



Please read the instructions printed at the end of this form. One of these sheets, suitably completed, should be attached to the assessed work of each candidate.

<b>Unit Title</b>	<b>1 Investigating performing arts organisations</b>	<b>Unit Code</b>	<b>G380</b>	<b>Session</b>		<b>Year</b>	<b>2</b>	<b>0</b>	<b>0</b>
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<b>Centre Number</b>									
<b>Candidate Number</b>									

Evidence: You produce a case study of two different organisations (between 2 000 and 3 000 words) and an individual presentation that investigates one particular role within one of the organisations.

Criteria		Teacher Comment	Location
<p><b>AO1.1.1:</b> You display a rudimentary knowledge of the two organisations studied; you demonstrate some level of understanding of the nature of their businesses, but only at the top end of this mark band is there enough to demonstrate convincing awareness;</p> <p>[0 1 2 3 4]</p>	<p><b>AO1.1.2:</b> you display a competent understanding of the two organisations studied, their products, markets, audiences and roles within their communities; you demonstrate a comprehensive insight into the purpose and operations of each organisation;</p> <p>[5 6 7]</p>	<p>The candidate displays thorough and perceptive understanding of all aspects of both organisations. He explains operations including interrelationships + contrasts.</p>	<p>Case Study p 3, 4, 5, 6, 7, 11, 12, 13, 14, 15, 16, 20, 21, 23</p>
<p><b>AO1.2.1:</b> You produce an outline of the major job roles in both organisations; you discuss some jobs in more detail than others, your writing will be generally narrative with occasional points of discussion and you demonstrate limited clarity and coherence with only basic use of performing arts terminology – errors of grammar, punctuation and spelling may be noticeable and intrusive;</p> <p>[0 1 2 3 4]</p>	<p><b>AO1.2.2:</b> you produce a careful investigation and thoughtful discussion of the structure of both organisations and make insightful comments into the significance of most or all roles; you demonstrate clarity and coherence, with appropriate use of performing arts terminology – there may be occasional errors of grammar, punctuation and spelling but these are not intrusive;</p> <p>[5 6 7]</p>	<p>The candidate has investigated thoroughly the structure of all job roles in both organisations and produces a comprehensive account. He compares roles existing in both. Clear + coherent.</p>	<p>Case Study p 9, 10, 17, 18, 19, 23</p>
<p><b>AO1.3.1:</b> You display an understanding of some of the essential features of the specific job role studied with occasional reference to its purpose within the organisation;</p> <p>[0 1 2 3 4]</p>	<p><b>AO1.3.2:</b> you display a secure understanding of the essential features of the specific job role studied with a number of references to its significance and purpose within the organisation;</p> <p>[5 6 7]</p>	<p>The presentation is a perceptive and detailed account of the job role. It is set in context of the organisation. Demos - responsibilities are thoroughly understood.</p>	<p>Case Study p 1, 2, 3, 4, 5, 8, 12, 13, 14, 15</p>

Criteria	Teacher Comment	Low
<p>AO4.1.1: You produce a descriptive account of how the two organisations operate with some generalised commentary on their effectiveness; you demonstrate limited clarity and coherence with only basic use of performing arts terminology – errors of grammar, punctuation and spelling may be noticeable and intrusive;</p> <p>[0 1 2 3 4]</p>	<p>The candidate has produced a perceptive review. He links the structure and purpose with reflective commentary on their effectiveness. The candidate writes clearly and coherently.</p> <p>Mark 7</p>	<p>Case P2, 6, 7 8, 9, 11 22, 2</p>
<p>AO4.1.2: you produce a perceptive review that links discussion of the structure and purpose of the two organisations with reflective commentary on their effectiveness; you demonstrate clarity and coherence, with appropriate use of performing arts terminology – there may be occasional errors of grammar, punctuation and spelling but these are not intrusive;</p> <p>[5 6 7]</p>	<p>AO4.2.3: you produce an analytical account of the purpose and effectiveness of the specific job role with some ability to perceive generic issues concerning working practices.</p> <p>Mark 9</p>	<p>Roney P3, 6, 7 8, 9 11, 12, 13, 15</p>
<p>AO4.2.1: You produce a descriptive account of the specific job role studied with some generalised commentary on its significance;</p> <p>[0 1 2 3 4]</p>	<p>AO4.2.2: you produce a perceptive review that links discussion of the specific job role with reflective commentary on its purpose and significance;</p> <p>[5 6 7]</p>	
<p><b>Total/50</b></p>		

Please tick to indicate this work has been standardised internally

Jan / June

Session and Year of previous submission

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Please note: This form may be updated on an annual basis. The current version of this form will be available on the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)). The completed Centre Authentication form CCS160 must accompany the MS1 when it is sent to the moderator.

**Guidance on Completion of this Form**

- One sheet should be used for each candidate.
- Please ensure that the appropriate boxes at the top of the form are completed.
- Please enter specific page numbers where evidence can be found in the portfolio, and where possible, indicate to which part of the text in the mark band the evidence relates.
- Circle the mark awarded for each strand of the marking criteria in the appropriate box and also enter the circled mark in the final column.
- Add the marks for the strands together to give a total out of 50. Enter this total in the relevant box.

URS784 Revised September 2008

Oxford Cambridge and RSA Examinations

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# Unit 1

## Investigating Performing Arts Organisations

## Introduction

All the major performing arts forms – dance, music, opera and theatre, are available to the public in Northern Ireland. The annual Belfast Festival, begun in the early 1960s, is now a major cultural event. The more recent West Belfast Festival has a strongly Irish and Nationalist flavour.

In our capital city, Belfast, major performing arts venues are: The Grand Opera House; The Lyric Theatre; The Waterfront Hall; The Odyssey; The Ulster Hall and The King's Hall. Our second city, Londonderry's, most famous venues are: The Waterside Theatre; The Millennium Forum and The Playhouse. It is also home to the influential Field Day Theatre Company, founded in 1980 by a group of internationally known artists that included Nobel prize-winning poet, Seamus Heaney; dramatist Brian Friel and actor Stephen Rea.

Other notable venues around Northern Ireland are: The Riverside Theatre, Coleraine; The Braid, Ballymena; Ballyearl Arts and Leisure Centre, Newtownabbey; Lagan Valley Island Conference Centre, Lisburn; Burnavon Arts and Cultural Centre, Cookstown; Strule Arts Centre, Omagh; Market Place Theatre and Arts Centre, Armagh; Alley Arts Centre, Strabane; Blackbird Theatre, Newtownabbey; and Clotworthy Arts Centre, Antrim.

Northern Ireland's performing arts relies heavily on subsidy and funding, which comes from a complex mix of sources, including central government, national assembly, local authorities, the lottery and private bursaries. The Arts Council of Northern Ireland, based in Belfast, is the prime distributor of public money for the arts here. A range of schemes create opportunities for everyone to participate in the arts; from assistance for small groups, funding for equipment and the development of new works in all art forms, to capital resources for building and refurbishment schemes.

AO412  
Agency  
perd.  
arts  
forms

"Arts and Business" is a UK-wide creative network that advocates and facilitates creative partnerships between the private and cultural sectors. Their remit covers the performing arts, literature, visual arts and crafts, museums, libraries, heritage and film.

The performing arts make a significant contribution, not just to cultural life, but also to the economy. The cultural industries make a substantial contribution in terms of employment, export earnings and to social exclusion in many developed countries.

