

Touring Theatre, Repertory Theatre & Theatre in Education

by Becca Moore



Credits

...a little bit about me!



Taking Flight Theatre Company's *As You Like It*



National Theatre Wales' *City of the Unexpected*



Vancouver Opera's *Hansel & Gretel*



All or Nothing – UK & IRE Tour, Arts Theatre & West End



National Theatre's *Curious Incident of the Dog in the Night-time* Schools Tour



National Theatre's *Curious Incident of the Dog in the Night-time*, West End



National Theatre Learning's *A Winter's Tale*



Regent's Park Open Air Theatre's *A Midsummer Night's Dream*



National Theatre's *Curious Incident of the Dog in the Night-time* Schools Tour



National Theatre Learning's *Hamlet*



...who knows what's next!









Touring Theatre



Touring theatre is independent theatre that travels – whether that's locally, nationally or internationally – these performances are presented in different locations and venues, across towns, cities, countries and continents.

Such as War Horse, Lion King, Hairspray, The Phantom of the Opera and The Curious Incident of the Dog in the Night-time.

TOURING THEATRE

National Theatre
English Touring Theatre
Bill Kenwright
Cameron Mackintosh
Selladoor
Splendid Theatre
Mess up the Mess

The producing company may have a base, or just an office and not much else. Like, The Cahoots' Theatre Company which have offices in Covent Garden - where they have a producer/director, a general manager, an assistant producer and a marketing and communications officer.

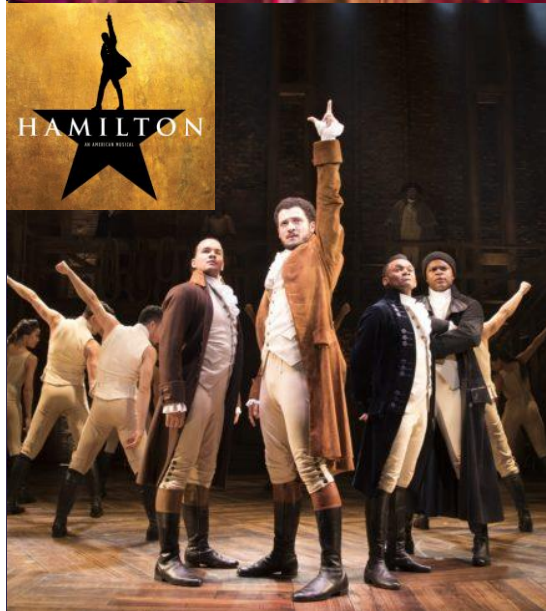
They hire everything and everyone; from rehearsal spaces and workshops, to props and costume, to actors, stage management teams, creatives and technical crew.

After a rehearsal period in a hired space, they **hit the road...**

Get-ins, depending on the show. You may have hours or days to load in.

Language barriers – for example, Selladoor's production of *The Producers*.

Touring shows will stay put for various durations; No. 1 touring shows may stay within a venue for 6 weeks, or even 3 months on an international tour. Smaller scale touring may tour weekly, with some split weeks too.



Splendid Productions

- ▶ is a theatre company and an education company. They create challenging, vibrant theatre for young people, and provide expert training in all areas of drama from practitioner theory to presentation skills.

Bill Kenwright and **Sir Cameron Mackintosh** – two of the biggest theatre producers. Producing No.1 touring shows.

- ▶ **Kenwright** is Britain's most prolific producer, with 30 West End hits to his name. Productions including Fame, **Blood Brothers**, Cabaret, Joseph and the Amazing Technicolor Dreamcoat, The Wizard of Oz, Jekyll and Hyde and Evita.
- ▶ **Mackintosh** is considered to be 'the most successful, influential and powerful theatrical producer in the world'. Delfont Mackintosh Theatres is owned by Mackintosh and operates eight of the most prestigious theatres in the heart of London's West End.
- ▶ Productions include *Les Misérables*, *The Phantom of the Opera*, *Mary Poppins*, *Oliver!*, *Miss Saigon*, *Cats*, and *Hamilton*.

ENGLISH TOURING THEATRE

A man with curly hair, shirtless, is kneeling on a dark floor. He is looking upwards with his head tilted back. His right arm is extended to the side, and his left arm is bent with the hand near his chest. He is wearing light-colored trousers. A long, flowing fabric is draped over his left shoulder and arm, extending to the floor. The background is dark with vertical light streaks.

English touring theatre are a UK based international touring company. They create theatre of *“outstanding quality, imagination and ambition; work which interrogates and celebrates contemporary England and reflects the diversity of our nation.”*

Winner of the UK Theatre Awards
Best Touring Production in 2014, 2015 and 2019.

EQUUS
TRAFALGAR STUDIO

ENGLISH TOURING THEATRE

English Touring Theatre is led by Director Rachel Tackley, the company *“works with leading artists to stage an eclectic mix of new and classic work for audiences throughout the UK and Overseas; theatre that is thrilling, popular and, above all, entertaining.”*

ETT is the only touring company publicly subsidised to produce work for larger theatres in England. They work with around 10 venue partners, tour to 25 towns and cities and reach an average audience of 75,000 people each and every year.

ETT is a limited company and also a registered charity. Unlike most touring companies, ETT have a big base in London Waterloo, with assets, offices, audition room, large rehearsal studios and a costume and prop store.

Studio 1

Week £1350.00 +VAT

Day £285.00 +VAT

Half Day (up to 4 hrs) £150.00 +VAT



On the road with... ALL OR NOTHING

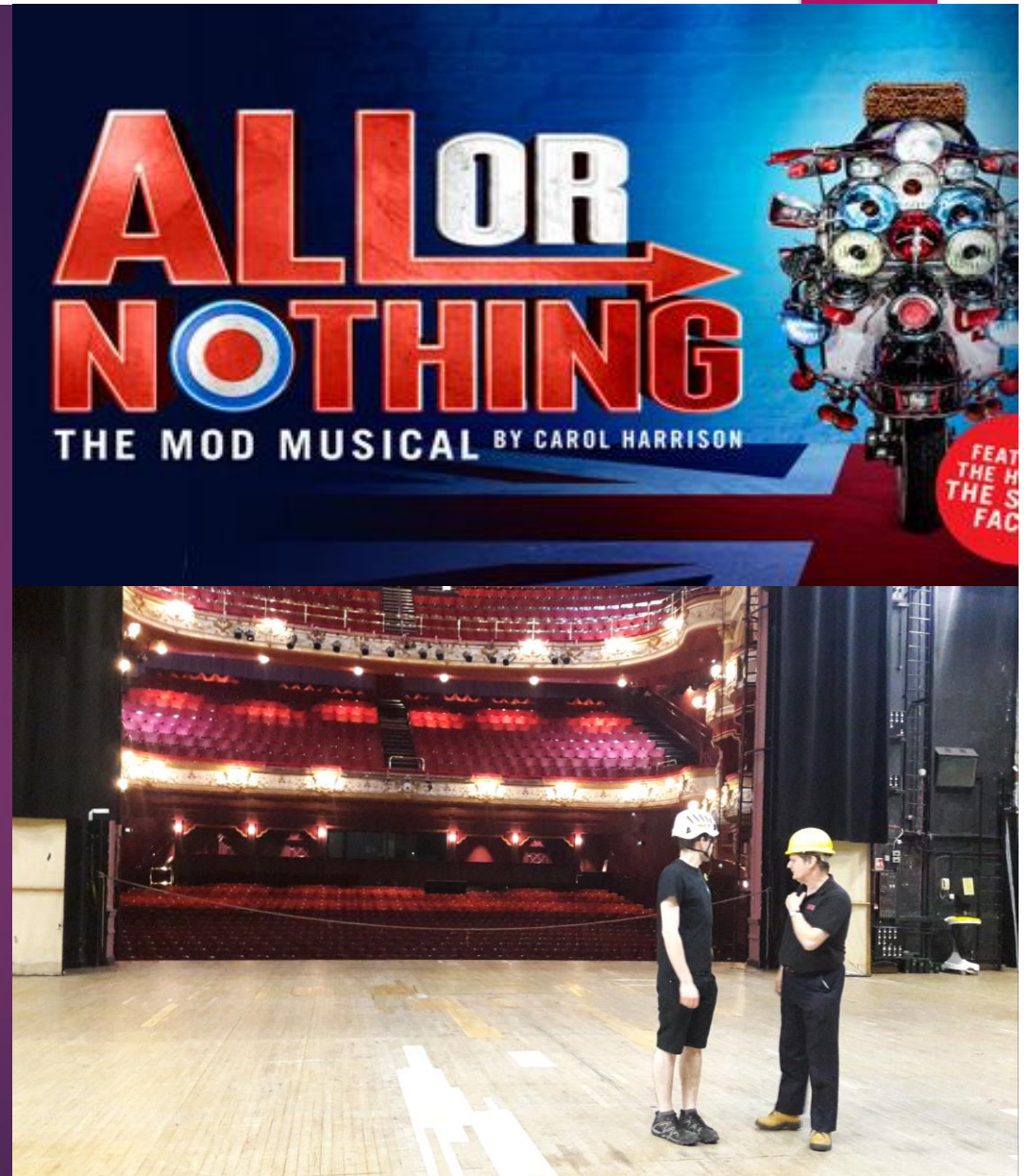
I was **Assistant Stage Manager** on Cahoots Theatre Company's West End production of ***All or Nothing: The Mod Musical***, with a run at the Arts Theatre before transferring to the Ambassadors Theatre.

