



Student Resource Pack

The
GRAND
Theatre & Opera House Leeds

CITY VARIETIES
MUSIC HALL · LEEDS

HYDE PARK
PICTURE HOUSE

the Emerald
foundation

 **Leeds**
CITY COUNCIL



Supported by
 **The National Lottery**
through the Heritage Lottery Fund

 heritage
lottery fund



Entrance staircase, City Varieties Music Hall



Overview of the Company

Leeds Grand Theatre and Opera House Ltd is the company which manages Leeds Grand Theatre, City Varieties Music Hall and Hyde Park Picture House, three of the region's most distinguished cultural institutions.

We pride ourselves on entertaining the people of Leeds and the surrounding area with the best in musicals, plays, comedy, music and film as well as being the home venue for both Opera North and Northern Ballet.

We are a company limited by guarantee and a registered charity. We operate with a Board of Trustees made up of five elected members of Leeds City Council, one of whom is Chair of the Board, and three independent trustees. The company is controlled by Leeds City Council who provide us with regular funding.

OUR VISION

To be the most thriving and successful theatrical venues in the country, offering an outstanding artistic experience for our diverse customers.

STAFFING

The company is led by a Theatres Director who reports to the Board of Trustees. A Senior Management Team work alongside the Theatres Director to support the delivery of the company's strategic vision. The Senior Management Team includes the Head of Finance, Head of Strategic Support, Head of Communications, Head of Technical, Head of Learning, Head of House Management and the General Managers.

Leeds Grand Theatre employs approximately 150 people which includes the administration team and up to 30 Front of House attendants & Bar staff and up to 30 casual Technicians per day (depending upon the requirements of a specific production). The casual staff members are selected from a pool of employees held on our books. The General Manager and a number of the Senior Management Team work across Leeds Grand Theatre and City Varieties Music Hall.

City Varieties Music Hall employs a Chief Technician, Marketing Manager, Finance Manager, House Manager, Administrative Support and Bar staff. We have a large group of volunteer attendants who support the Duty Manager during performances.

Hyde Park Picture House employs approximately 20 staff members. Of these, three are full time including the General Manager, Administrator and Front of House Manager/Security. On top of these there are four Projectionists, two additional Security staff, and 10 Front of House staff. The cinema also has a large pool of volunteers (approx. 20) who man the kiosk once a week/fortnight.

Venue Information

Leeds Grand Theatre

Leeds Grand Theatre is a nationally recognised number one touring venue with a capacity of approximately 1500 seats. As a receiving house we host opera and ballet by our resident companies, Opera North and Northern Ballet. We also host spectacular West End Musicals including productions from Bill Kenwright, the Really Useful Company and Cameron Mackintosh, fantastic drama from companies such as the National Theatre and some old favourites in concert.

leedsgrandtheatre.com

City Varieties Music Hall

City Varieties Music Hall has established an unrivalled reputation for presenting the very best in live music, variety and comedy as well as 'The Good Old Days' and hugely popular annual pantomimes which have entertained Leeds' families for generations. The Music Hall has been restored to its former Victorian glory, with a complete overhaul of the auditorium and backstage areas which are in keeping with the building's heritage. The Box Office and glass lift on Swan Street mean accessibility is greatly improved ensuring that future generations will be able to enjoy this Grade II* listed building.

cityvarieties.co.uk

Hyde Park Picture House

Hyde Park Picture House, located just outside Leeds City Centre, was established in 1914 and is one of the UK's oldest cinemas. The Grade II listed building features an ornate balcony, gas lighting, operational 35mm projectors and a friendly atmosphere. It screens the best independent, art house and classic films from around the world and also regularly holds live music events including musical accompaniments and gigs. The cinema also plays host to the International Film Festival every November, as well as holding Q&A events with filmmakers throughout the year.

hydeparkpicturehouse.co.uk

Marketing

The Marketing department plays a crucial role in any theatre or cinema by ensuring that audiences are kept informed about what productions are coming up as well as undertaking research on audiences and learning more about what people think about the venues.

