manager and Technical Director.	Rehearsals begin, led by the Director and Stage Management Team, integrating choreography, music, and scene work.	As rehearsals progress, design elements (sets, lighting, sound, props, and costumes) are prepared for installation at the venue.	
An Artistic Director or Producer recruits the Creative Team — including the director, choreographer, music director, and designers.	The creative team holds early planning meetings to develop the concept and creative vision.	The Design Departments (scenic, costume, lighting, and sound) create plans, sketches, and build schedules.	The Front of House Team opens the theatre for the first performance, welcoming audiences and supporting the performance experience.	

THEATRE TIMELINE: PART 2

Director begins rehearsals with the cast, integrating staging, choreography, and music.	The performance material continues to be refined by the writer and creative team.	The Marketing Team designs posters, trailers, radio spots, and social-media content to promote the show.	The Stage Management and Technical Teams run dress rehearsals using full costumes and lighting.
The Finance or Producing Team reviews budgets and finalizes payments to vendors and creative departments.	The Marketing and Communications Team secures advertisers or sponsors for the show program.	Costume Designers and Technicians build, alter, and fit costumes for performers.	The Technical Director and Crew hold technical rehearsals, cueing lighting, sound, and scene changes.
Box Office and Ticketing Teams manage sales, handle group bookings, and apply discount offers.	The Artistic Director and Creative Team hold production meetings to refine the artistic concept and confirm design decisions.	Scenic Designers and Carpenters construct and paint the set according to design drawings.	The Director leads rehearsals and provides notes to the cast and creative team.
The Producer, General Manager, and Venue Manager meet to finalize the schedule, load-in dates, and staffing needs.	The Technical Crew completes the load-out, safely removing all sets, lights, and sound equipment after the final performance.	Theatre Critics and Media Outlets publish reviews online and in print.	The production script or score is revised and finalized before opening.

THEATRE TIMELINE (ANSWERS)

1. A playwright, composer, or choreographer develops an initial creative idea.
2. The performance material is written or created.
3. The material is refined and edited through workshops or readings.
4. A Producer or General Manager is brought on to plan and oversee the project.
5. Rights and permissions are secured from the appropriate licensing organization.
6. An Artistic Director or Producer assembles the creative team — director, choreographer, music director, and designers.
7. Early planning meetings are held to establish the artistic vision and production concept.
8. The Producer, General Manager, and Venue Manager meet to confirm the schedule, load-in dates, and staffing needs.
9. Designers begin scenic, costume, lighting, and sound design development.
10. Scenic Designers and Carpenters construct and paint the set.
11. Costume Designers and Technicians build and fit costumes.
12. Lighting Designers create light plots and order needed equipment.
13. Sound Designers plan playback, microphones, and sound effects.
14. The Marketing and Communications Teams secure advertisers or sponsors for the show program.
15. The Marketing Team designs and launches posters, trailers, radio spots, and social-media promotions.
16. The Box Office and Ticketing Teams open ticket sales and manage group bookings.
17. Casting Directors audition and hire performers.
18. The Director leads rehearsals with the cast, integrating movement, choreography, and music.
19. Stage Managers coordinate rehearsal schedules, notes, and communication across all departments.
20. Rehearsals incorporate scenic and prop elements as they are completed.

Resource 2b

21. The Technical Crew completes the load-in, installing scenery, lighting, and sound equipment at the theatre.
22. The Technical Director and Crew run technical rehearsals, cueing lighting, sound, and scene changes.
23. The Stage Management and Technical Teams run dress rehearsals using full costumes, lighting, and sound.
24. Wardrobe Crew maintain and repair costumes as needed.
25. The Front of House and Audience Services Teams prepare the theatre and staff for opening night.
26. The production officially opens to the public.
27. The Front of House Team welcomes audiences and manages performances.
28. Theatre Critics and Media publish reviews.
29. Customer Service responds to audience feedback and inquiries.
30. The Finance or Producing Team reviews budgets and finalizes payments.
31. The Technical Crew performs the load-out, removing all sets, lights, and equipment.
32. Marketing and Finance Teams close the show and evaluate its success.
33. The Artistic Director and Producer debrief and archive materials.
34. The cycle begins again with new creative ideas for the next production.

THE PERFECT ROLE: TASK 1

Read the Skills and Qualities sections from the three job descriptions 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 descriptions 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.	

PRODUCING OR PRESENTING?

There are many different types of theatre organizations and production models in the U.S. theatre industry. Some theatres create their own productions from start to finish, while others host touring shows that travel from city to city.