Many small theatrical companies perform in venues like their local town hall or church hall, providing entertainment on a smaller, humbler scale. They are non-profit, amateur groups who perform for fun and their love of drama; for personal rather than monetary rewards. The commercial sector, on the other hand, put on shows (e.g. London's West End) for profit. They have undoubtedly benefited from the exposure gained through TV casting competitions, such as "How Do You Solve A Problem Like Maria?"

## The Braid

The Braid is Ballymena's new Town Hall, Museum and Arts Centre. It is located at 1-29 Bridge Street, in the centre of the town. The site was originally the Old Market House, and since 1924 the old Town Hall; so the new building carries on the old tradition of being the centre of local civic life.

The Centre was 10 years in development, and building took 2-3 years. It was opened unofficially in February 2008; and officially in May 2008, by the Prince of Wales and the Duchess of Cornwall.

The Braid was built to keep up with public demand for different art forms. With a 425 seater main concert hall; state of the art sound and lighting systems; a fully operating flytower, The Braid can accommodate everything from professional touring theatre to large scale musical events.

The Centre also has a smaller theatre studio, which seats 70; 2 large exhibition galleries; arts workshops; a Learning Zone; collection stores; a conservation laboratory; a shop; a cafe, an I.T. centre; several chambers and the Lord Mayor's Parlour.

The Braid's programme of classes and workshops has everything from tango, salsa and jive classes, cheerleader training, children's drama, art classes, jewellery making, candle making and Christmas crafts. The centre is well decorated with some excellent art work.

The museum is part of the Mid-Antrim Museums Service, and holds a rich and varied collection relating to the Borough.

The Braid also provides a first class information service for both local residents and visitors to Northern Ireland.

The Braid ticks all boxes for accessibility and location. Wheelchair access has been considered throughout. Lifts are equipped with low control buttons and both audio and visual indicators. The public telephone in the main foyer is accessible from a seated position. In the main auditorium there is removable seating for wheelchair spaces positioned at balcony level. Auxiliary aids for people with hearing impairments include an infra red system within the main auditorium and induction loop systems within other areas. There is signage throughout the building.

It doesn't surprise me that The Braid was 10 years in development. Everything seems to have been thought of. I think that it is a beacon regeneration scheme with massive cultural and social benefits for Ballymena, ensuring the ongoing success and prosperity of the town. I think that Ballymena Borough Council is to be commended for their vision.

MOI 1.3  
Thorough  
+  
perceptive  
+  
reflective  
+  
scrutinise  
+  
extensive  
research

The Braid's main theatre seats 400, and the average audience figure per week is 1,000. The majority of shows have at least 90% capacity, with the most popular ones selling out. The studio theatre also offers storytelling events and small plays to appreciative smaller audiences.

I think that the majority of events at the Braid are aimed at adults, especially middle-aged people with disposable incomes. There is a special week aimed at females - Woman's Week. Older people probably wouldn't enjoy the comedies and maybe loud music shows. I think they would prefer drama, opera and ballet. Teenagers, I think, would only be attracted to comedy shows, like Give My Head Peace, and tribute bands. Family groups with young children would probably only go to see the pantomime and Dorothy the Dinosaur. I think that there is not enough programmed for youth and they need to do more to attract younger audiences.

A04.1.2  
Appropriate  
perf.  
arts  
term.

A01.1.3  
- Perceptive  
- Reflective

Music lovers are the people best catered for at The Braid this season, with 23 nights, light-hearted comedy shows are the next most popular, but with only 4 shows, plus maybe 1 night each month for The Braid Comedy Club. The pantomime is always popular each year, as parents traditionally take their children to see it, so it gets 6 nights. Disappointingly there are only 4 nights for drama, 4 for other types of shows, 1 for opera and 1 for ballet. Opera and ballet would be too expensive to have more often than this.

A04.1.2  
Perf. Arts  
Term.

I think that The Braid has a very even balance of performances between amateur and professional, and a good mix of all-round entertainment. It is good to see local talent being showcased, especially young performers, like Sam Law and the Geraldine Donnelly School of Dancing.

Unfortunately, the venue is too small to book really BIG stars. However, anyone can put in requests for who they would like to see perform. Recently, "Eton Road" from "The X Factor" performed there after a request from a young female fan. As funding comes from public money, The Braid have a responsibility to try to please as many people as possible, - but their budget is limited.

A04.1.2  
- Reflective  
commentary  
on  
effectiveness

However, in spite of their limited budget, I feel that the Arts Officers at The Braid have been very effective in their provision of a range of cultural activities and events to suit all tastes and age groups, not just for Ballymena, but for the whole north-eastern region of Northern Ireland.

A01.1.3  
- Reflective  
&  
Sensitive  
commentary.

1101.13

Products

Programming

When I looked at the programme of events available this season at The Braid, I found that the most popular shows by far involved vocal performances, from both solo artists and groups; some local, some from different parts of Ireland and some from other countries.

Vocal performances

Local stars appearing at The Braid this season are:

1. An Evening with Rev. W. McCrea and Friends.
2. St. Patrick's 50<sup>th</sup> Anniversary Concert, with stars Tony Kerr, Eugene and Emma O' Dornan, the Hanna Sisters and the Geraldine Donnelly School of Irish Dancing.
3. Dunclog Partnership Presents: Shared Future 4 Concert Christmas Country Classic.

Thorough  
+  
Perceptive

Extensive  
research.

Popular Irish stars at The Braid this season are:

1. Phil Coulter in Concert – Ireland's most acclaimed and biggest selling pianist ever.
2. Dominic Kirwan – One of Ireland's best and most popular concert performers.
3. Louise Morrissey – One of Ireland's best loved singers and entertainers.
4. Brian Kennedy – "a voice to charm the angels."
5. Meghan Mc William in Concert – rising star; The Braid is the first stop on her Northern Irish tour.
6. Miami Showband – offer a slice Irish musical and social history – performing 60s and 70s classics.
7. A Christmas Concert with McPeake + Guests.

Artists from other countries appearing at The Braid are:

1. Big Band Musical Evening with Matt Munro Jnr. – sensational international showman.
2. Isla Grant – Scotland's most popular singer-songwriter.
3. Nashville's Songwriters Showcase – a must for the Country Music fans.

Also very popular at The Braid are the "tribute" groups:

1. The Illegals – Eagles tribute show.
2. Flash Harry – Queen tribute band.
3. Abba..... the Show – they perform all the hits.
4. Human touch, Glory Days – Bruce Springsteen tribute.
5. Phantom and the Musicals – they sing popular songs from shows such as The King and I, Les Miserables, Grease, Mama Mia, Calamity Jane and the Sound of Music.

AD 1.1.3 Extensive  
products

Other vocal performances this year will include G.I. Factor – a singing competition – the Credit Union’s answer to the X Factor; and Arison Nation – a Christian Music Event.

### Instrumental

There will also be instrumental evenings:

1. Young Musician’s Concert – with local boy, Sam Law, on piano and Dimitries Dekavallas on classical guitar.
2. The Ulster Orchestra – Christmas Presence.
3. Dunloy Accordion Band.

### Opera and Ballet

In The Braid’s programme this season there is one operetta and one ballet. The operetta is Gilbert and Sullivan’s Patience, performed by the Award Winning Savoyards from Yorkshire. The ballet, performed by the Moscow Ballet, Russia, is The Nutcracker. I think that The Braid is too small to have these types of performances more than once a year.

AD 1.1.3  
- Reflective  
AD 1.1.2  
Effectiveness

### Comedy

The second most popular type of shows at The Braid is comedy. This season they have:

1. Give My Head Peace.
2. Adrian Knight – Comedy Hypnosis Show
3. A Happy Medium – starring N.I. favourite, May McFettridge.
4. Fur Coat and Magic Knickers – a one-woman comedy-drama from Misfit Productions.
5. The Braid Comedy Club – 15<sup>th</sup> Sept., first of what they hope will be a monthly feature.