A large part of the Marketing department's role at Leeds Grand Theatre and the City Varieties is working with Promoters who bring us the production to sell the performances to our audiences. Whilst the Promoters know what audience they wish to attract or who their product might appeal to, our Marketing department have the crucial local knowledge about where those people might be and the best way to reach them.

The key elements of any marketing campaign are to know who you are trying to reach (targeting) and to ensure that your message reaches them at the right time. Accurate targeting is particularly important within a theatre context as budgets are often very limited so we always need to make sure that every £1 we spend delivers maximum return at the box office. This is known as Return on Investment or ROI.

The Marketing department employ a variety of different methods to reach and attract audiences including: the season brochure, website, direct mail, direct email, social media sites (e.g. facebook), outdoor advertising (e.g. large poster sites at stations and bus stops), local newspaper advertising, individual production leaflet and poster distribution.

The role of the Box Office is crucial in making sure that audiences are able to easily book their seats, either on the phone or in person. The last few years have seen a substantial increase in online ticket sales and website development. Online engagement with audiences forms a key part of the company's marketing strategy including a presence on social media through facebook and twitter.



Audience Profile

Leeds Grand Theatre & Opera House

CATCHMENT AREA

71% of bookers live within a 30 minute drive time of the theatre and the vast majority (93%) live within a 45 minute drive.

This means that the catchment area for the theatre measures approximately 41 miles vertically and 37 miles horizontally. As well as Leeds, the catchment area also includes Barnsley, Bradford, Harrogate, Huddersfield and Wakefield as well as the smaller towns and villages in-between.

ACORN PROFILE

38% of bookers at Leeds Grand Theatre fall into the Comfortably Off category. This group can be split into two sections – Starting Out & Prudent Pensioners and Secure Families & Settled Suburbia. Of these, Secure Families makes up the largest part of the audience for Leeds Grand Theatre (23%).

The second largest category is Wealthy Achievers at 29% of bookers. This is unsurprising – according to Arts Council England studies, this group is most likely to attend the theatre and indeed, in most theatres, would be the highest represented group.

The remainder of the audience is split between Moderate Means (12%), Hard Pressed (13%) and Urban Prosperity (8%).

In terms of the population within the catchment area, the Wealthy Achievers and Comfortably Off segments are over-represented within the audience (meaning they make up a higher proportion of the audience than they do of the local population) whilst Moderate Means and Hard Pressed are under-represented. The Urban Prosperity segment is representative of the population.