Producing Theatres

Producing theatres (sometimes called resident companies) employ their own creative and technical teams to develop new productions or re-imagine existing ones.

Designers, directors, actors, and craftspeople are hired directly by the organization, and the entire show is built in-house - scenery, costumes, lighting, and all.

Typical examples include regional theatres, non-profit repertory companies, and university theatre programs that mount multiple productions each season.

Presenting Venues

Presenting venues (also called touring houses) don't build the shows themselves.

Instead, they host productions created elsewhere - like Broadway tours, concerts, and special events - for short or extended runs.

Touring companies bring in their own sets, costumes, and crew, and local staff support the performances with ticketing, front-of-house, and technical services.

Examples include performing arts centres and commercial theatres in major cities.



PRODUCING OR PRESENTING: TASK 1

Working in a producing theatre and working in a presenting venue have similarities and differences. List the advantages and challenges of each below.

Producing Theatre

Pros

.....
.....
.....

Cons

.....
.....
.....

Presenting Venue

Pros

.....
.....
.....

Cons

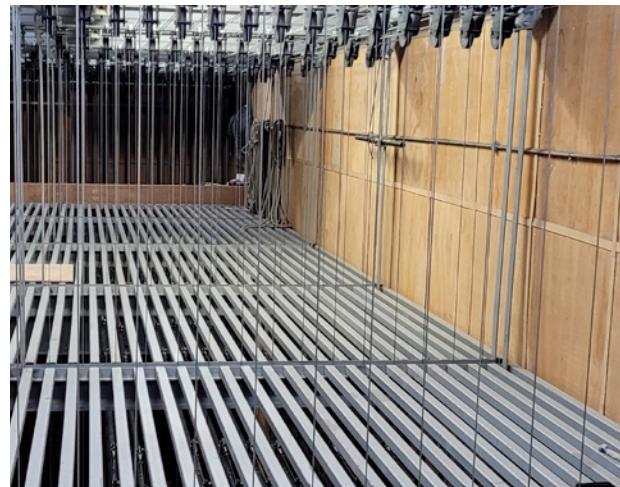
.....
.....
.....

PRODUCING OR PRESENTING: TASK 2

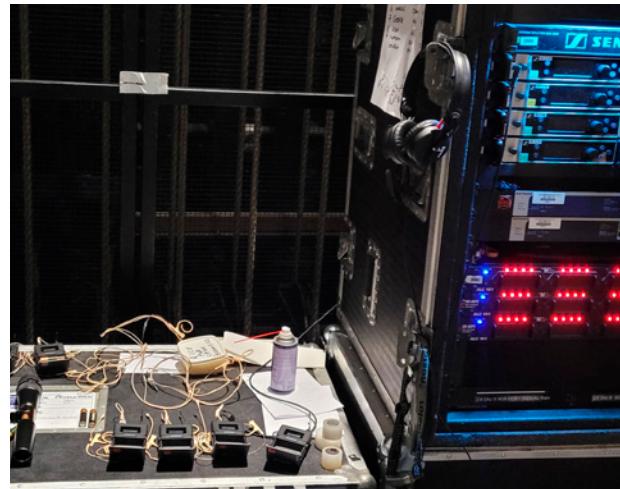
Working on a touring production can be exciting and rewarding - but it also brings challenges. Read each statement below and decide whether it would likely be a positive (+) or negative (-) aspect of touring life.

"I get paid to see new parts of the country."	+ / -	"I get to do the thing I love most and get paid for it."	+ / -
"I rarely see my friends or family in person."	+ / -	"I earn money while my housing is covered by the tour."	+ / -
"Packing and unpacking every week can get tiring."	+ / -	"My castmates are amazing, but I miss home."	+ / -
"Sometimes the hotels or dressing rooms aren't great."	+ / -		+ / -

BACK STAGE TREASURE HUNT



BACK STAGE TREASURE HUNT



BACK STAGE TREASURE HUNT (TEACHER VERSION)



Hard Hats

Worn by crew members during load-in and load-out (when scenery, lighting, and equipment are being moved into or out of the theatre).

Hard hats and high-visibility vests help ensure everyone's safety and compliance with OSHA regulations.

They're also used when working overhead, rigging lights, or installing scenery.



Washing Machine

Used by the Wardrobe or Costume Crew to keep costumes clean during the run of a show.

Performers often wear the same costume for multiple performances, so washing machines and dryers are essential for maintaining hygiene and appearance.

Costume teams also make repairs and handle quick changes as needed.



Fly System

Operated by a Fly Operator or Rigger during load-in, load-out, and sometimes during the performance itself.