### Drama

In the field of drama, 1. The Beauty Queen of Leenane is a modern Irish comedy by Martin McDonagh, full of clever twists, bitter tragedy and scathing black comedy with psychological suspense to rival any Hitchcock film. Also performing are:

2. On the lack Hill – the ajtc Theatre Company
3. Theatre of Witness programme – The playhouse
4. We Carried Your Secrets



## Pantomime

The traditional Christmas pantomime at The Braid this year is Sleeping Beauty, performed by the C21 Theatre Company. The only other show this year which would be suitable for young children is Dorothy the Dinosaur on 10<sup>th</sup> April.

## Other Events

Other events at The Braid this season include:

1. An Evening of Mediumship with Psychic Tony Stockwell
2. Margaret Hurdman – Psychic Show
3. Fashion Fair – The Fairhill Centre's Autumn/Winter Fashion Show, from which all proceeds go to charity.

Apart from the pantomime, which is on for 6 nights, and Give My Head Peace, a very popular show which is on for 2 nights, all other shows are on for one night only. Perhaps people would really like to go to a particular show, but it may not suit them on that one evening, so they may be disappointed.

Having reviewed all that was on offer in a season at The Braid, I think that it is clear that their Arts Officers have been very effective at providing a very wide variety of shows and activities.

## Marketing

Marketing is the key to selling shows. At the Braid they use brochures, mail shots, flyers/leaflets, newspapers and a website. Added to this, there are currently 1,200 people on their mailing list. They also produce big brochures 2,3 times a year. Promoters selling shows send in posters to raise awareness of their shows. There are also specific events brochures, e.g. Ballymena Arts Festival, Education.

Other marketing methods used are:

- 1) postcard idea, which gives a taste of what is happening,
- 2) text marketing, which texts information on upcoming events as reminders, and
- 3) e-mailing, which is the most cost effective, as it reaches as many as possible for as little as possible.

10.1.2

It is a difficult task to reach everyone and The Braid's marketing budget is limited. At present, because it is a new building and still a novelty in Ballymena, it gets plenty of free publicity - unfortunately this state of affairs won't last forever, so they may have to look for other methods of advertising. Perhaps they could advertise on local buses and taxis or via an application for the iPhone.

Reflective commentary on effectiveness

The Arts Officers at The Braid have all been working for Ballymena Borough Council for a long time promoting other venues, so they are very experienced at marketing. I think that they have done an excellent job promoting shows and activities at The Braid.

### Mission Statement

Ballymena Borough Council's Mission has been to "serve all citizens of the Borough through strong civic leadership and the innovative development and delivery of service." Their vision was that when delivering their mission they would always consider ways of "Developing Our Future Together."

Currently 3 Councils - Ballymena, Carrickfergus and Larne - are in the transition process of becoming one larger new Council, and a new Mission Statement is in development.

10.4.12

The Braid was built to keep up with the public demand for different art forms. Their mission is to fill the available seats, make a profit, and attract younger audiences to the shows. They work with other Councils, organisations and unions to bring in what they think will be the most popular shows for their audiences. They try to appeal to a wide range of tastes with ballet, contemporary dance, music, pantomime, variety, drama, musicals and concerts - but their budget is limited.

links

The Braid also aims to provide performing talent in Northern Ireland with further opportunities to develop and practise their craft; and to provide audiences with theatrical exposure to the work of notable writers that they might not otherwise have the opportunity to explore.

Quality to make

The Cultural Services Committee has started partnerships to encourage people to use the facility, driving greater involvement from the community. Since its opening The Braid has played host to many cultural festivals.

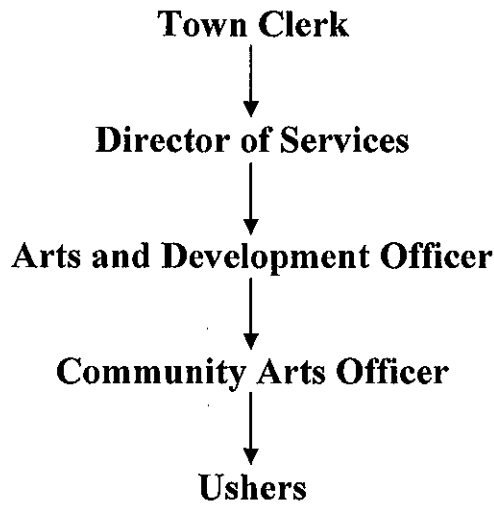
links

I think that the Braid provides excellent facilities for artists working across a variety of disciplines, as well as offering the public a wide range of activities and events, in a new building. It has been a really positive and effective change for Ballymena, and really improves the cultural image of the area.

effectiveness

AD1.2.3

Job Roles



Comprehensive account of structure of Org 1.

Town Clerk:

At the top of the organisational chart, the Town Clerk, is the senior administrative officer for Ballymena. This position is held by Mrs. Anne Donaghy. She has the unenviable task of managing the corporate relations and providing strategic direction for all Council activities. Her role involves developing corporate policy and ensuring council strategies, policies and programmes are delivered, on time and on budget. She is in charge of the Director of Services.

Director of Services:

Ronnie McBride's full title is Director of Development, Leisure and Cultural Services. He heads the team responsible for cultural development and the provision of leisure services within the Borough. They are also tasked with maintaining access to the countryside, sports management, tourism development and sister cities partnerships. The Director of Services has to think about the most efficient and effective way to apply funds at The Braid. He is in charge of the Arts and Development Officer.

Clarity

Coherence

Arts and Development Officer:

The Arts and Development Officer, Rosalind Lowry, seeks and applies for funding; makes recommendations on cultural grants; commissions and purchases works of art; organises and promotes exhibitions and events; helps to develop strategic plans and marketing strategies; liaises with the media; coordinates arts programmes and negotiates with artists and performers regarding contracts. In time, she hopes to do more to attract younger audiences to The Braid, but at the moment it is not viable because of profit margins most of the time. She is in charge of the Community Arts Officer.

Ability to write job roles, in relation to each other

Perf Arts term

AD4.1.2

Effectiveness  
- Reflective

Community Arts Officer

MC  
- comprehensive

As the arts grow increasingly important as a regeneration tool in Northern Ireland, many Councils employ a Community Arts Officer. In the Braid Caroline Kelly-Dodds is in charge of the Community Arts Programme, e.g. organising the Festival of Music, Dance, Speech and Drama, and the Education Programmes. Her job includes liaising with and supporting local artists and art groups, sourcing funding opportunities, assisting in strategy and decision making, conservation and youth work. She is also in charge of the Ushers

Link

Ushers:

The Ushers are at the bottom of the organisational chart but they are very important people. Their job is to lead people to their seats in the theatre, or to direct them to other parts of the building, such as toilets, lifts, stairs, shop or cafe. These are the people that you meet first when entering the building, so it is important that they make a good impression on you.

- Ability to

Conference/Technical Manager:

Link

Jonathan Wylie is in charge of Conference/Technical details. He is responsible for all inquiries regarding bookings, conference and business use, operating hours, Civic Functions and all technical requirements for stage productions

job role

Cecelia McWhirter is The Braid's Catering Manager.

in relation to each other

Departments work very closely as a complete unit, e.g. Tourism staff sell theatre tickets and museum staff will try to get artists or exhibitors to offer workshops.

- Links

The Arts Officers also keep in regular contact with their counterparts in other councils, as they need to keep up to date with what is going on throughout the province. This also helps them to build up contact lists for community groups, promoters, tutors, artists and public figures. I think that they do a very effective job.