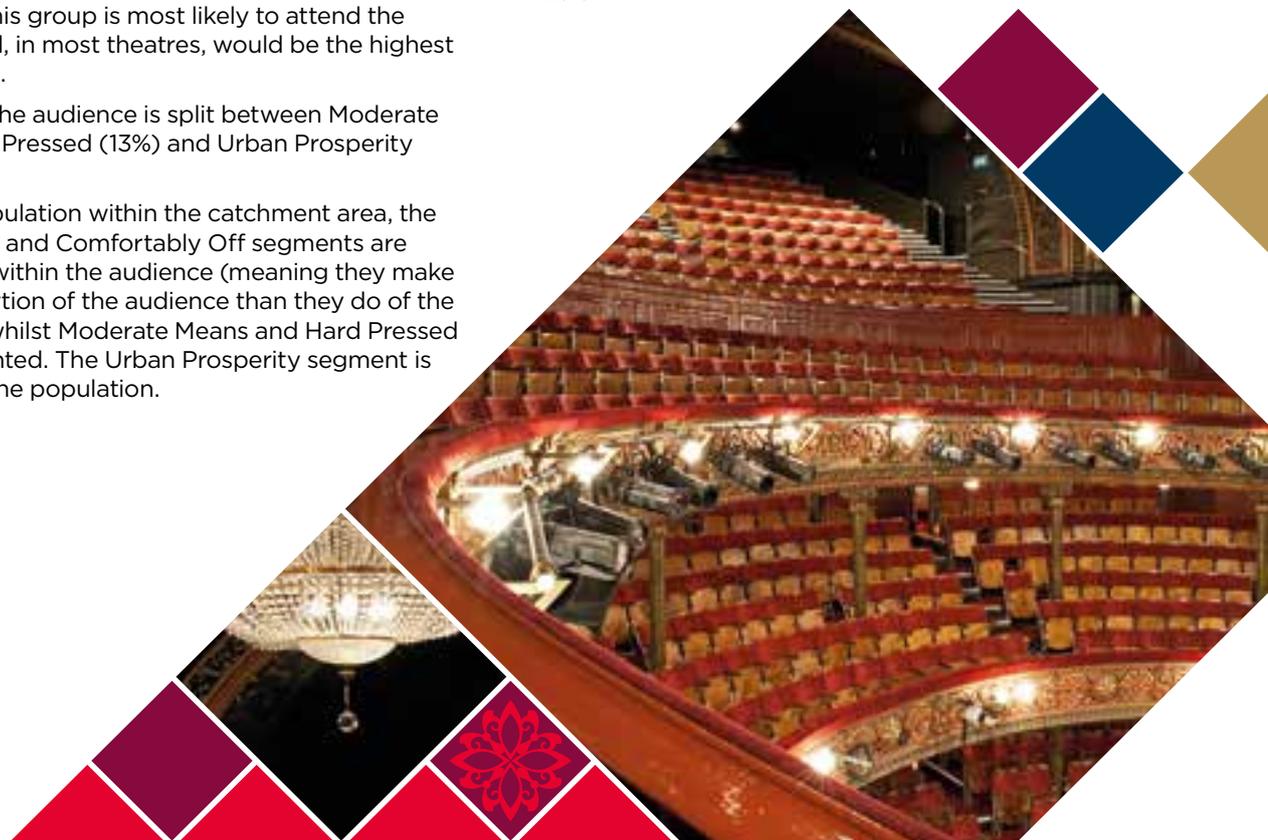
ACORN

ACORN is a 'lifestyle profiling' system which uses postcode data to divide individuals into five categories. These categories are then broken down into 18 groups. This information helps us build a picture of our audiences and is useful for the Marketing Team to ensure that their promotional campaigns are targeted at the right people. It also provides us with information that the Learning Team can use to make sure that we offer activities to engage audience members who rarely or never attend the theatre.

ACORN information is built up from three main sources:

- **Census data (socio-economic, housing, household and age)**
- **The electoral roll (names, ages and addresses)**
- **An annual lifestyle survey which goes out to 12 million UK households**

This information is from 2006 research data. Although Acorn profiling still remains a valuable marketing tool we are now able to learn more about our audience through current booking data analysis via our computerised Box Office system which was installed in 2010.



Audience Profile

City Varieties Music Hall

CATCHMENT AREA

73% of bookers live within a 30 minute drive time of the theatre and the vast majority (93%) live within a 60 minute drive.

This means that the catchment area for the theatre measures approximately 38 miles vertically and 35 miles horizontally and, as well as Leeds, includes Bradford, Harrogate, Wetherby and Wakefield as well as the smaller towns and villages in between.

ACORN PROFILE

Like Leeds Grand Theatre, the largest proportion of the audience for the City Varieties Music Hall comes from the Comfortably Off segment (35.8%) with the greatest proportion of this group coming from Secure Families (20.3%). This group is over represented in terms of the catchment area population.

The next largest group is Wealthy Achievers at 23% with Flourishing Families making up the largest proportion of this group (10.7%). Again, this group is over represented in terms of the catchment area.

The Urban Prosperity segment makes up 11.9% of the audience at the City Varieties with Prosperous Professionals making up 4.9% of this group. This group is over represented in terms of the catchment area.

The remainder of the audience is split between Moderate Means (13.3%) and Hard Pressed (16%) and again both of these groups are underrepresented in terms of catchment area. This is not surprising as, according to Arts Council research, both of these groups tend to be less likely to attend theatre performances.