The fly system is a counterweight pulley system used to raise and lower scenery, lighting, and curtains safely and smoothly.

Operators must understand basic physics and balance weights precisely to prevent accidents.



Lighting Console (Board)

The lighting console (sometimes called the light board) is operated by the Lighting Board Operator (Board Op).

All lighting cues are programmed into the console and executed live during each performance, following the Stage Manager's cues.

The operator works from the control booth or backstage area during the show.



The Grid

The grid is the uppermost part of the stagehouse, supporting the pulleys, cables, and counterweights used in the fly system.

It's accessed by ladders or catwalks and used by Rigging, Lighting, and Technical Crew to hang and maintain overhead equipment.

Crew members working here must wear safety harnesses and follow OSHA fall-protection protocols.



Stage Manager Desk

The Stage Manager calls the show from this station, using a headset and cue lights to communicate with lighting, sound, and backstage crew.

They follow a prompt book that lists all cues - lighting, sound, scenery, and performer entrances.

The Stage Manager ensures everything runs in sync during the performance.



Scene Shop/Workshop

Many theatres have a scene shop or prop shop where sets and props are built, repaired, or maintained.

The Technical Director, Carpenters, and Props Crew work here using power tools, paint, and materials to keep productions looking fresh and safe.

All staff wear proper protective equipment such as goggles, gloves, and ear protection.



Microphone Rack / Sound Controls

Wireless microphones worn by performers are monitored and controlled from a sound rack or audio console.

Each microphone is assigned a channel so that the sound operator can adjust levels individually.

The A1 (Lead Audio Engineer) runs the mix during performances, while the A2 (Audio Assistant) manages microphones backstage.



Climbing Harnesses

Used by technicians who work at height - such as on catwalks, grids, or lighting trusses.

Crew members in rigging, lighting, or maintenance wear harnesses to stay secured while working above stage level.

Proper training and safety checks are required before use.



Follow Spot

A follow spot is a manually operated spotlight used to track performers across the stage.

The Follow Spot Operator works from the lighting booth or a balcony position, following cues from the Stage Manager.

Precision and timing are key - a few inches off can change the entire look of a scene.



Loading Dock

The loading dock is where trucks deliver scenery, lighting, costumes, and props to the theatre.

It's typically located at the back of the building for easy access. The Stagehands and Technical Crew unload and move items through large doors directly into the backstage area.

This area must be kept clear for safety and efficiency during load-in and load-out.

LIGHTING DESIGN

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



What are the main responsibilities of a Lighting Designer?

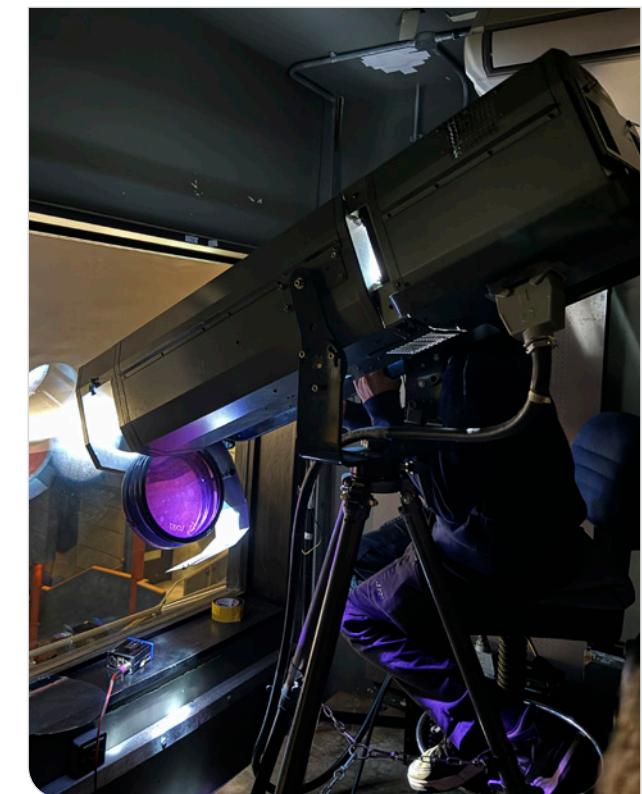
- Work with the creative team to come up with ideas.
- Design the lighting needed for the performance.
- Be aware of health and safety aspects.
- Write a lighting plot/script to note where there are any lighting changes.
- Attend technical rehearsals.
- Be aware of budgets and energy use.

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.



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.



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).