This followed an extensive year-long tour of the UK and Ireland with the same production, initially as **LX2/Tech Swing** before taking on the role of **Assistant Stage Manager** for the autumn tour.

This involved running rehearsals, managing get-ins and get-outs in a number of challenging venues and supporting all members of the production team to ensure the smooth running of performances, as well as covering lighting, sound, stage management and wardrobe at short notice.

Moving from venue to venue every week, with many split weeks in the schedule, with a record of 3 big moves within just 9 days – it's gruelling work!

But boy, it's worth the high from the show and reaction of the crowds from all corners of the UK.



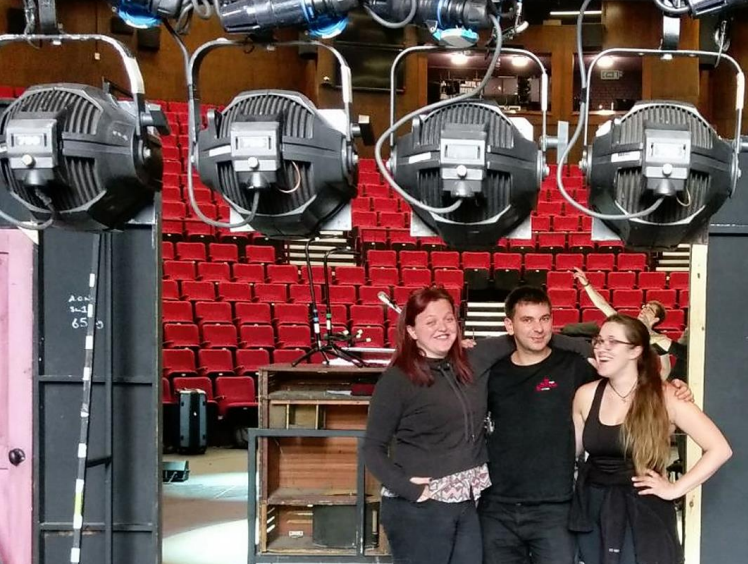


Life on the Road; the practicalities!

- Booking **accommodation** (theatre digs booker/theatre digs list)
- Touring allowance and subsistence
- **Travel** between locations – trains (get a rail card), tour bus, ferries and flights. Perhaps you will be driving the van)
- **Living** in each other's pockets – long, stressful days and nights, winding down and socialising with your cast and crew, it's tough living and working with each other 24/7 and still maintaining a professional relationship with colleagues.
- **Get ins and get outs;** and dealing with different venues and local crews (particularly if you're a woman – or young – or both!)
- **Networking opportunity**, first impressions are **everything**. Being hardworking but friendly and developing a good rapport – you may want to work there in future, and perhaps permanently. My advice would be to get in touch following the show.
- **Planning** ahead in rehearsals regarding props and furniture, and how you are going to pack items, store and travel everything. Order consumables to next venue...
- **Problems that arise** – vans getting broken into, storms affecting flights, healthy diet, losing your personals and trips to A&E!
- Can be extremely **physically demanding**, sleeping on tour buses or in digs!
- You can meet all kinds of people, from all kinds of backgrounds. I think it's far more exciting being on the go!







REPERTORY THEATRE

Repertory Theatres are producing theatres which have a resident company of actors and staff who present productions from a specified repertoire (*refers to the range of pieces that someone or something can perform*).

A company that presents several different plays, operas, or pieces usually alternately in the course of a season at one theatre. The resident company may rehearse during the day and perform a rotating or alternating repertoire of shows each night.

A true rep is when you have a permanent company of actors that belong to a theatre, employed for the whole season. Playing a variety of roles for numerous shows in a very short period of time, whilst performing one show in the evening they would be rehearsing another during the day.

Producing its own work.

What is traditional Repertory Theatre?

Repertory theatre has
evolved massively.

There's an incredible video on YouTube (50mins)

<https://www.youtube.com/watch?v=dHREVv3vkVs>

It explains that prior to the 70s-80s, Repertory theatre was a place where the actors who you know and love today – such as Ian McKellen, Judy Dench, Lawrence Olivier and Vanessa Redgrave - could go and train, continue to develop and hone their craft. Repertory theatres once offered a life-line to actors looking for their big break.

It was all about the experience and learning the ropes at REP, preparing actors and theatre makers for the industry.

But since then the tradition of having a resident theatre company has been dying out. The demise of REP is a terrible shame. Actors now have to navigate their career completely differently, many say that actors today are less experienced.

Actors like Ian McKellen and Judi Dench have been crying out for REP.

REPERTORY THEATRE

Birmingham Rep
The Old Rep
Leeds Playhouse
West Yorkshire Playhouse
Dundee Rep
Pitlochry
Glasgow
Edinburgh

They can afford to **take risks** of creating new plays and productions, as they have a regular loyal audience. A show that is likely to attract a large audience will effectively subsidize a show that is less likely, especially if season tickets are sold.

Another benefit is a significantly better social security for the artists employed, not only will they earn higher incomes but enjoy pensions, health benefits and long term work security.

Most dependent on local and **arts council funding** (EU).