Funding

The Braid building was funded by the National Lottery, the Arts Council for Northern Ireland and Environment and Heritage Services. Activities at The Braid are funded by Ballymena Borough Council. The Centre gets an annual budget which they must stay within, as they are answerable to the ratepayers. Any profits go straight back into council funds.

NO1.2.3  
Thorough + perceptive understanding of org

The Director of Services, the Arts and Development Officers and the Community Arts Officer try to get sponsorship from other sources, such as local businesses. They can also get funding for community projects if the community applies to the Council for it, rather than the Centre. The Arts Officers do a very effective job of helping local community groups to apply for funding.

NO4.1.2  
- Effectiveness

A01.1.3

Operations

Refine  
sensitive  
explanation  
of  
how  
Org  
operates

The Braid has to run as a business. They have an annual budget from Ballymena Borough Council which they must stay within and, if possible, make a profit. However, they must also please the public, so not everything they put on will be profit-based.

Acts performing at The Braid are either (1) Hire Contract or (2) Buying In.

1. Hire Contract:

Individuals or promoters (such as David Hull Promotions, the main promoter in Northern Ireland) contact The Braid. The Company is responsible for all the costs, such as hire of hall, staff and technicians. Also, the Company must have public liability insurance, which can be bought for a one-off event or annually. The Braid offers assistance with marketing.

2. Buying In:

The Braid contacts promoters, agents and theatre companies. A certain amount of the budget is set aside each year to "buy in."

When arranging a performance at The Braid a date is first "pencilled in." A theatre booking form is then forwarded to the individual or company. When this is returned and checked, then the booking date is "penned in." The programme is provisionally booked well in advance, and only confirmed when contracts are signed.

A01.1.3

## The Grand Opera House

- Extensive renovation

- Thorough + perceptive

- Complex underlying

The Grand Opera House on Great Victoria Street, Belfast is Northern Ireland's premier theatre. Throughout the year it has a great variety of shows for both adults and children – opera, ballet, pantomime, comedy, drama, West End shows – definitely something for everyone. Over the years The Grand Opera House has played host to many of the biggest names in both theatre and music.

The Grand Opera House opened on 23<sup>rd</sup> December 1895. It was designed by the most prolific architect of the time, Frank Matcham. According to the "The Theatres Trust" (a society established to promote the protection of U.K. theatres) the "magnificent auditorium is probably the best surviving example in the U.K. of the oriental style (largely Indian in character) applied to theatre architecture."

- Relevant quotation

In 1904 the building's name was changed to "The Palace of Varieties," but reverted to its original name in 1909. During World War II it became a repertory theatre. Between 1949 and 1972 it was owned by the Rank Organisation and used as a cinema. It was named as a listed building in 1976 and control of it was entrusted to the Arts Council who have done a very effective job of restoring it. It was very badly damaged by bomb blasts in 1991 and 1993.

The running of the theatre was taken over in 1995 by the Grand Opera House Trust. An extensive renovation was undertaken in 2006, with the notable addition of The Baby Grand performance space, together with extended foyers, extended stage wings and artist accommodation, and access for customers with disabilities.

The Arts Council is the Principal Funder of the Grand Opera House, but they also have other sponsors, including the Bank of Scotland, Coca Cola, Phoenix Natural Gas, the Europa Hotel, BT and UTV.

## Audience

Playing to 300,000 people every year and with a box office turnover of £5 million, the Grand Opera House in Belfast is Northern Ireland's premier theatre. I think that they are very effective in presenting a programme of the very best in live theatrical performances. Many productions staged there come direct from West End runs. Some people think that their top seating prices are on the expensive side, but I think that you have to pay for high production values.

The Grand Opera House aims to satisfy the widest possible range of ages and tastes. There are access arrangements and different performances for people with disabilities. Many schools visit the Grand Opera House. Student and group discounts are available. Children's shows don't bring in much income, but must be included because it is public money.

One of the most popular events at the Grand Opera House is the pantomime. 83,000 people go to see it each year. This year's production will be Aladdin.

NOI.1.3  
Thorough  
research

## Programming

When I looked at the programme for the season [August 09 – March 10] at the Grand Opera House I could clearly see that the most popular shows here are musicals and vocal performances.

NOI.1.3  
Perceptive  
analysis  
of  
programme  
products  
(Extensive)

## Musicals

The season's first musical "Chicago" was obviously expected to be the most popular, as it had a full 2 week run, from Monday 24<sup>th</sup> August to Saturday 5<sup>th</sup> September. Also in September there was "Annie", from Tuesday 22<sup>nd</sup> to Saturday 26<sup>th</sup>. Immediately following this, from Monday 28<sup>th</sup> to Saturday 3<sup>rd</sup> October was "Dreamboats and Petticoats", the smash hit musical direct from London's West End.

From Tuesday 3<sup>rd</sup> – Saturday 7<sup>th</sup> November the Ulster Amateur Operatic Company performed "Boogie Nights", the 70's musical. Then from Monday 16<sup>th</sup> – Saturday 21<sup>st</sup> November there was "High School Musical 2", which probably was more suitable for teenage audiences. For 11 nights, from Wednesday 24<sup>th</sup> February to Saturday 20<sup>th</sup> March, we can look forward to "The Sound of Music", starring Connie Fisher, and from March 29<sup>th</sup> to April 1<sup>st</sup> "The Rocky Horror Show", Richard O' Brien's musical comedy about a couple's encounter with mad scientist Dr Frank N. Furter.

101.1.3

## Vocal performances

Nights involving vocal performances were all for one night only. The Grand Opera House's first choice for the season, on Sunday 13<sup>th</sup> September, was Cara Dillon, one of the most original and stunning singers of traditional Irish music. On Sunday 18<sup>th</sup> October there was Camille O'Sullivan: The Dark Angel, a multi-award winning singer, backed by a talented 5-piece band. Saturday 24<sup>th</sup> October had the Barbara Cook Trio, featuring the talented soprano who has played just about every leading role on Broadway.

In November there were two nights which were probably more suited to younger audiences – Tuesday 10<sup>th</sup> – “Sing-a-long-a Abba” and  
Wednesday 11<sup>th</sup> – “Sing-a-long-a Hairspray”.

The first night had live singers on stage and a big screen with lyrics, while the second night had the screening of the film with subtitles. Both were described as wild, noisy, fun, perfect party nights, so I think that older people would not have enjoyed them.

*Reflective*

The night after this though (Thursday 12<sup>th</sup>) would have been more suitable for an older audience, with great craic and the best of Irish country music from Hugo Duncan and Friends. On Wednesday 20<sup>th</sup> January Hugo Duncan will be back at the Grand Opera House with some more friends.

*Receptive*

Also, coming up for the older audiences are:

Tuesday 19<sup>th</sup> January – Foster and Allen – Ireland's favourite easy listening duo.

Saturday 24<sup>th</sup> January – Rumours of Fleetwood Mac – with Mick Fleetwood.

Monday 1<sup>st</sup> February – The Freshmen Unzipped – with Derek Dean.

Wednesday 3<sup>rd</sup> February – Beth Nielson Chapman – a multi-talented performer and songwriter.

Saturday 6<sup>th</sup> February – Clubsound 40<sup>th</sup> Anniversary – all the comedy classics combined with superb musicianship.

So, plenty of nostalgia there.

Younger audiences aren't left out though. They have another night, on Thursday 4<sup>th</sup> February, with a screening of the classic “Sing-a-long-a High School Musical 3”, again with subtitles on screen so they can sing along to every word.