Gobos

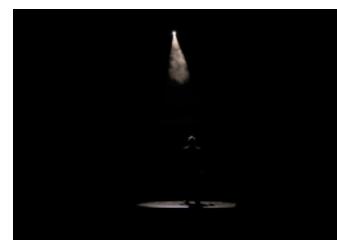
Gobos are metal cut outs that are put in a gobo holder in front of a theatre light to make shadows or signal a location to the audience.



Color

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

Color 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.



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 colors 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, colors 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 novel. (Avoid using existing movie versions so you can come up with your own unique design.)

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

1 Who is your character?

.....
.....

2 Where and when does the story take place?

Think about time period, season, time of day, and setting.

How would these details affect what your character wears?

.....
.....
.....
.....
.....
.....
.....

3 What is the world of the story like?

Is it realistic or fantastical? Bright and colorful, or dark and moody?

How could your costume reflect that world?

.....
.....

4 What does your character do?

Does their job, activity, or role influence their clothing

.....
.....

5 What is your character's lifestyle or social position?

Are they wealthy, working class, or struggling to get by? How could fabrics, textures, or accessories show that?

.....
.....

6 What is your character's personality?

How can you show this through color, shape, or detail?

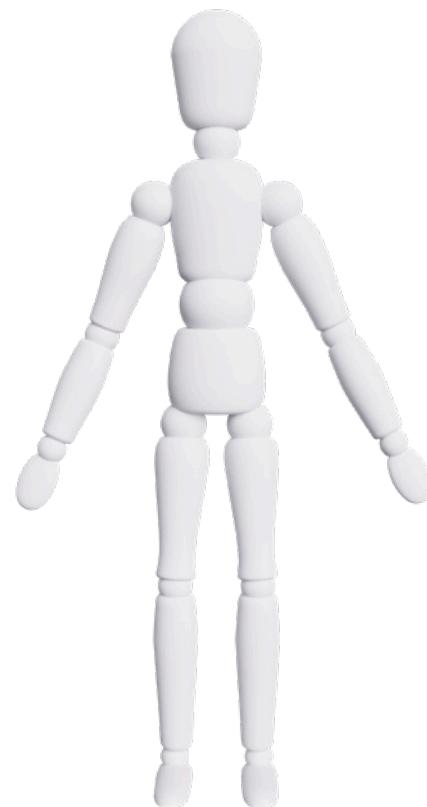
.....
.....
.....

7 Age and Gender Expression. What is your character's age, and how do they express themselves through style?

.....
.....
.....
.....
.....

COSTUME DESIGN: TASK 2

In the space below, explain why this costume is a good fit for your character.



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 minimalistic like these below.



SET DESIGN: TASK 1

Choose a scene from a play or musical and design a set for it. Think about location, time period, and atmosphere. Use the space below to sketch your idea.

Include notes about scenery, furniture, props, color palette, and textures that help express the mood. Then, label which stage configuration your design is for - Proscenium, Thrust, In-the-Round, Traverse, or Black Box.

Extension: Adapt your design for a different stage type and explain what changes you'd make.

SOUND DESIGN

What do Sound Designers do?

Sound Designers (often working with an Audio Engineer or A1) create, edit, and mix all of the sound you hear in a production - from music and underscoring to effects, voiceovers, and ambience. They collaborate with the director, stage manager, and technical team to shape how the audience experiences the story through sound.

Typical sound-team roles include:

- Sound Designer – plans and builds the overall sound concept for the show.
- A1 (Lead Audio Engineer) – mixes microphones and orchestra during each performance.
- A2 (Audio Assistant) – manages wireless mics, monitors, and backstage sound setup.
- Foley Artist – creates sound effects live or in the studio using everyday materials.

In U.S. theatres, software such as Q-Lab, Ableton Live, or Logic Pro is often used to program and play back cues.



SOUND DESIGN: TASK 1

Read the short script extract below.

- Identify all of the sound effects you would need to bring this scene to life.
- Think about where each sound comes from and what materials could create it.
- Experiment with found objects or household items to make your own Foley effects.
- Focus on realism - how close can you get to the real sound?
- Record your sounds or perform them live for the class.

Extension: Choose a piece of background music that fits the mood or location of the scene. Explain why you chose it.

SAMPLE SCRIPT: THE VISITOR

(THE UNEVEN SOUND OF FOOTSTEPS – A DISTINCT, UNEVEN STRIDE.
THIS IS THE VISITOR.)

NARRATOR

He called them "happenings."
Things he was drawn to before
they began...

(FOOTSTEPS CRUNCH ON GRAVEL. A SATCHEL CLANKS WITH TOOLS.)