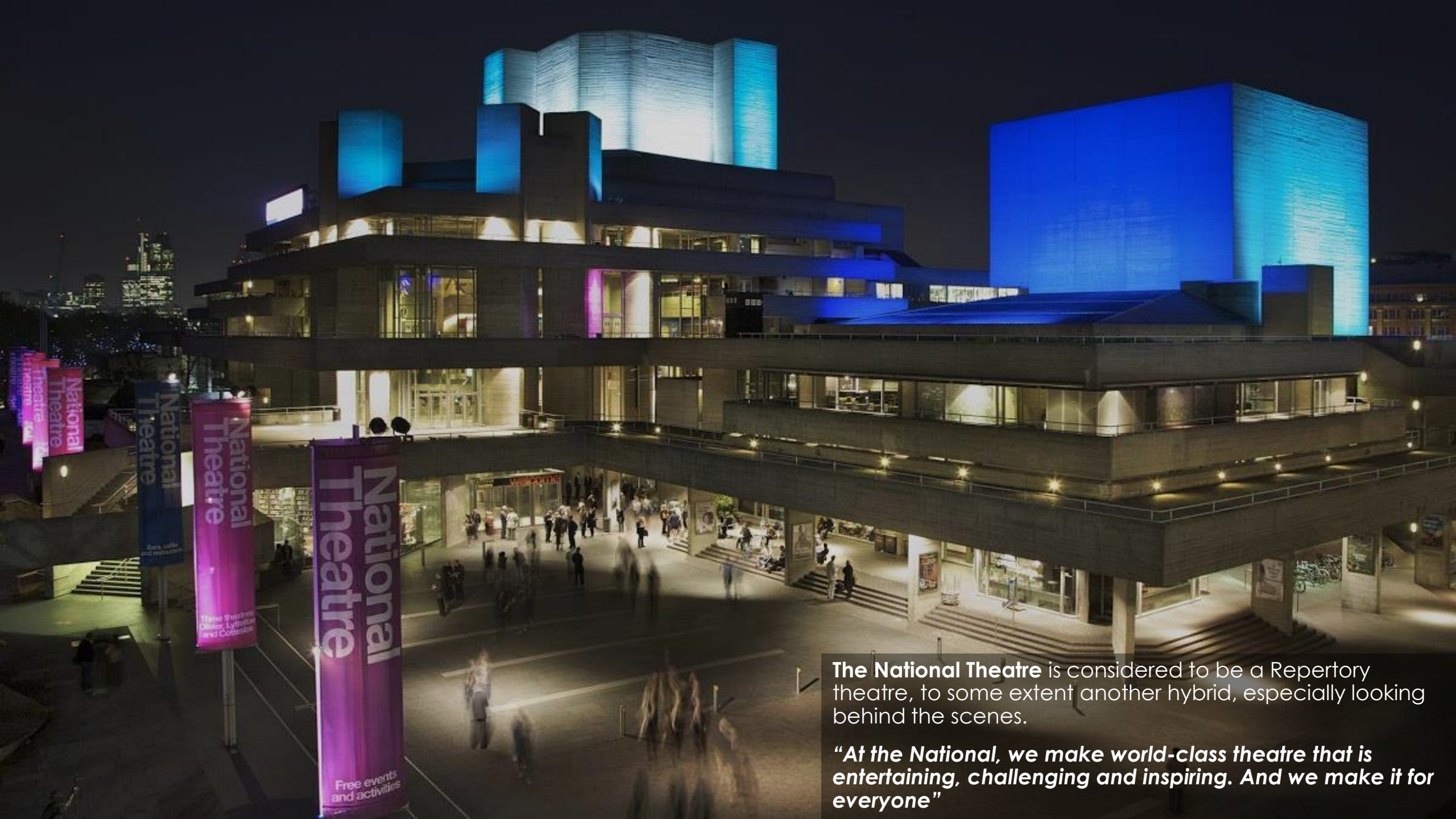
It has become a dying breed with very limited number in the UK.

It can be expensive making theatre in this traditional way, due to constantly employed staff, the need to pay sick pay, pensions and maternity leave. Also, running costs of **workshops, departments**, electricity and heat and construction materials, sets, fabrics, costumes, etc.

Repertory Theatre

- ▶ You have the benefit of being stationary, living in one place enabling you to have the option of settling down... in a long term contract, stable income with benefits like pensions, sick pay and maternity.
- ▶ You are bound to become extremely familiar with the venue and company, can settle into the venue, make the space your own and make strong bonds with your colleagues, venue technicians and front of house staff. Which can be lovely compared to people coming and going on tour.
- ▶ Enables you to bond more with friends and have a better social life.
- ▶ Backstage things tend to be much tidier, what with it being a space you occupy for a long period of time, whereas in touring cable runs and storage can be a little messy, as you need to put it all in quickly and you are never there long. Everything has a more permanent home.
- ▶ Props, Costume, lighting and sound departments in-house.





The National Theatre is considered to be a Repertory theatre, to some extent another hybrid, especially looking behind the scenes.

“At the National, we make world-class theatre that is entertaining, challenging and inspiring. And we make it for everyone”

National Theatre

- ▶ Their aims are to reach the widest possible audience, to be open, inclusive and diverse, and as national as possible. They stage a broad range of productions in London as well as touring extensively across the UK. Their international activity puts some of the nation's leading artists on the world stage, with productions playing on Broadway and touring across the globe.
- ▶ Having said that they produce theatre on site and have over ...permanent staff, with all kinds of specialist departments within the building. Huge costume and prop departments, as well as construction and scenic art departments, lighting, sound, etc.



The video link below is obviously aimed at children, but still a good opportunity to see what the building has to offer.

"Welcome to the National Theatre"

<https://www.youtube.com/watch?v=z06k9xgogEY>

RSC

ROYAL
SHAKESPEARE
COMPANY



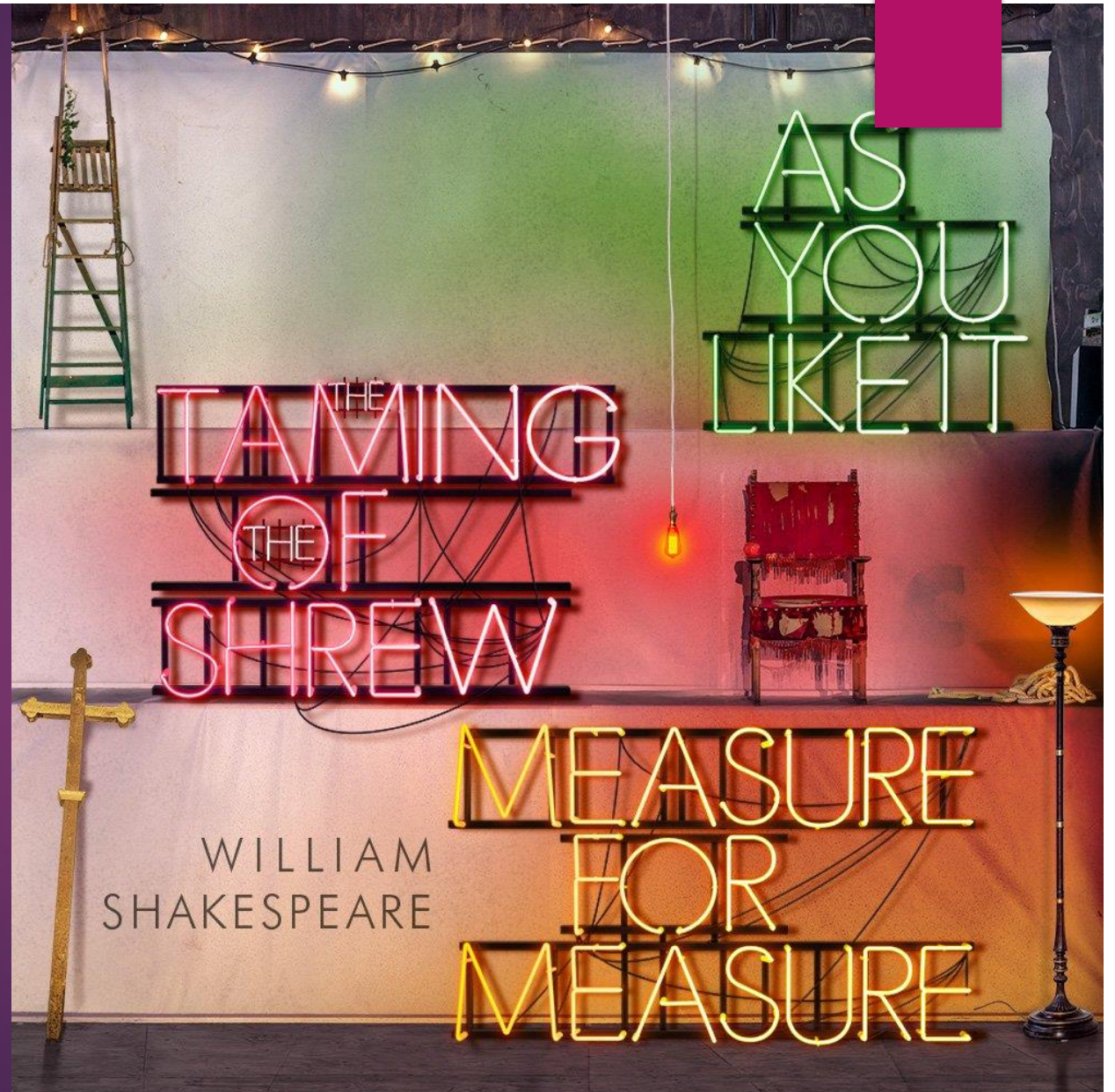
The Royal Shakespeare Company

The Royal Shakespeare Company (RSC) is one of the biggest Rep theatres, and the closest you'll get to the traditional REP with an income of **£86.44m** - yet it has also become a hybrid and has adapted to the modern age.