*Sensitive*

## Drama

The first drama of the season was “A Night in November” by local writer Marie Jones. This was performed from Monday 17<sup>th</sup> to Saturday 12<sup>th</sup> September and starred Patrick Kielty, the T.V. presenter and comedian

Agatha Christie's “Spider's Web” was on from Monday 5<sup>th</sup> to Saturday 10<sup>th</sup> October.



From 26<sup>th</sup>-30<sup>th</sup> January Callus Productions perform the first ever professional stage adaptation of "Porridge", the BBC's hit comedy, penned by the original writers Dick Clement and Ian La Frenais. "Crossings", Julie McNamara's drama, will be on from February 9<sup>th</sup> to 11<sup>th</sup>. Following that, from February 15<sup>th</sup>-17<sup>th</sup>, Replay Productions present "Bullet Proof", Gary Owen's drama about the fragmented world of two siblings, based on real-life experiences of young people in Belfast.

Brenda Blethyn stars in Edna O'Brien's "Haunted", an extraordinary play about love and betrayal, in which a young woman inadvertently comes between a husband and a wife. "The Woman in Black", from April 26<sup>th</sup> to May 1<sup>st</sup>, is the stage adaptation of Susan Hill's chilling Victorian ghost story about a lawyer who believes his family is cursed. Then there is "Calendar Girls", from February 15<sup>th</sup>-20<sup>th</sup>, the quirky drama in which a group of women pose for a nude calendar, starring Lynda Bellingham, Gemma Atkinson and Letitia Dean.

A01 1.3  
Extensive  
+  
thorough  
analysis  
of  
Products

### Children

The first show of the season for children, from Tuesday 18<sup>th</sup>-Saturday 22<sup>nd</sup> August was Ronald Dahl's "The BFG". I thought this was a good time for a show for children, just before they settled back to school in September. If they were lucky, they might also have got to see "The Snail and the Whale" (Thursday 17<sup>th</sup> - Saturday 19<sup>th</sup> September); with black light animation, magic, live music, breath-taking illusion - a new theatre experience for children.

### Pantomime

Northern Ireland's biggest and most popular pantomime every year is the one put on over Christmas at The Grand Opera House. This year's production was "Aladdin", which ran from Saturday 28<sup>th</sup> November to Saturday 16<sup>th</sup> January, starred May McFettridge and featured ground-breaking, spectacular 3D wizardry.

From 11<sup>th</sup> to 13<sup>th</sup> February "Snow White" will be on at The Grand Opera House, and on Wednesday 24<sup>th</sup> March Belfast Operatic Company present Disney's "Beauty and the Beast."

### Comedy

~~Friday 13<sup>th</sup> and Saturday 14<sup>th</sup> November featured 2 hours of side-splittingly funny comedy from Colin Murphy and Neil Delamere. Then, for 3 Friday nights in a row in Dec. there was comedy with:~~

Friday 4<sup>th</sup> December - "Whose Line is it Anyway"?

Friday 11<sup>th</sup> December - Jake O'Kane's "Tear Gas" - hilarious stand up.

Friday 18<sup>th</sup> December - "Best of the International Comedy Festivals 2009" - hosted by Tim McGarry.

Coming up, on Saturday 23<sup>rd</sup> January, will be comedian William Caulfield in his show, "Our Jimmy," a tribute to the late, great James Young.

## Ballet

From Tuesday 13<sup>th</sup> to Saturday 17<sup>th</sup> October the Birmingham Royal Ballet performed "Cyrano". (Only 1 ballet because it does not guarantee sell out shows.)

- Perceptive

## Opera

On Wednesday 28<sup>th</sup> and Friday 30<sup>th</sup> October there was – "Cosi fan tutte", Mozart's opera, sung in English; and on Thursday 29<sup>th</sup> and Saturday 31<sup>st</sup> October there was "Werther", a new production, sung in French with English subtitles. Possibly to encourage more people to go to the opera, these two were billed together, and if you booked for both you got 50% off the price of the second one.

One other show was on, from Wednesday 21<sup>st</sup> to Friday 23<sup>rd</sup> October. It was called To Be Straight With You by the DV8 Physical Theatre; and described as a poetic and unflinching exploration of tolerance, intolerance, religion and sexuality – it incorporated dance, text, documentary, animation and film.

~~In a season at The Grand Opera House there is always plenty of variety, and something to suit every taste and age group. There is also a big emphasis on local interest – local performers and historically based drama/comedy. I think that the Theatre Director at The Grand Opera House and his staff do a very effective job in their cultural provision for the people of Northern Ireland.~~

AD 4.1.2  
Efficacious

## Marketing

AD 1.1.3

Marketing is the key to selling shows. Most of the shows that perform at the Grand Opera House are big touring companies, which have to be booked a long time in advance by the Press and Marketing Officer, Ruth Wallwin.

Thorough +  
perceptive

~~The Grand Opera House has a database of customers to contact. They can look to see what their customers book, and how often. Recently the Grand Opera House has announced that their official digital campaign partner will be Origin Partners (whose clients include The Carphone Warehouse and Alfa Romeo.) Origin Partners will provide the technology powering the Grand Opera House's e-mail marketing service, delivering high-impact information updates to their customers. Once setup, this is the cheapest way to advertise. Recently The Grand Opera House has started advertising their shows via an application for the iPhone.~~

understanding  
of  
nature  
of  
Orig

At the recent Belfast Business Awards, The Grand Opera House won 2 categories –

- 1) Best Innovative Use of I.T. and
- 2) Best Marketing Initiative.

AD 1.1.3

~~Large brochures are provided by the Grand Opera House 2-3 times a year. They display these in hotels and tourist boards and send them out to schools. These and other flyers/leaflets are sent out to the people on their mailing list. The Grand Opera House don't advertise in newspapers as they think it is too expensive, they prefer to use other methods e.g. on buses travelling around the city.~~

Perceptive  
commentary

AO 1.2.3

Job Roles at the Grand Opera House

Comp. account

The most senior position at the Grand Opera House is that of the **Theatre Director**, who is responsible only to the Trustees, for ensuring that the Grand Opera House thrives both artistically and financially. The Theatre Director leads the organisation. He manages the planning and delivery of all aspects of the Grand Opera House's programme and operations. For the last six years, until Autumn '09, this position had been held by John Botteley; Marianne Hood acted as Interim Theatre Director for the last five months; but now, in March '10 the new theatre Director is Michael Ockwell.

The **Personal Assistant to the Theatre Director** manages the Director's office, and takes care of his travel arrangements, his diary and general administration. The most interesting aspect of his job is being involved in the deal process with Visiting Companies, and also preparing and compiling contracts for productions. The Personal Assistant to the Theatre Director at the Grand Opera House is Brian Forsythe. As well as his other duties, Brian is also trained in British Sign Language and signs for customers on arrival at the Grand Opera House for captioned and signed performance of shows.

Clarity

- Ability to relate job roles to each other

Immediately under the Theatre Director and responsible to him are the Finance Director and the Hospitality Director. At the Grand Opera House these positions are held by Karen Steele and Marianne Hood.

Appropriate PerMits terms

**Finance Director**, Karen, only joined the Grand Opera House in May '09. She is responsible for all Finance, Information Technology and Human Resources related issues. Reporting immediately to her are the Finance Manager, Nuala Lyttle; the Box Office Manager, Ross Hickey and the Theatre Secretary.