NARRATOR (CONT'D)

People say he never warned anyone
– he preferred surprises.

(A CAR ENGINE GROWS LOUDER, THEN PASSES. A DOG BARKS FAINTLY
IN THE DISTANCE.)

NARRATOR (CONT'D)

If you ever hear him whistle...
run.

(WIND RISES. A FRONT-DOOR CREAKS OPEN. INSIDE, THE
FLOORBOARDS GROAN. WE HEAR FAINT MUSIC FROM A CHILD'S TABLET
BEFORE IT CLICKS OFF.)

BUILDING & FACILITIES TECHNICIAN

Building and Facilities Technicians are some of the most important people in a theatre as they keep everything behind the scenes running smoothly, from electrical systems and HVAC to flooring and stage equipment.

You are the only Building and Facilities Technician 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:

- Repaint the restrooms (6 hours)
- Fix the loose carpet on the main entrance stairs (1 hour)
- Service the elevator (2 hrs)
- Test the fire alarm system (30 mins)
- Check exterior security cameras as some are not working (1 hr)
- Repair a leaking sink in the staff kitchen (1hr)
- Complete safety-inspection paperwork for an upcoming audit (3 hrs)
- Replace damaged electrical wiring reported by the backstage crew (3 hrs)
- Replace the ceiling speakers in the rehearsal studio (1 hr)
- Complete a fire safety inspection before next week's visit from the Fire Marshal (2 hrs)
- Install a new cash register in the theatre bar and dispose of the old one (1 hr)

MY TASK LIST

MARKETING: TASK 1

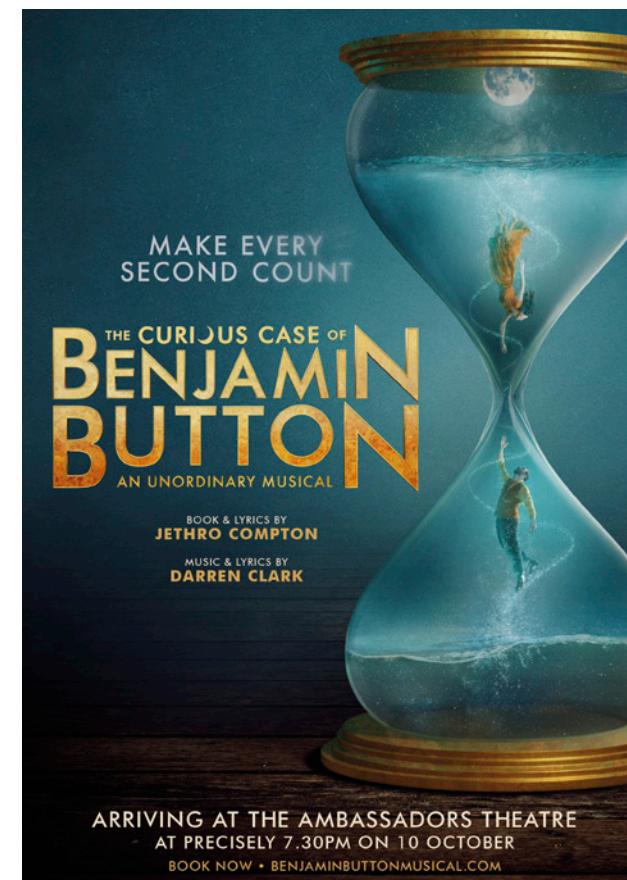
Effective marketing posters have a number of common features: Show title, Tagline, Performance venue, Photos of the performers, A call to action (how to book tickets). Label these features on the poster example.



Marketing teams 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.