The RSC also aim to make theatre accessible, and bring their work to the widest possible audience. They do this through;

- ▶ *Touring and residencies – UK and worldwide*
- ▶ *Broadcasts to cinemas Live From Stratford-upon-Avon – UK and worldwide*
- ▶ *11 long term partner venues, support network*
- ▶ *Online activity – especially with the Pandemic.*
- ▶ *Education work reaching out to 530,000 children and young people, including free Schools' Broadcasts*

Within one month the acting company would have tech'ed, opened, press'ed and often understudied two shows working 12/13 hour days, 6 days a week. So even more for the crew!

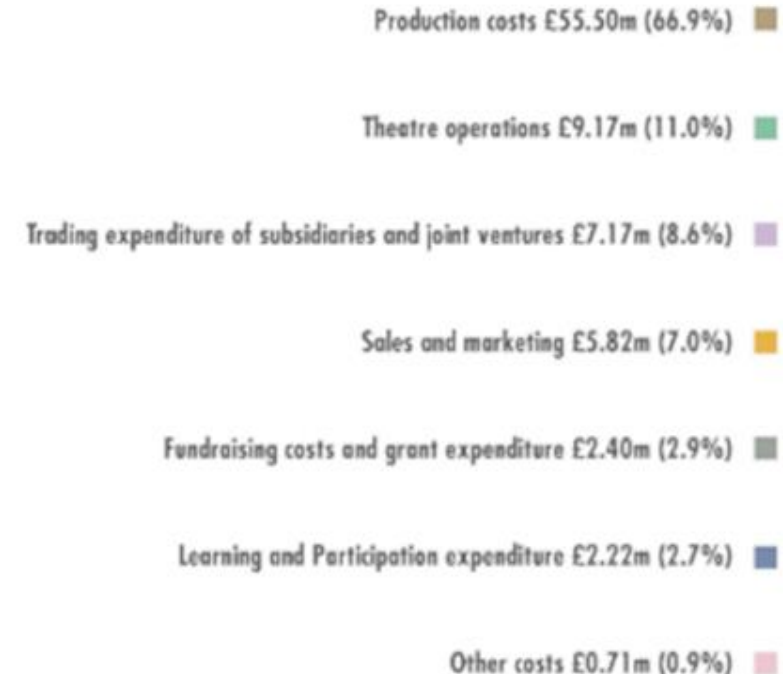
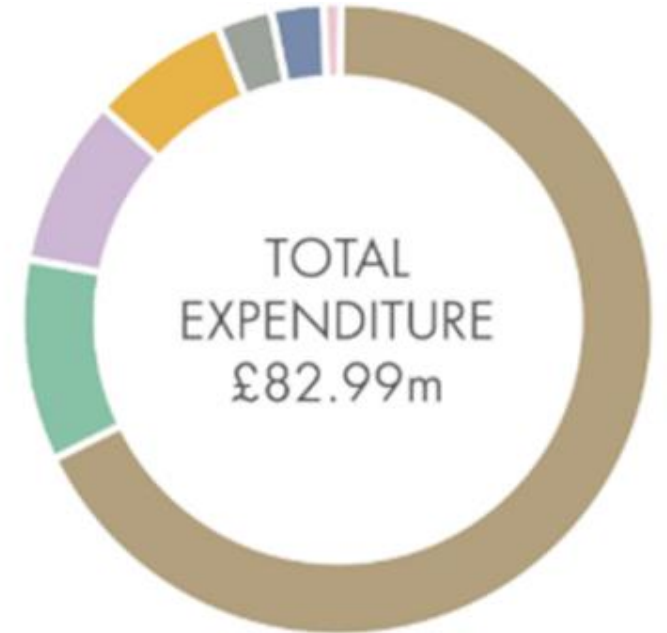
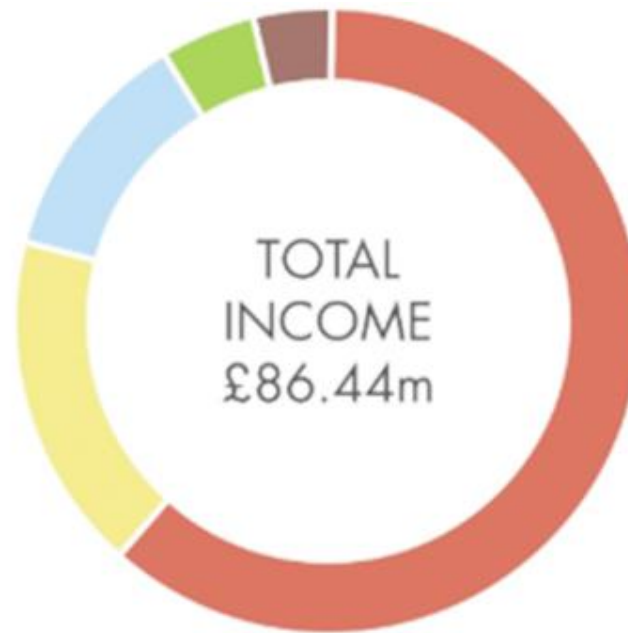


They share annual accounts and reviews. Even with Art Council Funding, the RSC is a registered charity.

The **RSC** also have their own costume department, which includes dyeing, printing, leatherwork, beading, corsetry and millinery, mask and jewellery making, in addition to a specialist armoury department. They also hire out their costumes and rehearsal spaces to increase their income.

<https://www.rsc.org.uk/blogs/whispers-from-the-wings/working-in-rep>

'Working in Rep' Graeme Brookes, actor.



THEATRE IN EDUCATION

A theatrical performance scene. In the foreground, a man with dark hair, wearing a bright red hoodie and grey pants, is kneeling on a dark floor with a white grid pattern. He is looking towards a woman on the right. The woman has long brown hair and is wearing a white long-sleeved shirt and light blue pants. She is also kneeling and looking back at the man. In the background, several people are seated, watching the performance. The lighting is dramatic, with the man's hoodie and the woman's shirt being the main points of light.

Theatre in Education is simply used to encourage effective learning in schools, inspiring them to develop all kinds of skills.

An essential component of well-rounded education, it teaches critical 21st Century life skills – collaboration, communication, creativity and critical thinking.

Theatre in Education

Splendid Productions
Taking Flight Theatre Company
& Hijinx
Welsh National Opera
National Theatre Learning

The purpose of theatre in education; is to inspire and engage with children and young adults who may never have had the opportunity of seeing any form of theatre production.

"Theatre allows you to feel things with the heart... it has the power to tell important stories, to move an audience and to make change"

It's introducing the **magical world of theatre** and creative arts to a wider audience and inspiring them to take a greater interest, as well as subconsciously teaching them the skills of collaboration, empathy, imagination and so much more....

It's also simply **story-telling!** Getting involved with the education aspect of theatre can be **extremely rewarding**. It keeps our industry alive, sparking interest in theatre and leads to future stage managers and technicians.

Theatre in Education



Set is usually fairly minimal, for easy set-up and compact transport.

Shakespeare is a very popular choice, but is a challenge to adapt for a young audience, simplifying long plays and making them fun and entertaining. It needs to be engaging.

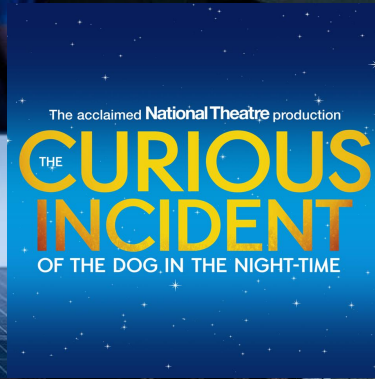
More chance of **funding**, but companies usually have to fight a lot harder for it. Having to put in applications meaning funding isn't consistent. A lot of asking for permission and given the go ahead. Some companies need other means of income, so venture out into holiday companies.