Hyde Park Picture House

CATCHMENT AREA

The audience at the Hyde Park Picture House is a diverse mix of students (including undergraduates, international, part-time and postgraduates), young professionals, families and local residents who've been visiting the cinema for decades.

The catchment area is far more Leeds-based with the vast majority of people living within a 30 minute drive time and more than 50% within a 15 minute drive time.

ACORN PROFILE

An ACORN profile of the audience is not currently available.

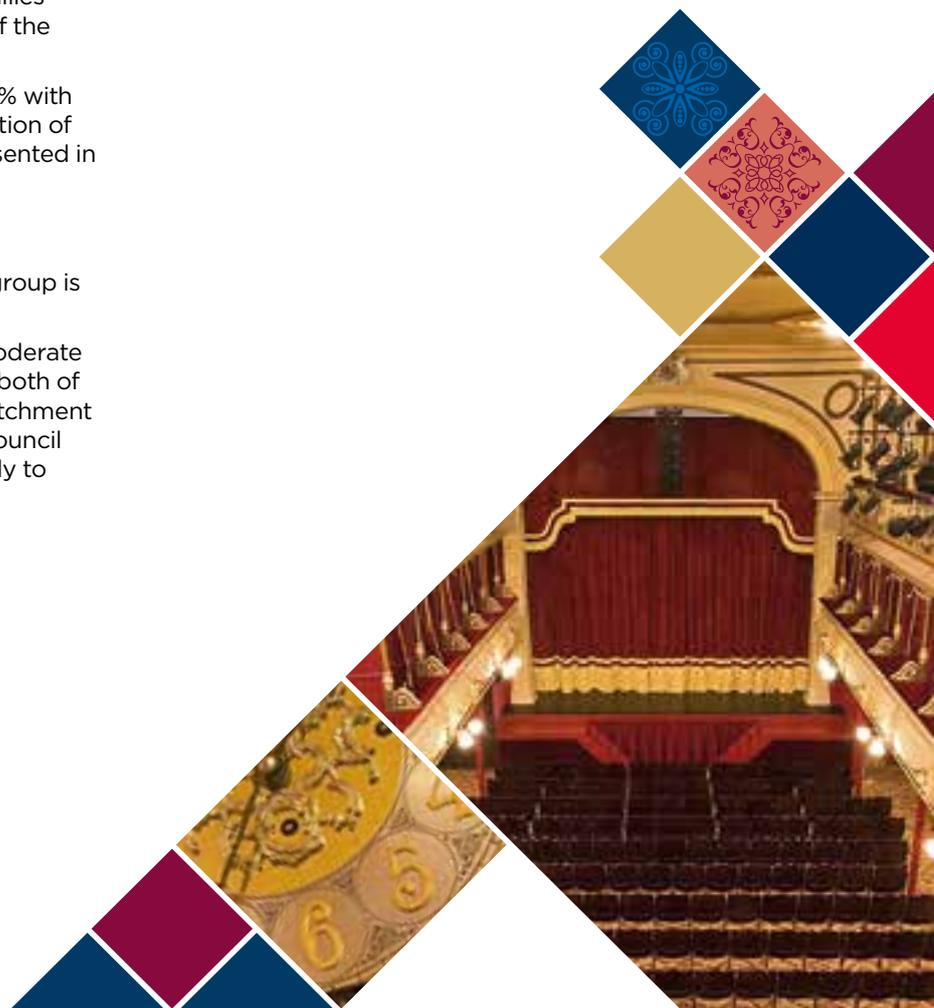




Illustration of a nineteenth century music hall n.d.



History

Leeds Grand Theatre

From the day the doors first opened with a performance of William Shakespeare's 'Much Ado About Nothing' on 18th November 1878, audiences have kept returning to Leeds Grand Theatre to enjoy performances and events in this beautiful Grade II* listed building.

Leeds Grand Theatre was originally inspired by the great ambition of ten worthy gentlemen who, in 1876, formed a company to build a new world-class Theatre and Opera House. The skills and expertise of architect George Corson and his assistant James Robertson Watson were enlisted to create the shareholders' vision. The theatre was built in an incredible 13 months at a cost of £62,000 and it is widely regarded as a major milestone in Victorian theatre building.