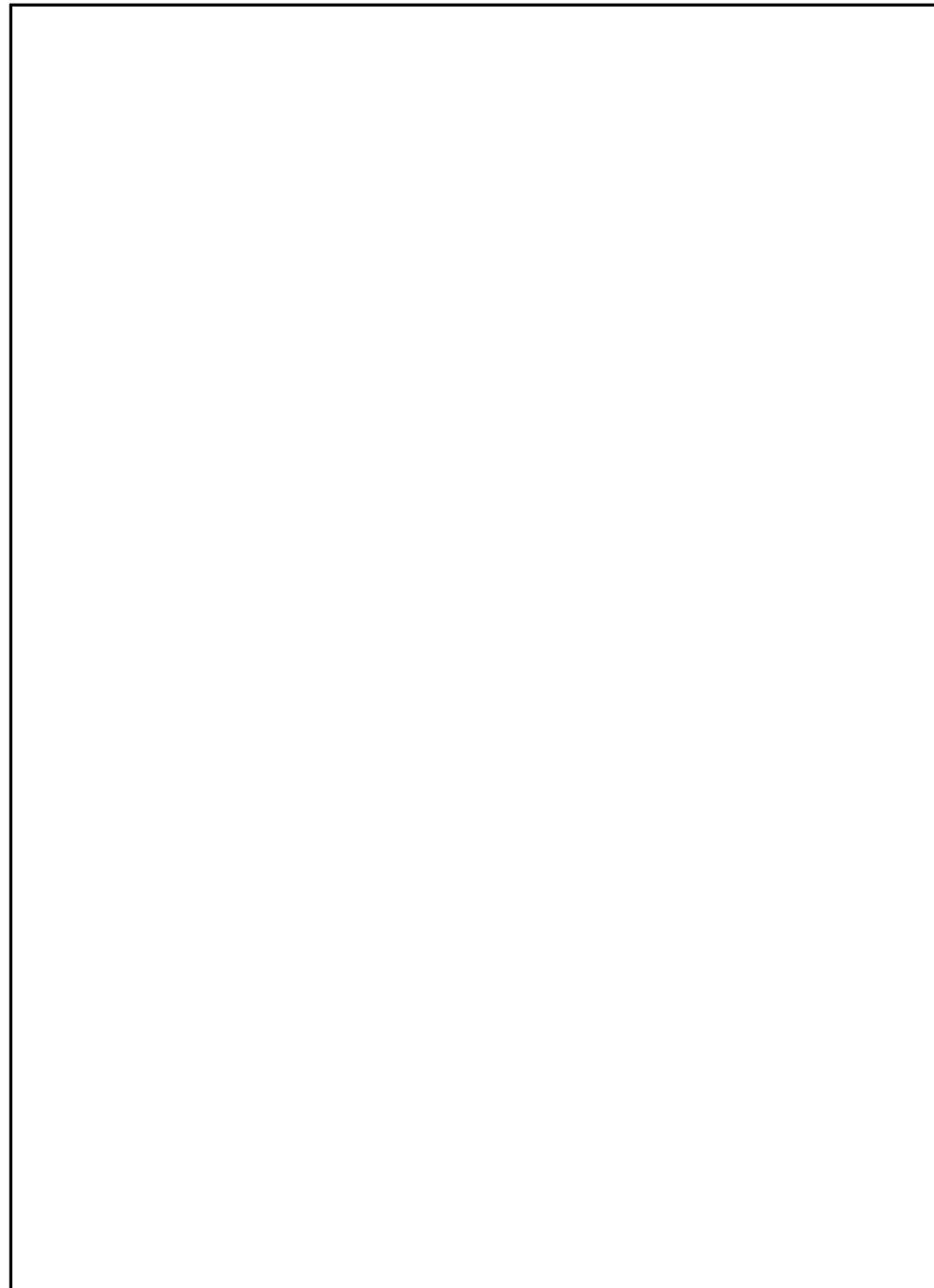
Marketing Assistants will create print and digital designs of posters and brochures and will also create video content such as show trailers or TikTok videos.



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!



Front of House: Customer Service and Operations

Front of House (FOH) staff 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 / Security

Scans tickets/digital passes and checks guest bags.



Merchandise Sellers

Sells programs, souvenirs, and show-branded items.



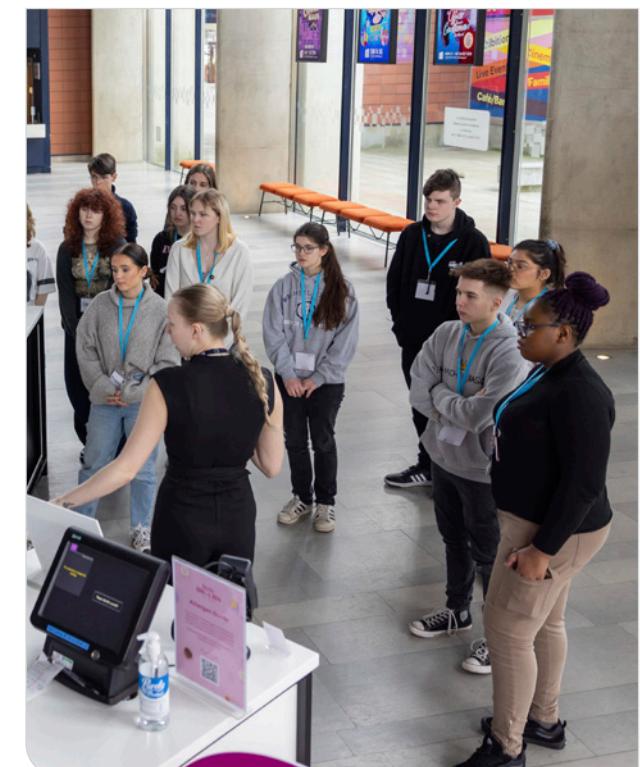
Concessions or Bar Staff

Serve snacks and beverages before the show and during intermission.