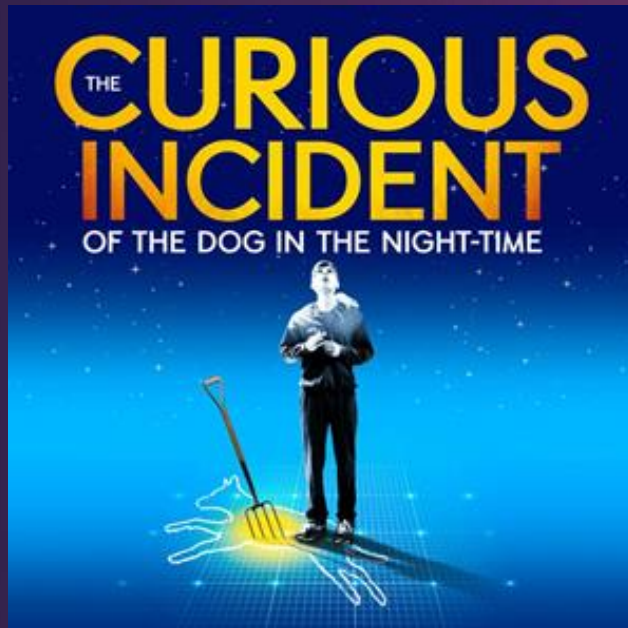
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Various types and sizes of school tours

- ▶ Welsh National Opera's Primary School tour of ***Sweeney Todd***
- ▶ National Theatre's Primary School tour of ***A Winter's Tale*** and ***Hamlet***.
- ▶ National Theatre's School tour of ***The Curious Incident of the Dog in the Night-time***.







I was the ASM/Book Cover on the National Theatre's challenging and immensely rewarding schools' tour of *The Curious Incident of the Dog in the Night-time* with **daily get-ins and get-outs, introducing theatre to an audience of over 13,000 students in 75 schools across the UK.**

Early starts, transporting the vans, physically demanding set up and warm up, straight into welcoming a sometimes reluctant audience, an extremely busy show plot, straight into the get-out and driving back to NT – on your feet or on the go for 12 hours!

Technical elements - powerful impact for a younger audience!

This involved working closely with, supporting and covering the Technical Stage Manager in managing the technical aspects of the production.

Why is taking theatre to schools so important?

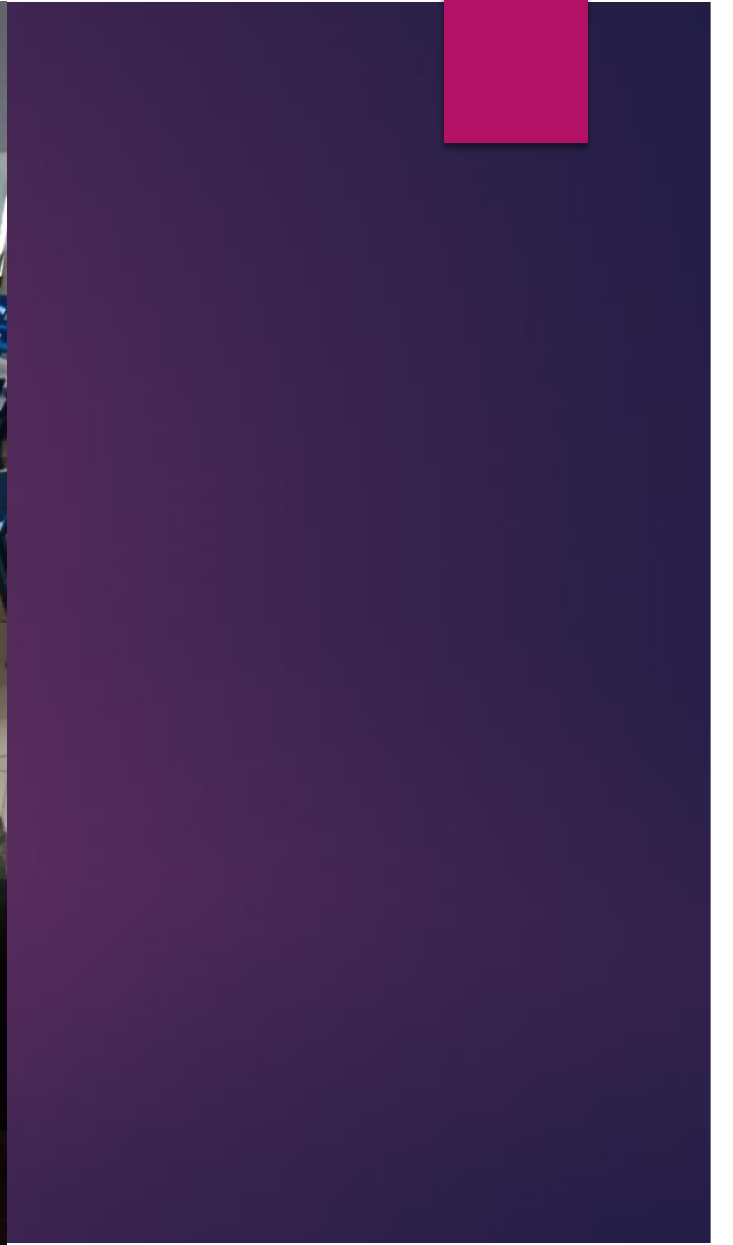


Introduction to the schools tour, featuring Simon Stevens;
<https://www.youtube.com/watch?v=l4gQQKSSxm4>

The Practicalities

- ▶ Dealing with spaces that aren't designed for theatre.
- ▶ Physically demanding, different challenges every day, not knowing what to expect.
- ▶ Extremely early hours, extremely tight deadlines, high stressful environment – dealing with and seating children.
- ▶ Teachers tend to see it as an opportunity to switch off – you may need to pay attention to the students, especially in secondary schools. Those students can be quite rude and trouble-makers. Children in primary tend to be more cautious and sceptical of you, when you're seating them – welcoming, friendly as well as being clear with instruction
- ▶ Audience may be too young or inexperienced to know or have an understanding of theatre etiquette, like being quiet and non-disruptive.
- ▶ Tend to be much shorter shows, you wouldn't expect them to stay focused and engaged for long periods of time.







That's enough information for now...

ANY QUESTIONS?



OPERA & BALLET

Glyndebourne
Royal Opera House
Opera North
Welsh National Opera
Opera Holland Park

The Royal Ballet
English National Ballet
Birmingham Royal Ballet
Ballet Theatre UK

TRAVIATA ACT I,
FLORIDA GRAND OPERA



SWAN LAKE
ROYAL BALLET COMPANY



BALLET

Traditional classical ballets are usually performed with classical music accompaniment and using elaborate costumes and staging, whereas modern ballets are often performed in simple costumes and without elaborate sets or scenery.

So that it doesn't detract from the dancers. The dancers are captivating, and the setting and lighting

Swan Lake, The Nutcracker, Giselle, Romeo and Juliet, Don Quixote, Cinderella and Coppélia.



OPERA

Many types of opera, like buffa and seria. Classical music with no dialogue. It often has grand sets, scenery and costume.

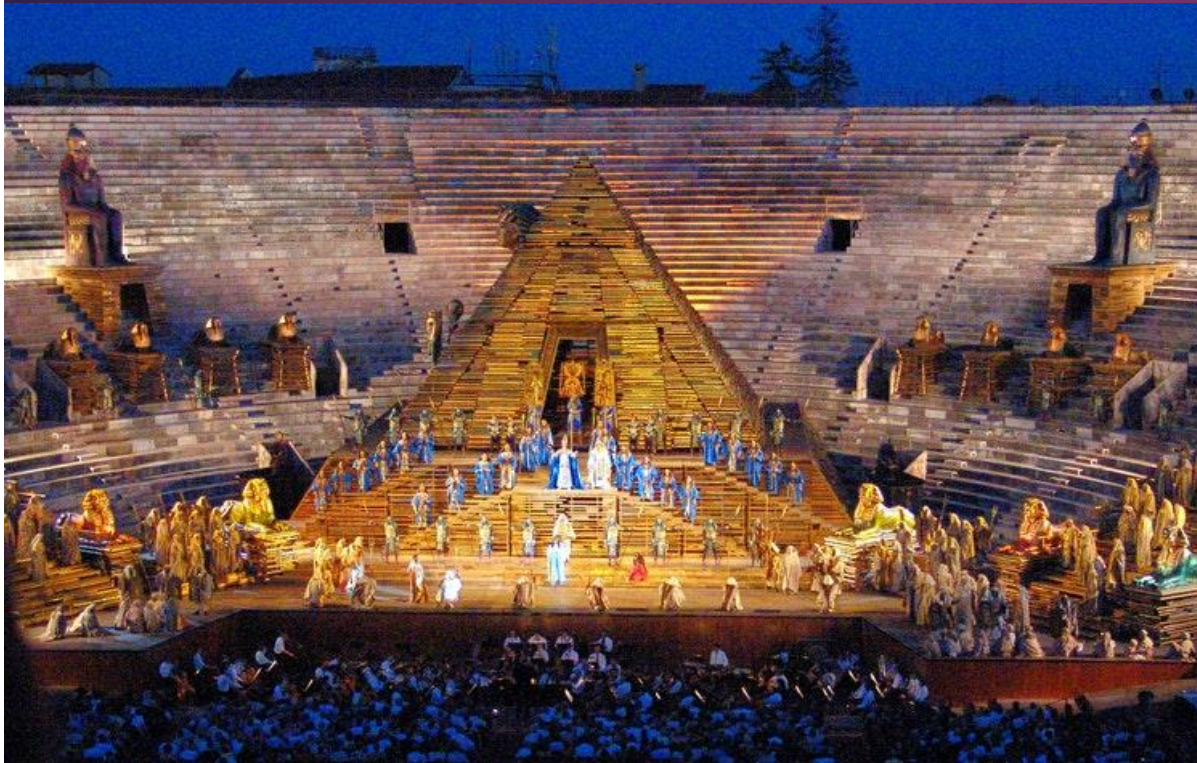
Aida, La Traviata, Carmen, The Marriage of Figaro, Madame Butterfly, Otello, Faust as well as WNO's Sweeney Todd and Hansel and Gretel.