The **Box Office Manager** at the Grand Opera House, Ross Hickey, manages the Box Office, Stage Door and IT teams. He ensures that ticket sales and systems are maximised, and that at all times when purchasing tickets customers receive the standard of excellence in service which they have come to expect from the Grand Opera House. Playing to 300,000 people every year the Grand Opera House has a box office turnover of £5 million.

**Hospitality Director**, Marianne has been in her position at the Grand Opera House since February '08. Her remit is to drive forward all aspects of hospitality within the Grand Opera House, to encompass food and beverage, front of house, events and corporate hospitality and customer service. In 2009 she was the first member of a Front of House Team to be shortlisted in the final three in the TMA Management Awards as "Manager of the Year." Reporting to Marianne directly are the Events Coordinator, Operations Manager, Marketing Manager, Kitchen Manager and the Hospitality Director.

Relating other job roles

NOT 2.3

Comprehensive

The Events Coordinator at the Grand Opera House is Claire Donnelly. She is responsible for the sale and coordination of events and corporate hospitality within the Grand Opera House. She meets with clients on a regular basis, showcasing Grand Opera House events facilities to secure both show related and stand alone events. She works directly with the Hospitality Director, Marianne Hood. She also organises special events, including weddings, to create a unique experience for the client.

Links

The Operations Manager's role at the Grand Opera House involves managing the entire Front of House area. This job is carried out by Andrea Currie, with the help of almost 70 staff, including 3 hospitality duty managers and hospitality supervisors.

Review March

The Marketing Team at the Grand Opera House consists of the Marketing Manager, 2 Marketing Officers, a Senior Press and Marketing Officer, a Marketing and Press Assistant, and a Sponsorship/Development Officer. Marketing is the key to selling shows. Most of the shows that perform at the Grand Opera House are big touring companies, which have to be booked a long time in advance by Eadaoin Blanagan. The Senior Press and Marketing Officer, Gerard Loughran, the Marketing and Press Assistant, manages the internal branding of the Grand Opera House and works with production companies to help market their shows. He is also involved with new media and social networking.

The role of the Sponsorship and Development Officer, Kathryn Calvin, is to develop the sale of sponsorship and advertising packages, and to explore new streams of revenue for the Grand Opera House.

Overseeing the work of the Kitchen Staff and 2 Chefs de Parite is the Kitchen Manager, Gerard Lawlor.

Responsible directly to the Theatre Director are the Technical Services Manager and the Education and Programme Manager.

Links between roles

The Technical Services Manager is Anne Muldoon, and the Technical Administrator is Helen Leatherem. Origin Partners provide the technology powering the Grand Opera House's e-mail marketing service, delivering high-impact information updates to their customers.

Effective & confident use of Perf Arts term.

A01.23

The Education and Outreach Manager is responsible for programming The Baby Grand and gallery spaces, as well as coordinating the education and outreach work of the theatre. Her role is a very creative one and involves researching and negotiating with touring companies regarding bringing their shows to The Baby Grand. She often goes to see shows in other venues. Her job also involves sourcing funding for community outreach projects; sourcing and selecting exhibitions for the gallery spaces, and managing the budget for all of these.

extensive research  
low ends of SP-grants + punch.

The Health and Safety Facilitator Louise Gorman, provides health and safety support to departmental managers. She also works in the finance department, setting the financial side of all show contracts.

The Head of Human Resources Julie Bruner, is in charge of the people that staff and operate The Grand Opera House. She is responsible for:

- Hiring – recruiting; interviewing; negotiations; contract signing.
- Employee benefits; promotions and raises; salary reviews.
- Developing, advising on and implementing policies relating to effective use of personnel within The Grand Opera House.
- Conditions of employment; equal opportunities; absence management; disciplinary procedures.

Extensive search for all job roles.

The Head of Corporate Services, Ciaran McAuley's job is to develop an organisational culture that puts customers at the heart of what it does. He is responsible for training staff to deliver a high standard of services and facilities at all times. He also deals with the businesses which sponsor The Grand Opera House.

In all 150 people work at the Grand Opera House, and more are called in if needed.

- Perceptive

A01.1.3

Mission Statement*Thorough & perceptive*

As Northern Ireland's premiere theatre the Grand Opera House has a responsibility regarding the cultural experience for the people of NI. They want to "inspire, educate, challenge and amaze audiences from all communities through collective endeavours, the provision of quality programming and events, successful communications and excellence in delivery of services;" and I think that they are very effective at doing all this. In terms of programme they are the only venue in Northern Ireland that presents the touring West End shows, as well as operas and ballet.

Their other role is with regards to the outreach and education works that they have been doing over the last three years. This year they received funding from the Arts Council for a number of outreach projects which will enable them to really engage with communities across Belfast.

*Evidence of Research*

From February 2010 the Grand Opera House will be engaging with community groups from the Unionist tradition to produce a new piece of theatre reflecting the history of their tradition. This will be a 2 year project, at the end of which (subject to funding) a script will be produced and staged at The Baby Grand.

From Monday 19<sup>th</sup> to Wednesday 21<sup>st</sup> April, a group of Belfast teenagers will perform at The Baby Grand in a show they created about who they are. This will be the culmination of Prime Cut Production's Middleway Project, organised in partnership with Maiden Voyage Dance, Ardoyne Young Women's Group, Westland Community Group and Newlodge Arts.

For 10 weeks, from Saturday 1<sup>st</sup> May to Saturday 26<sup>th</sup> June, the Grand Opera House Youth Theatre is an opportunity for young people to learn about different aspects of performance from theatre professionals.

*Reflective  
creative  
explanation*

In partnership with Firmus Energy, the Grand Opera House is seeking P.6 pupils, as a class, to design a new energy saving gadget, outlining how their invention would work.

The Grand Opera House engages with many schools and colleges through workshops. Belfast Metropolitan College use the theatre on a weekly basis for class

NOI-13

## Operations

The two ways in which you can hire out The Grand Opera House are (1) a hire deal and (2) a contract deal.

### 1) A hire deal:

This is used by amateur companies or groups promoted by David Hull Promotions. A set fee is paid by the company to The Grand Opera House. So, before the performance goes on stage, the theatre is guaranteed to cover costs. This is because amateur companies aren't always guaranteed sell-out shows. The company only have access to the theatre for the time they are paying for. As the fee has been paid, the company can then take any box office profits; so it is up to them to publicise their show well and ensure good ticket sales.

Reflective  
+ sensitive  
exploration  
of  
how  
Org 2  
operates

### 2) A contract deal:

The bigger professional companies (e.g. West End productions) would have a contract deal with The Grand Opera House. They negotiate different percentage deals with the theatre director, who ensures that every issue is covered so that The Grand Opera House cover costs. The theatre director and the company decide together how much of the ticket and programme sales each of them get. The visiting ticket and programme sales each of them get. The visiting companies are guaranteed to make a profit. In their Marketing Contra the company can outline any extra requests that the company or artists require.

To give the marketing and publicity department time to publicise the show, there must be at least 10 weeks before the first programme. If there is a famous actor/actress performing in the show, The Grand Opera House will advertise this fact to try to attract a larger audience. The company are then responsible for ensuring that the famous person performs; and if for any reason they can't, the company must ensure that they are replaced by someone equally popular. If they fail to do so, The Grand Opera House can terminate their contract.

There are two full time crew members of staff and one casual member of staff at The Grand Opera House. Having members of staff working for the crew means that Health and Safety regulations are covered for the theatre.

Acute  
awareness  
of  
operations  
+  
evidence  
of  
additional  
research

A04.1.3

Analysis

Compare and Contrast

The Braid Arts Centre in Ballymena and The Grand Opera House in Belfast are very different buildings in age and appearance, but they have much in common. Both are very well situated centrally in their respective locations, close to car parks, shops and hotels.