History

City Varieties Music Hall

This historically significant venue was originally built in 1865 as an extension to the music room of the White Swan Inn and remains culturally important as a surviving example of a Victorian Music Hall Grade II* listed.

Despite numerous ownership and name changes, City Varieties, as we know and love it today, has remained virtually unchanged since the late 19th Century while most other Victorian music halls have passed into history. The restoration in 2009-2011 saw the Music Hall restored to its former Victorian glory with new seating and decoration in the auditorium and modern technical facilities installed backstage. Access has been greatly improved as well with the addition of a glazed lift on Swan Street.

Many of the world's greatest entertainers have trodden the boards here including Harry Houdini, Lily Langtry, Harry Lauder and Mickey Rooney. It has also played a key role in the careers of the likes of Frankie Vaughan, Ken Dodd, the Chuckle Brothers, Barry Cryer, Al Murray and Dara O'Briain. For thirty years, the Varieties was also the home of BBC TV's record breaking 'The Good Old Days' which began broadcasting in 1953 and was screened around the world. City Varieties continues to present the best in live stand-up, music, variety, a fabulous Christmas panto and of course, for seven weekends a year, 'The Good Old Days' is reprised complete with chairman and optional fancy dress.



History

Hyde Park Picture House

Despite the outbreak of war in August 1914 Hyde Park Picture House was built and opened ready for business on the 7th November of the same year.

The pages of the Yorkshire Evening Post were almost entirely devoted to news of the war but a small advert announced the opening of the new Picture House. It proudly proclaimed itself to be "The Cosiest in Leeds" and to this day it lives up to this title. It is Grade II listed.

By September 1914 over 6000 men from Leeds had already enlisted and the cinema provided news bulletins, war footage and morale boosting dramas as well as the escapism of lavish productions. In the years to come the cinema would become the highlight of many people's week.

The advent of the talkies in the late 1920s didn't significantly threaten the Picture House as it was easily converted to sound. However, many other challenges lay ahead. The 1930s saw the development of new city centre 'super cinemas,' capable of seating up to 3000 people. The 1950s saw the development of television. In the 1980s it was video, the 1990s saw the new multiplex surge and the new millennium brought DVDs and the power of the internet. However, throughout all these changes the Picture House has been able to remain popular as a constant, familiar and friendly face in an ever changing social landscape.





**GRAND
FUTURES
LEEDS**

Learning Programme

Since 2007 we've developed a unique heritage learning programme at Leeds Grand Theatre and City Varieties Music Hall. As a result, tens of thousands of people have discovered forgotten stories, participated in learning events, performed in project work, listened to theatre talks and explored behind the scenes as well as attended performances.

TOURS

The Learning Team provide theatre tours for the public, groups and schools at two of Leeds' most historic and much loved performance venues. Tours go behind the scenes at Leeds Grand Theatre and City Varieties Music Hall to discover forgotten stories and learn how the magic happens.

HERITAGE OPEN DAYS

Once a year we open our doors free of charge at Leeds Grand Theatre, City Varieties Music Hall and Hyde Park Picture House. This is a perfect day out for all the family providing opportunities to explore life behind the scenes.

ACCESS PERFORMANCES

In order to make the theatre accessible to a wider audience the Learning Team organise signed, captioned and audio described performances for blind/visually impaired and deaf/hearing impaired patrons.

SCHOOLS AND COLLEGE WORKSHOPS

Our inspiring venues offer a fantastic learning resource to discover more about Victorian life and entertainment, design and architecture and how the buildings work today. The unique design features and backstage facilities provide creative opportunities to explore Performing Arts, English, History, Maths, Science and ICT skills through real life application. Business and enterprise skills are also encouraged throughout our projects.

Work experience and training opportunities are offered including our Youth Theatre for 8-21yr olds providing a fantastic introduction to the arts industry and a chance to work alongside professionals.