<https://www.classical-music.com/features/works/20-greatest-operas-all-time/>

Sets like Swan Lake will have been designed for the ballet by the original designer. However, quite often new sets are designed to fit a new adaptation of the choreography, or to fit in a certain theatre, or because of financial constraints.

The set designer will first draw the concept and present it to the director, choreographer, producer, etc. Believe it or not, both Leonardo da Vinci and Pablo Picasso have worked as set designers.

Building a set requires a large team of skilled painters, carpenters, and other craftsmen. Hanging backdrops are painted to create the settings, like the insides of houses, or lakes.



OPERA

VERONA AMPHITHEATRE, ITALY



OPERA



AIDA
HANDA OPERA
SYDNEY HARBOUR



How does Ballet and Opera differ to traditional theatre?

Both are seen as an elite cultural pursuit, for the upper class.

Often **much bigger** stage sets and grand scene changes.

- ▶ Fly Cues and big scene changes
- ▶ As well as dealing with a much larger company of dancers, etc. A stage manager will be responsible in accommodating the Orchestra (up to 60 musicians in the orchestra pit and the conductors)

Dealing with **prima donnas**

- ▶ A prima donna is the leading female singer in the company, the person to whom the prime roles would be given. Prime donna often had grand off-stage personalities and were seen as demanding of their colleagues.
- ▶ Protecting people's voices – ensuring the temperature of the room are of the right quality for dancers or the opera singers.

You must be able to read and cue to music, even in different languages too. Whereas musicals you can get away without.



Ballet

Ballet dancers are a very elite group of athletes; in-house physiotherapists.

Due to training from an early age, they are very professional and disciplined. As a stage manager you may need to be more nurturing for dancers spanning the age of 18-40+, like a life coach. Sheltered lives, training day in day out.

To execute the demanding technique of ballet so they must practice and rehearse every day to keep their bodies in top physical condition. In daily ballet class, rehearsals and performances, a dancer's body is pulled and stretched in many different directions. When executing grand leaps and jumps, their feet, knees and backs are subject to further abuse by landing on very hard concrete floors. As a remedy, **most dancers dance on specially constructed dance floors to absorb the impact of jumping.**

Ballet rehearsal requirements include; immaculately clean sprung floor (lino, easier to mop up sweat too), room temp. of 21* degrees. Muscles need to be warm. Red rad heaters come in handy! Pianos in rehearsals and classes.

Opera & Ballet

- ▶ The Royal Ballet's mind- boggling schedule encompasses about 130 performances of up to 12 productions every year.
- ▶ Due to such a busy schedule the company will likely have up to 3 classes, 1st (best) 2nd and 3rd class. All get to dance but more important first. Again, this makes rehearsal time and company management more challenging. Core, soloists, principles, etc.
- ▶ **Johanna Adams Farley** describes her role of Stage Manager at the Royal Ballet, *"Running several productions simultaneously requires a constant rotation of casts and scenery"*, which must present quite a logistical challenge. *"There are so many different things to keep an eye on, and different temperaments to deal with. You need to be very quick-thinking. Things can go wrong, and you must be able to act fast."* Although, that applies to all forms of Stage management!
- ▶ Ballet is more of a spectacle, rewarded with flowers at the curtain call. A show is considered incomplete without the flower-giving

Stage Manager in Opera

<https://www.youtube.com/watch?v=0t5LdMxwChg>

Stage Manager in Ballet, *The Nutcracker*

<https://www.youtube.com/watch?v=xmq-sjFnELs>





Stage Manager in Opera
<https://www.youtube.com/watch?v=0t5LdMxwChg>



Stage Manager in Ballet, *The Nutcracker*
<https://www.youtube.com/watch?v=xmq-sjFnELs>

Musicals, Dance, Ballet and Opera...

All involve a story set to music...

Typically, the music is given the most importance in an opera production, and instead of a script, you use a musical score. Stage managers usually call off a piano reduction, combining the major elements of a full orchestra, whereas in musical theatre you might call off the libretto (text without the music).

Contemporary dance is more popular in continental Europe.

In a **ballet** all the acting is done via the dance. There's no singing or speaking (virtually never).

In a **musical**, there's some dance, some singing, and some acting done with speech.

An **opera** may also feature, dance, but it's usually a minor part of the acting. Singing is paramount. Few operas feature plain (non-singing) speech.