Ability to make links across sectors

The Grand Opera House is a long established and very successful venue, playing to an average audience of 300,000 each year. The Braid, on the other hand, is a very new venture, but since it opened in February 2008, it has welcomed over 41,500 visitors and has become one of the best-used and most well-attended facilities of its kind in Northern Ireland.

Both venues have a similar mission and role in the community. They seek to inspire, educate, challenge and amaze audiences by their provision of quality service. They have a responsibility to please the public. Both aim to fill their available seats and make a profit. In all of these aspirations both venues are very effective.

Purpose

The Performing Arts have a key role to play in the regeneration process and community relations in Northern Ireland. Both venues try to reach out to all communities in different ways. The Grand Opera House through their Education and Outreach Programmes; The Braid through exhibitions, classes and workshops. I think that they are both very effective in serving their respective communities and are worthy of our praise and our support.

Effectiveness

Role in comm

The Arts Council of Northern Ireland is the principal funder of The Grand Opera House, while The Braid's funding comes mainly from Ballymena Borough Council. The Grand Opera House would have a much larger budget as they showcase more professional productions and shows direct from London's West End. The Braid would have smaller scale productions, and showcase more amateur and local talents. Both venues are very effective in managing their budgets to provide excellent cultural entertainment for the people of Northern Ireland.

Analysis

The Grand Opera House has shows on 6 nights a week, as well as a matinee on some afternoons. The Braid, by contrast, would not have shows on every night, but when they do they usually have at least 90% attendance and some shows sold out. As both venues have such high attendance rates, they are obviously very effective at delivering what people want.

All aspects analysed comparatively

To advertise their shows both venues use brochures, flyers/leaflets, websites and mailing lists. The Braid also advertises in local newspapers, but the Grand Opera House finds this too expensive, and prefers to advertise on buses travelling round the city. The Grand Opera House has recently started advertising their shows via an application for the iPhone. I think that both venues are very effective at marketing their shows.

Continual awareness of effectiveness



Audience

Both venues offer programmes to cater for the widest possible range of ages and tastes. The Braid is too small to book really BIG stars, but they still provide a good mix of all-round entertainment. At The Grand Opera House the most popular shows I found to be musicals and vocal performances; and at The Braid, again it was musical performances. As these shows are usually sell-out, they obviously reflect the taste of theatre-goers in Northern Ireland, and the Arts Officers of both venues clearly know this.

AO1.1.3  
Comparison of how both operate

To book their shows both venues use (1) Hire Contract and (2) Buying In. The vast majority of shows at both venues would be promoted by David Hull Promotions, (the main promoter in Northern Ireland.)

AO1.2.3

The Grand Opera House is a much larger and more complex operation than the Braid. There are 20 people in managerial positions; 150 work there regularly, and more are brought in on occasion if needed. At the Braid there are only 6 people in managerial positions for the Arts Centre. However, the different departments at The Braid work very closely as a complete unit, so the tourism staff and the museum staff will help the Arts staff, and vice versa. This appears to work very effectively.

Ability to draw comparison between roles

Quality + coherence

Although jobs at each venue have different titles, the same work gets done at both. Overseers for The Braid are the Town Clerk and the Director of Services; for The Grand Opera House it is The Grand Opera House Trust. At The Braid the Arts and Development Officer controls the budget, general workings and programming; while at The Grand Opera House this work is done by the Theatre Director.

The Community Arts Officer at the Braid and The Education and Programme Manager at The Grand Opera House are in charge of Education, workshops and Outreach programmes. First point of contact with the public at The Braid are the Ushers, while at The Grand Opera House it is the Box Office Staff.

Highly analytical

Both venues make a very effective contribution to the tourist industry in Northern Ireland. At both venues you would be assured of a warm, welcoming atmosphere created by friendly, helpful staffs who want you to have a good time, so that you would want to come back there again. Amenities at both facilities are excellent.

AO4.1.3  
Analytical account of effectiveness

Inightful

Both venues have a place in the Performing Arts sector in Northern Ireland. The Grand Opera House has been Northern Ireland's premier theatre for many years, and deservedly so. The Braid is a new, significant development, not just for Ballymena, but for Northern Ireland as a whole and I hope that it continues to go from strength to strength.

Ability to make links across sector

Perceptive understanding

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# Presentation on

# Stage Management

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# Stage Manager

Leila Bundy – Grand Opera House  
Stage Manager

Good morning. Today I will be giving a presentation about Leila Bundy who is the Stage Manager in the Grand Opera House.

As you are no doubt aware, being a stage manager is not just something that anybody can take at a moments' notice.

With the growth of backstage technology, the running of even a quite straightforward show these days, requires a stage manager to have enormous presence of mind, cool nerve and fast reflexes.

*AOI 33  
Demands*

I would now like to talk in more detail about the job role and responsibilities.

## Job Role and Responsibilities

- Organizing rehearsals.
- Working with others.
- Managing Props.
- Keeping the prompt copy of the script.
- Liaising with staff.
- Managing the equipment.
- Giving cues for performers to go on stage.
- Cueing the technical crew for sound and lighting effects.

The SM has overall responsibility for the SM team and their training.

The SM works with others to plan wardrobe, set design, scene changes, sound and lighting.

The SM organises and participates in the research, procurement and safe storage of props, furniture, set dressing, and their safe return.

The SM co-ordinates information flow between all departments, particularly from the director.

The SM makes a props list. The props may be bought, borrowed or made by the SM team, borrowed, hired or bought.

The SM keeps the prompt copy. This is a folder in which all the elements of the performance (cues, calls, blocking, scene changes and technical information) are recorded against the script.

A01.3.3

- Perceptive  
detailed  
account

- Demands

- levels  
of  
Responsibilities

## Job Role and Responsibilities

- Health and Safety of cast and crew.
- Deals and budget.
- Chairs meetings.
- Materials and building work.
- "Roadie."

The SM is responsible for the maintenance and safety of all working areas and equipment. The SM advises the designer about health and safety implications within the design.

AD1.3.3  
- Demands  
- Responsibilities

The SM liaises and agrees the budgets and design deadlines with the set director and designers. The SM manages and controls the production budget. The SM oversees all ordering of materials and building work.

The SM chairs design and production/progress meetings which are generally held once a week. The SM must write up any notes from the meetings and gives them to the director.

AD4.2.3  
- Purpose

In smaller scale theatre, or on tour, the SM may have to drive, load and unload trucks, put up the set, and design and operate both sound and lighting.

Perceptive  
Detailed

The role of SM varies from production to production in terms of what is involved.

## Working Conditions

- Long hours.
- First one in, last one out.
- Touring.

Hours can be long and unsocial. Meetings and rehearsals usually take all day. However many famous people stage managers might work with, the work itself is not glamorous, often, involving fairly boring repetitive tasks, as well as being physically draining.

During performances however the stage manager would work mainly in the evenings, often being the last to leave the venue at night.

A stage manager might be permanently based at one venue, or at many different venues when travelling on tour with a production company which can involve lengthy stays away from home.

*AO 1.3.3*

*Demands*

## Being a Stage Manager in the Grand Opera House

- Being a Stage Manager in the Grand Opera House is a permanent position.
- They usually work with touring company productions.
- Sometimes the touring company will bring their own stage manager, meaning that the stage manager at the GOH has a more observational role.

A permanent position means that at the Grand Opera House they always have a Stage Manager for the productions.

However, as mentioned, sometimes touring companies will have their own stage manager. This means that the permanent stage manager can just simply observe the new stage manager and handle some smaller tasks, such as health and safety checks for the production.