TO BOOK

For full listings of workshops, tours, training opportunities and open days please contact the Learning Team. You will also find further information on our websites detailing other learning opportunities available.

Technical Information

Leeds Grand Theatre

Following the Transformation project Leeds Grand Theatre is one of the country's leading venues for its technical facilities and now houses a state of the art flying system installed by Waagner Biro, a lorry lift to bring equipment into the building and a fully adjustable orchestra pit that can accommodate up to 75 musicians.

The flying system is operated from the backstage fly floor and enables members of the technical team (flymen) to fly pieces of scenery in and out of the stage area.

Before productions arrive in Leeds the Technical Team establishes the visiting company's technical requirements including their hanging plot and fly cue sheet. This information dictates where, out of the 62 bars available, the pieces of scenery and lights need to be hung above the stage and in what order the scenery needs to be flown in and out of the stage area during a performance. The flymen will then programme all the scenery changes into the computerised flying system so that, at the touch of a button, the selected bars move as appropriate throughout the performance.

For a typical show, two flymen would be called in - one to operate the computerised flying system and the other to act as a spotter looking down onto the stage area to ensure the sets and scenery move freely without obstruction.

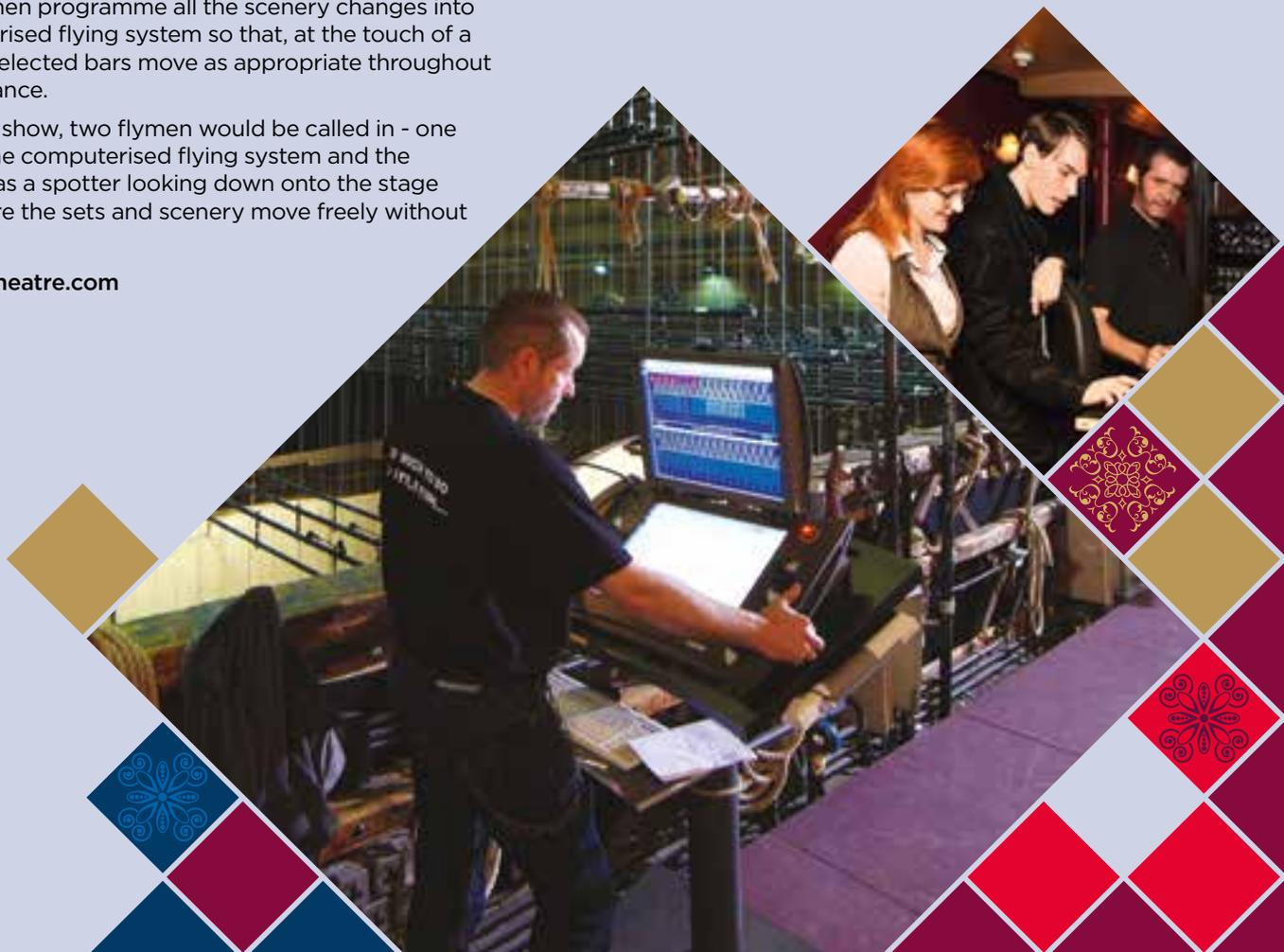
leedsgrandtheatre.com

City Varieties Music Hall

Following the refurbishment project at City Varieties in 2009-11 the venue now operates a modernised flying system. The 12 flybars are motorised, however the front curtains or 'house tabs' are still operated manually. Typically, during a show, there would be one flyman on duty.

cityvarieties.co.uk

To find out more about life backstage and the theatres' stories contact the Learning Team to book on one of our theatre tours.



Technical Information

Hyde Park Picture House

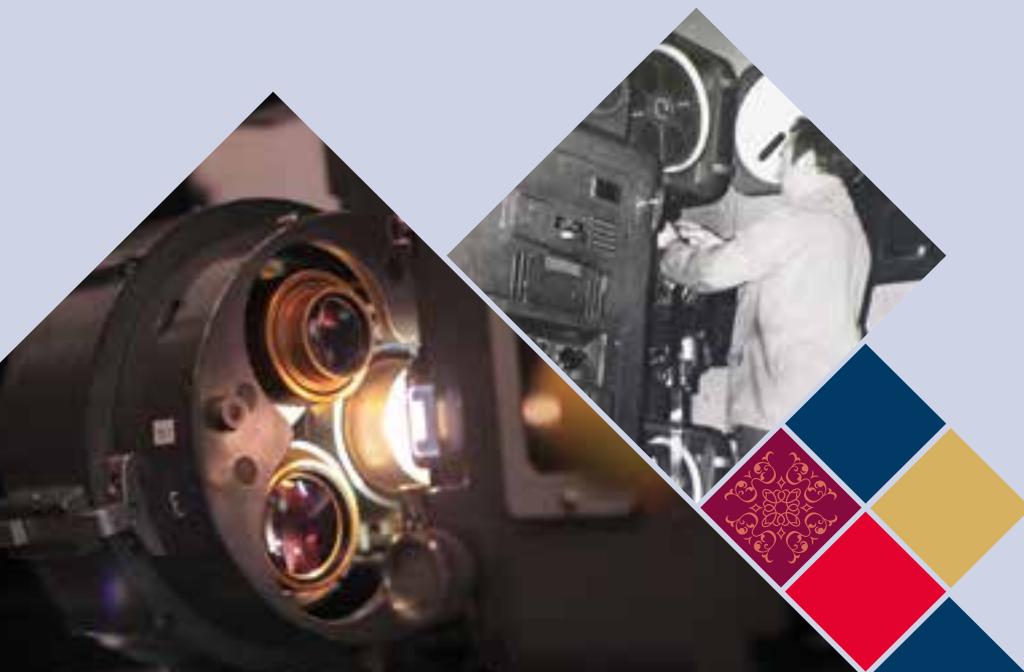
The structure of this building is very much as it would have been in its early days, although many alterations have been made to its decoration and technical facilities over the years. As a result some aspects are totally original, like some of the windows inside and the outer façade of the building, but many features, while old, were introduced and installed in the many decades between 1914 and today.