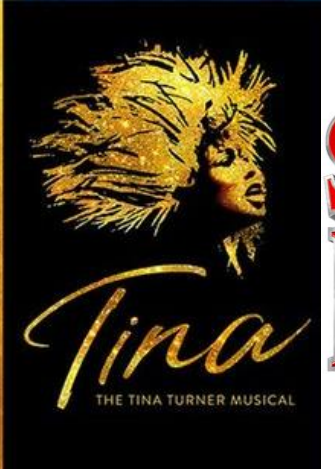
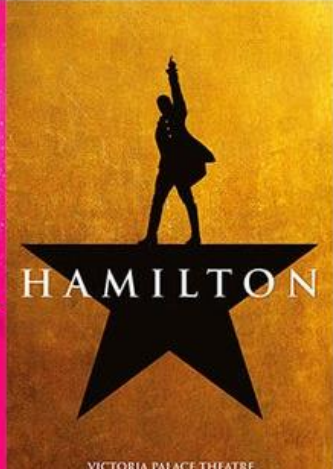
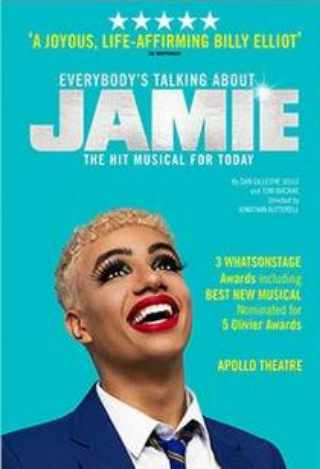
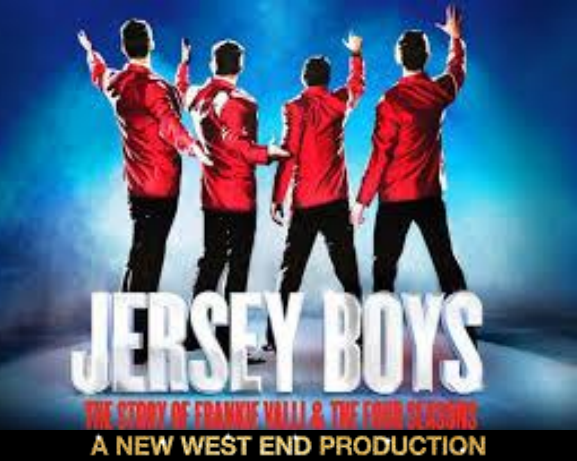
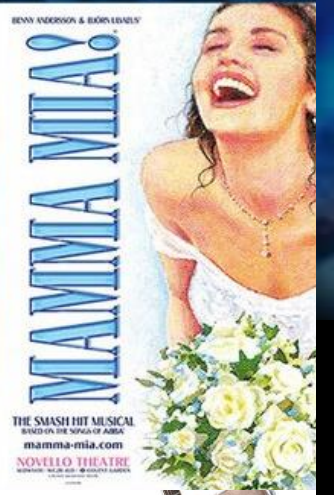
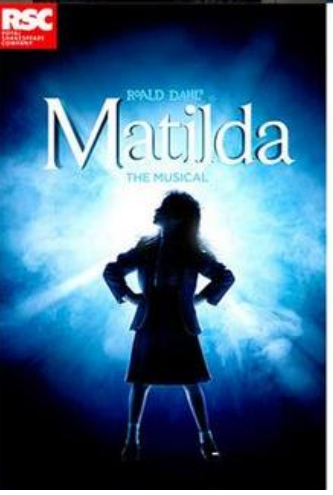
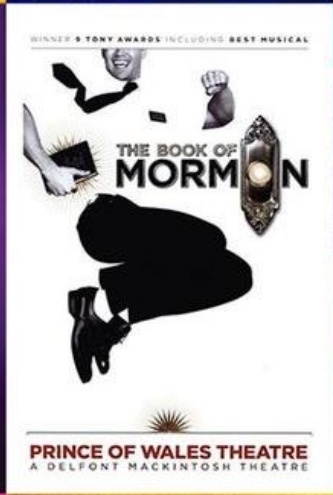
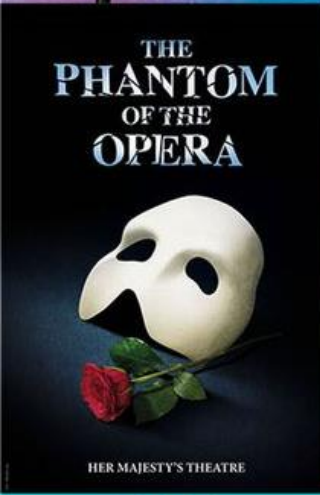
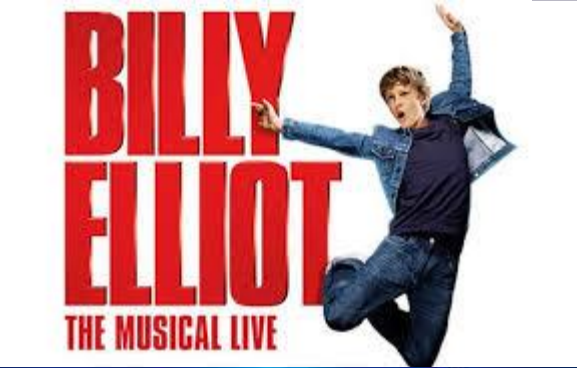
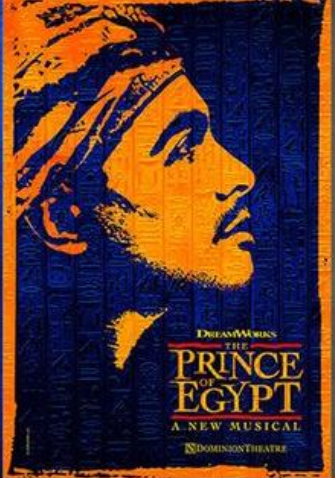
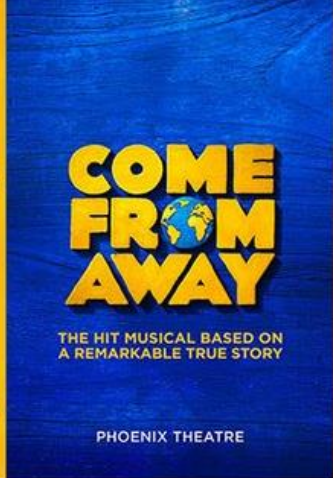
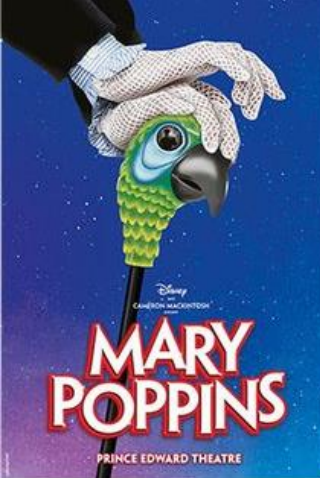
An **opera** is further distinct from a musical by the length (operas are sometimes many hours if not days long). The demands placed on opera singers are normally much greater than in a musicals; opera singers have to be really loud and to be able to sing a much greater range of notes, holding those notes for longer.

The **themes of ballet/opera/musicals** are also quite divergent. All three may touch on social issues, but overwhelmingly comedy is a big part of musicals. Whereas ballets and operas are rarely comical and yet frequently tragic in their message and storyline.