Usher

Helps patrons find their seats and ensures safety and courtesy during the performance.



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 Soda	\$1.20	
Hot Dog		\$4.00
Bottle of Beer	\$2.10	
Sharing Bag of Candy		\$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 apologize 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 changes 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 'load in' and usually take one day to 'load 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.

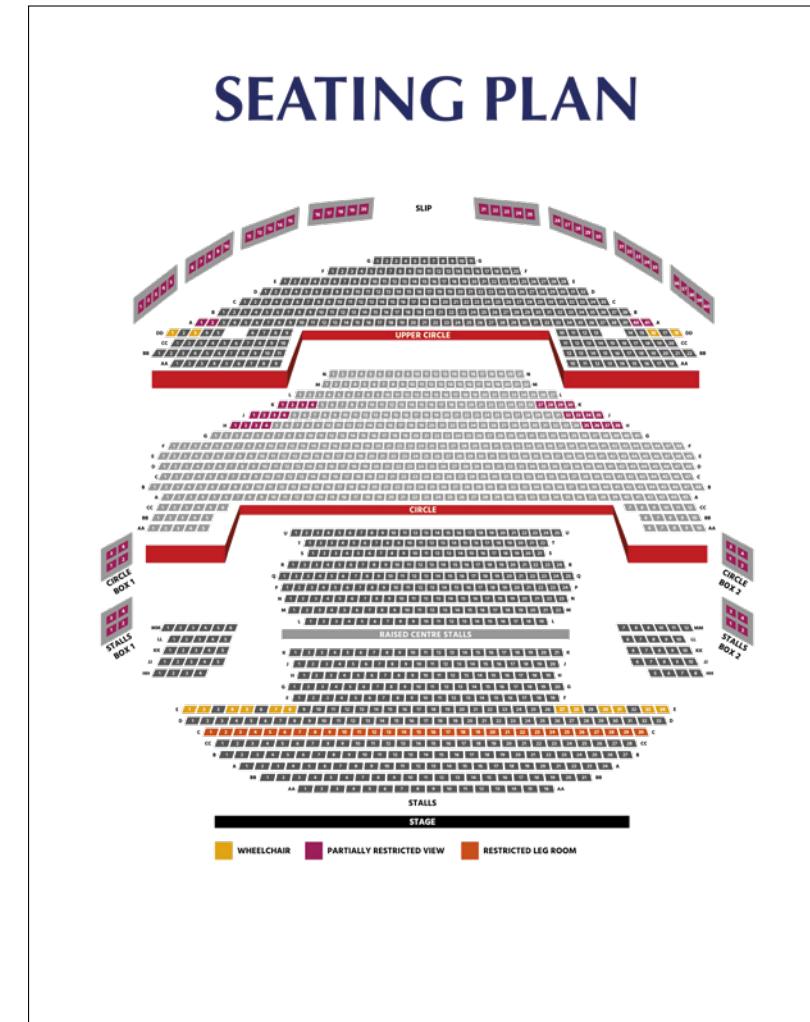
Task Context

You are a Box Office Manager in your theatre and you need to organize 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.

Activity Steps

Assume regular ticket prices are:

1. Adult: \$25.00
 - a. Child / Student: \$15.00
 - b. Apply the discounts and free-ticket offers listed above.
2. Calculate the total for each group, then find the grand total for a sold-out performance.
3. Check your math - accuracy matters in a busy box office!

Extension: Discuss how offering group discounts can help increase ticket sales and build community relationships.