*17013-3*  
*Sets job*  
*role in*  
*context*  
*of*  
*org*

## Qualifications

- A high level of knowledge and experience in theatre practice is required.
- A stage manager should also have a university or drama school qualification in stage management.
  - Degrees and professional diplomas from drama school
  - BTEC HNDs in Performing Arts (Production)
  - Foundation degrees in theatre practice, theatre arts or stage management.

You could move into stage management either after training to be an actor or by working your way through backstage work. Small scale touring is a wonderful training ground for future SMs as they can learn the trade from seasoned professionals and develop the skills that have changed little since the days of William Shakespeare.

For more information on accredited courses see the National Council for Drama Training (NCDT).

You should check exact entry requirements with course providers. Funding for some NCDT courses may be available through the Dance and Drama Scheme.

The Stage Management Association and the Association of British Theatre Technicians both offer a range of useful short courses to members.

*1104.2.3  
Generic  
issues*



## Qualifications

- For finding paid work some practical backstage experience is required.
- You usually start as the ASM, before progressing to DSM and then to stage manager.
- It may be useful to take a short course in technical areas, health and safety and **production management**.

You can get relevant experience from student, amateur, or community theatre, or from working as a 'casual' stagehand in local theatre venues.

You will develop the necessary skill on the job as you progress from ASM (Assistant Stage Manager) to DSM (Deputy Stage Manager), and on to SM (Stage Manager).

*A04.2.3*  
*Generic issues*

## Skills

- A keen interest in theatre and performing arts.
- Good planning, organizational and leadership skills.
- Excellent communication skills.
- Patience and tact
- Calmness under pressure
- Confidence and decision making abilities.
- The ability to multi-task.
- A high level of attention to detail

Being a SM is essentially a "people management" job, meaning it requires good communication and leadership skills.

A SM must have the temperament and ability to get along with people in both the artistic and technical sides of theatre, be calm and patient with them even under pressure, and to understand what they do.

A SM is the lynchpin between the artistic process developing on stage and the workers physically building, assembling, sewing and making the production outside of the rehearsal room.

A SM is responsible for each evening's performance.

A SM is there to prevent ANYTHING from adversely affecting the production.

AO1.3.3

- Demands  
- Responsive

AO4.2.3

Purpose &  
Significance  
within

05

## Skills

- Good IT and budget management skills
- Awareness of health and safety.
- Stamina
- Flexibility
- Able to drive
- Able to read music
- Familiarity with period costume.
- Good head for heights.
- Sewing skills

A SM must be able to calm, soothe and mediate where necessary. As well as ensuring that they have complete a full risk assessment of the production area, ensuring that the performers are not in harms way.

In a crisis it must always be the SM who remains cool and copes with the situation.

Good stamina is required as being physically fit is essential when working long hours, most of the time in theatres and halls.

A SM may need to collect props or drive cast and crew members between venues. Being able to read music would be beneficial when working in opera, ballet or musical theatre.

A SM must be able to help out in any area where needed. At any time something could go wrong requiring the stage manager to step in, e.g. if the costume designer has left already and one of the costumes gets ripped, the stage manager could be required to step in and fix it. Or if a light isn't in the right position the stage manager might have to climb up and rearrange it.

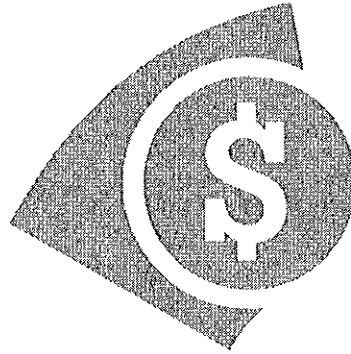
Being fairly technically minded is a help, they need to be able to produce reports, do research and manage the budget for the production.

1704.2.3

Purpose  
&  
Significance

## Pay

- Starting salaries for assistant and deputy stage managers can be between 16,000 and 23,000 a year.
- With experience salaries can reach 40,000 a year or more, depending on your track record and the budget available.



*AD4.2.3*

Minimum rates for SMs are set by Equity (the performers and entertainment workers trade union.)

Freelance theatre SMs may earn more, particularly in West End theatres, where they are paid for each production or run of performances.

Salary levels vary depending on the company, location and type of contract.

Subsistence and touring allowances may be available.

*Genart  
issued*

## Unions

- Equity – the performers and entertainment workers trade union.
- SMA – Stage Managers' Association.
- ABTT – Association of British Theatre Technicians.

Equity protects the rights of actors, directors, choreographers, stage management and designers.

Equity sets the minimum pay rates for SMs.

On Equity's website members can find more detailed information about jobs, individual contracts, Equity agreements, legal help, welfare and tax advice, how to take an active role in Equity, and they can also add or update directory details.

The SMA is the only body representing professional stage management in the U.K. It voices concerns to other organisations, such as Equity and ABTT.

Every month the SMA publishes a list of all members looking for work, which is sent to over 600 potential employers of stage management.

Four times a year the SMA holds networking meetings in London, during which members can raise any questions or concerns relating to stage management, either in person or in writing.

*100.2.3*  
*- General issues*  
*- Perception*

## ABTT

- What they do.
- Safety Helpline
- Training
- Publications
- ABTT Theatre Show and other Members' Events.

ABTT campaign on behalf of the theatre industry to ensure legislation is appropriate to the industry's needs, and that regulations are suitably drafted and enforced.

ABTT provide a telephone enquiry service to help solve safety and technical problems, and host a website with Forums for industry chat and difficult questions.

ABTT run training courses for technical and managerial skills; these include the Bronze, Silver and Gold Awards and specialist courses including Pyrotechnics and Risk Management.

ABTT produce "Sightline," the quarterly industry magazine for technical theatre, with news, reviews, features and Safety Matters.

ABTT organise the annual Theatre Show of backstage and front-of-house equipment and supplies. They also arrange visits, trips to interesting theatres and productions, conferences, forums, lectures and meetings for their members.

Lella Bundy is a member of ABTT.

*AO4.2.3*

*Generic issues*

*Analytical account*

*AO1.3.3  
Context*

## Job Opportunities

- Strong competition.
- Where to work?
- How to find out about work?
- Opportunities for advancement.

Today there is strong competition for jobs in performing arts. Despite the fact that there are more opportunities for regular work in stage management and technical theatre than performing, that doesn't mean that there is no competition for the jobs. However, almost all graduates of NCDT-approved stage management courses find work.

Most work would be with a theatre company or a concert production company. You could also find opportunities in corporate events, theme parks, holiday camps and on cruise ships.

Occasionally a job will be advertised locally but it is usually better to find work through networking or contacts. Networking is a key factor in getting work, as it gives you a far better chance of getting work than trying to find advertised work. If you join the Stage Management Association, your details would be sent to potential employers when you are available for work.

With enough experience you could move on to manage a theatre company or even become a theatre producer.

NO4.2.3  
Detailed

NO1.3.3  
Paragraph

## Conclusion

- SM is a challenging role.
- SM is also a very rewarding job.
- Opportunities

From this presentation it can be clearly seen that the role of the SM is both difficult and challenging.

However, the role of the SM is also very enjoyable and rewarding. There is usually a lot of fun to be had along with the hard work, and a great sense of camaraderie among all those involved in a production.

For people who love theatre it must be thrilling bringing a script to life. When a show or a run has been successful the SM must feel a great sense of achievement, and pride and satisfaction in a job well done.

Many SMs got opportunities to travel all over the world, and meet many famous and interesting people.

AD4.2.3  
Analytical

AD1.3.3

Perceptive  
+  
detailed