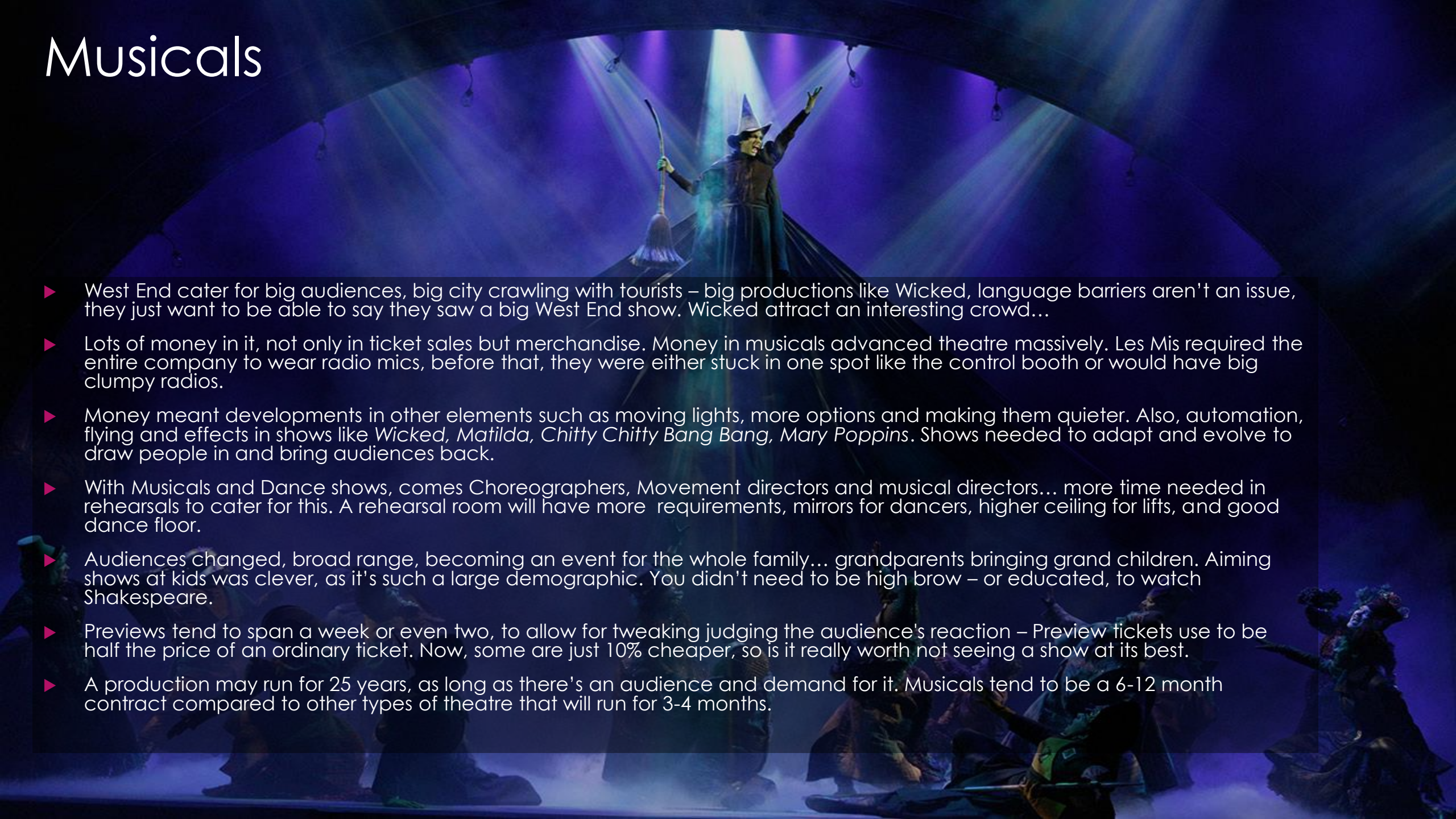




MUSICALS



Musicals

- 
- ▶ West End cater for big audiences, big city crawling with tourists – big productions like *Wicked*, language barriers aren't an issue, they just want to be able to say they saw a big West End show. *Wicked* attract an interesting crowd...
 - ▶ Lots of money in it, not only in ticket sales but merchandise. Money in musicals advanced theatre massively. *Les Mis* required the entire company to wear radio mics, before that, they were either stuck in one spot like the control booth or would have big clumpy radios.
 - ▶ Money meant developments in other elements such as moving lights, more options and making them quieter. Also, automation, flying and effects in shows like *Wicked*, *Matilda*, *Chitty Chitty Bang Bang*, *Mary Poppins*. Shows needed to adapt and evolve to draw people in and bring audiences back.
 - ▶ With Musicals and Dance shows, comes Choreographers, Movement directors and musical directors... more time needed in rehearsals to cater for this. A rehearsal room will have more requirements, mirrors for dancers, higher ceiling for lifts, and good dance floor.
 - ▶ Audiences changed, broad range, becoming an event for the whole family... grandparents bringing grand children. Aiming shows at kids was clever, as it's such a large demographic. You didn't need to be high brow – or educated, to watch Shakespeare.
 - ▶ Previews tend to span a week or even two, to allow for tweaking judging the audience's reaction – Preview tickets use to be half the price of an ordinary ticket. Now, some are just 10% cheaper, so is it really worth not seeing a show at its best.
 - ▶ A production may run for 25 years, as long as there's an audience and demand for it. Musicals tend to be a 6-12 month contract compared to other types of theatre that will run for 3-4 months.



Open Air Theatre



As if the **National Trust** couldn't get any better, many of their locations across the UK put on open-air theatre performances with the beautiful backdrop of historic gardens or ancient buildings. And there's plenty to choose from – whether it's *Wuthering Heights* at Dunster Castle, *Alice in Wonderland* at Smallhythe Place, or *Wind in the Willows* at Scotney Castle. It's just another reason to sign up for annual membership.



SHAKESPEARE'S GLOBE

LONDON

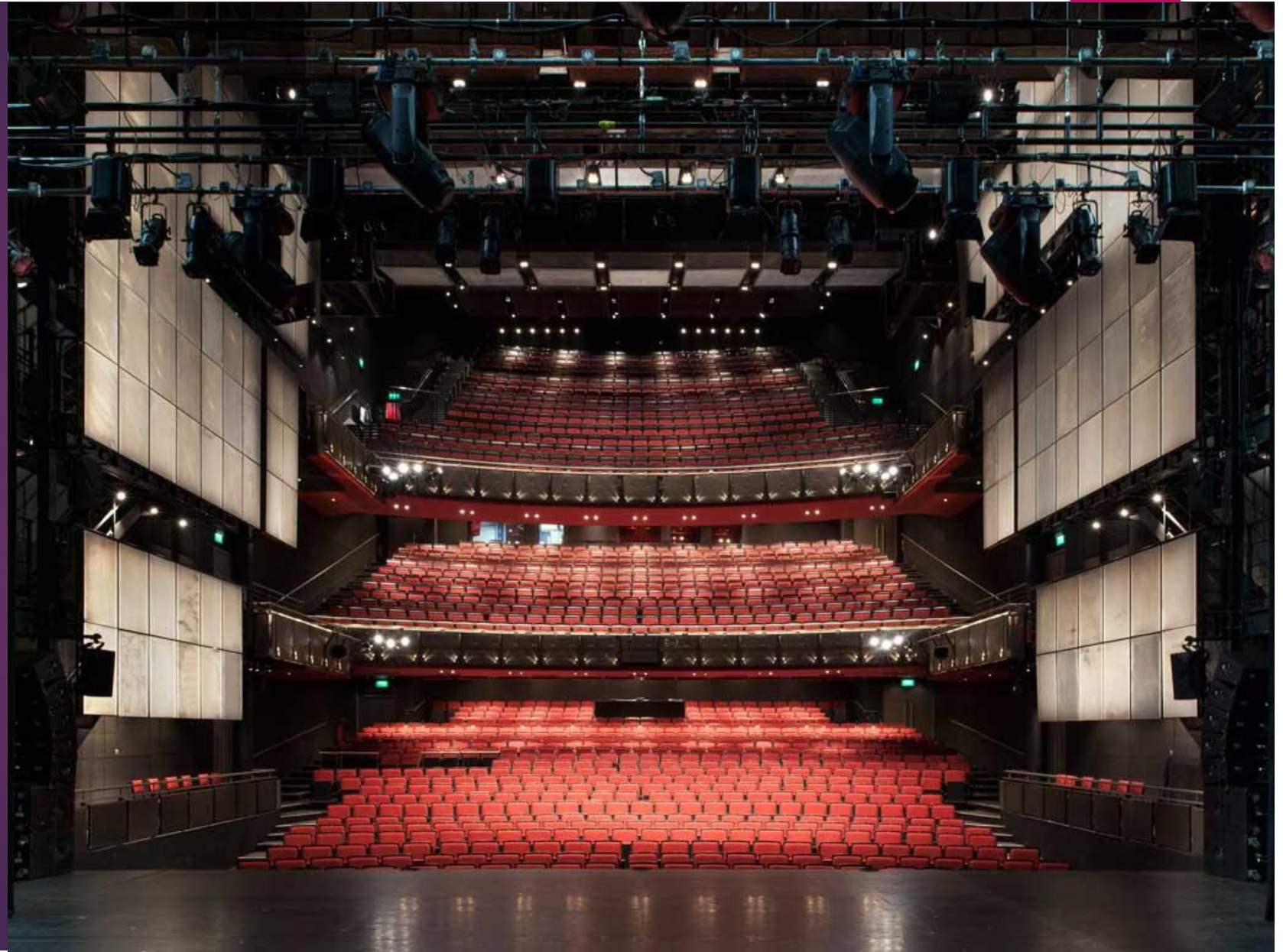


Dance; Sadlers Wells



Sadler's Wells' West End venue, The Peacock, is the home of entertainment in the heart of London. Every few weeks, The Peacock presents a new live show featuring world-class dancers, daredevil circus acts and breath-taking physical theatre performers.

<https://www.sadlerswells.com/about-us>





Theatre is a place to meet, to escape, to share, to reflect, to play, to discover, to laugh and to cry.

All aspects of theatre and performing arts considered... transferable skills across all aspects, and an mutual understanding and etiquette across the board – everyone will have a preference. Discover what you like, eliminate what you don't like. The world is your oyster.

<http://theatreprojects.com/files/pdf/typesandformsoftheatres.pdf>

Perks of the job...

- ▶ free tickets, lots of shows to see!
- ▶ Mingling with the stars
- ▶ Press Nights



Publications

Creating Interactive Performance Spaces

Creating interactive performance spaces for the arts & science

Informatics, the intersection of technology and the humanities, is shaping a new generation of students. Only a select few spaces are driving the transformation.

→ [Read now](#)

Little known facts, myths and legends

Little known facts, myths, and legends (AKA infrequently asked questions)

Why is it called a green room? What do you do when someone shouts, "Heads"? Why isn't it OK to whistle on stage?

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Parts of a Theatre Building

Parts of a theatre building

A brief, illustrated glossary of parts of a theatre building.

→ [Read now](#)

Size Matters

Size matters

How a growing American audience affects the size and cost of performing arts spaces.

→ [Read now](#)

Study Task

Touring Theatre, Repertory Theatre and Theatre in Education

- ▶ Write up any **notes** and find **alternatives**.
- ▶ **Compare and research** the 3 different genres of theatre and discuss **how they differ from an operational perspective**.

Musical Theatre; Musicals, Ballet, Opera and Dance

- ▶ Outline some of the differences between theatrical stage management and ballet or opera stage managers?