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

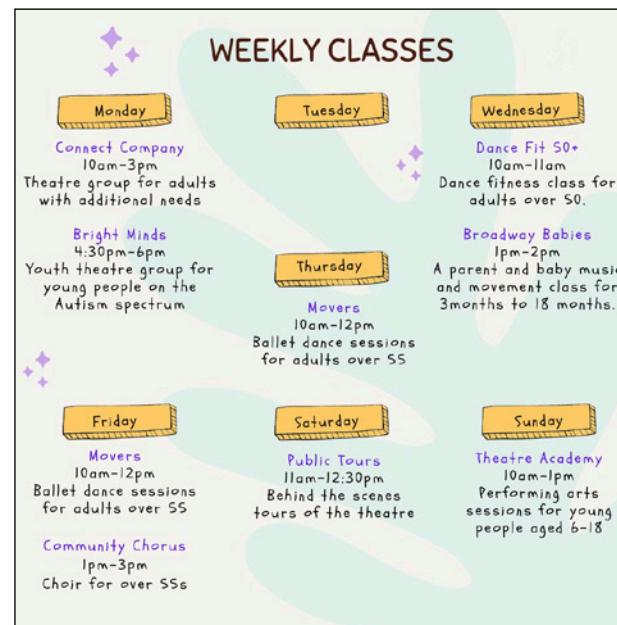
Look at the classes already on offer at a theatre and create a presentation pitch for a new class. Consider the criteria below.



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 you work for a theatre, production company, or organization on an ongoing basis - part-time or full-time. You receive a regular paycheck, and your employer provides tax withholding, and sometimes benefits such as paid time off, health insurance, and retirement plans. E.g.: Marketing Assistant in a theatre office; House Manager at a performing arts center.

Independent Contractor

Being an independent contractor means you're hired for a specific job, project, or time period rather than as a permanent employee. You are responsible for your own taxes, insurance, and retirement contributions, and you often work for multiple clients throughout the year. E.g.: Scenic Designer hired for one production; Teaching Artist leading a short-term workshop.

Note: Many theatre artists (actors, designers, & technicians) are independent contractors who may also be part of professional unions such as Actors' Equity Association (AEA) or IATSE.

Task

For each of the jobs below, decide whether you think it would most likely be employed or contractor work. Write your answer and explain why.

Jobs

a) Production Stage Manager for a year-round regional theatre.

Employed Contractor

Why?

.....
.....
.....

b) Lighting Designer for a touring musical.

Employed Contractor

Why?

.....
.....
.....

c) Box Office Associate working 25 hours per week.

Employed Contractor

Why?

.....
.....
.....

d) Scenic Carpenter hired to build one set.

Employed Contractor

Why?

.....
.....
.....

HOW TO APPLY: TASK 1

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

Customer Experience Associate

The Customer Experience Team plays a key role in delivering an outstanding theatre experience for every guest. As part of the Front of House team, you'll welcome audiences, assist with ticketing and concessions, and help maintain a safe, enjoyable environment.

Responsibilities

- Greet and assist customers throughout the theatre.
- Provide information about performances and amenities.
- Sell snacks, drinks, and merchandise at the concessions stand.
- Follow all safety, emergency, and accessibility procedures.
- Work collaboratively to create a welcoming atmosphere for all guests.

Responsibilities

- Strong communication and customer-service skills.
- Positive attitude and ability to work in a team.
- Reliable, punctual, and comfortable working evenings and weekends.
- Basic math and cash-handling skills.
- U.S. work authorization required.
- Previous hospitality or customer-service experience preferred.

APPLICATION FORM: PART 1

PERSONAL DETAILS		ELIGIBILITY CHECKLIST
Title		To comply with U.S. employment law, all new hires must verify their identity and eligibility to work in the United States (Form I-9). <input type="checkbox"/> I am a U.S. citizen or national. <input type="checkbox"/> I am a lawful permanent resident. <input type="checkbox"/> I have a valid work authorization document.
First Name		
Last Name		
Pronouns		
Home Address		Do you require any accommodations to complete the interview process? <input type="checkbox"/> Yes <input type="checkbox"/> No If yes, please describe:
Phone		
Email Address		

APPLICATION FORM: PART 2

EMPLOYMENT AND EXPERIENCE	
Tell us a little about yourself?	What skills and personal qualities would you bring to this team?
What days and times are you available to work?	Attach your resume or briefly list your work and education experience below.

Resume: Attach a copy of your resume here.

HOW TO APPLY: TASK 2

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



Resume Tip

Lots of employers will also ask for a resume (curriculum vitae) where you can show your qualifications, experience and skills. It is important that your resume 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
---	---



HOW TO APPLY: TASK 2

This resume is considered to be high quality – why? Annotate the resume 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 ABBB)** | 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

WWW.ATGTICKETS.COM
WWW.CAREERS.ATG.CO.UK
WWW.GETINTOTHEATRE.ORG

WITH SPECIAL THANKS TO OUR TEACHERS WHO GAVE VALUABLE INPUT ON THIS CAREERS TOOLKIT:
KIRSTY FERNS, RUTH PICTON AND EMMA TULLY.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