One of the biggest technical shifts the Picture House has seen in its 100 year life-span is the transition from analogue (35mm film) to digital (DCP digital projection). This took place in 2011 and was part of a nationwide transition which happened in a remarkably short amount of time. Digital has allowed for film 'prints' to be much more readily available, and has cut costs for film producers and distributors, resulting in increased accessibility for independent filmmakers who might have otherwise been crippled by the high cost of film stock. Digital projection has also allowed for an era of digitally remastered classics to be screened in crisp high definition, something that wouldn't have been achievable with old and scratched film prints.

While the vast majority of films are now shown digitally, around one or two films every month are still projected on 35mm or 16mm film using the cinema's two 35mm projectors and one 16mm projector, as we feel there is still a value in keeping this method of showing films alive.

The evolution of sound over the years has also led to many changes at the cinema. Prior to the invention of the 'talkies,' films would have been projected straight onto the back wall of the picture house. The frontage you see now where the screen and curtains sit is an addition introduced around the 1930s or 1940s. This false frontage made it possible to hide the multitude of speakers now required for the showing of films. More recently the cinema has been upgraded to play 7.1 Dolby surround sound, keeping it in line with the large cinemas and ensuring that the sound quality on bigger films sounds just as good here as anywhere else.

hydeparkpicturehouse.co.uk



Careers FAQ

Below and on the following pages are a selection of short interviews with members of staff from Leeds Grand Theatre, City Varieties Music Hall and Hyde Park Picture House.

PR Manager

WHAT IS A 'TYPICAL DAY' IN YOUR ROLE?

There is no typical day in PR. It's one of the things I love about the role - the variety, the unexpected events. Of course that can bring its own frustrations; when you just need a day at your desk with your head down and something else is thrown your way. In PR you have to be able to adapt, be flexible and remain positive about it.

WHAT SKILLS AND PERSONAL QUALITIES ARE REQUIRED FOR YOUR ROLE?

Excellent social skills are paramount. You need to be able to communicate positively with journalists, customers, actors, directors, stage crew, designers, chefs - you name it! Generally you will always need a favour from someone at some point so maintaining good relationships is very beneficial. A very good understanding of the media, how it works and where it might be going is necessary, along with an eye for a story and who might be interested in it. Understanding social media is a must. Good writing skills are very important and this includes a good grasp of English grammar; you are competing to have your story heard so a badly written piece will either not be read or will not be taken seriously. You must be able to prioritise workloads and manage other people's expectations.

DID YOU DO ANY SPECIALIST TRAINING OR LEARN 'ON THE JOB'?

I learnt on the job but have a very strong belief that every job I ever did (and there were many!) helped me get this role. I have worked in bars and restaurants, worked as an actress, cleaned toilets, sung in a band, worked with young people, done terribly boring office jobs, stripped wallpaper, worked in television.

'I always wanted to work and was always prepared to work hard. I enjoy being with other people and like to be part of a team but am very independent. I had a natural interest in advertising, promotion and media; I was intrigued by brands and brand association and I always loved theatre, writing, film, music, magazines, live events...really, this is my perfect job!'

WHAT DO YOU ENJOY MOST ABOUT YOUR ROLE?

I really love meeting so many different people - it's inspirational.

WHAT IS THE MOST CHALLENGING THING ABOUT YOUR ROLE?

All the things I love about the job also bring their own challenges. I love working with people - but people are not always kind! I love being busy but get frustrated when I can't get everything done. I love the variety but sometimes just want to sit at my desk. I love writing but sometimes I am blocked. I love getting stories in the media but am not keen on filing and consequently sit under a pile of newspaper cuttings which infuriates me.



Careers FAQ

Dresser

WHAT IS A 'TYPICAL DAY' IN YOUR ROLE?

The 'typical day' varies hugely depending on the production I am working on. During one show, I might leisurely lace the ladies chorus into their corsets and on another I will be frantically doing a 20 second 'quick-change' in the wings. For the majority of performances, you are given a 'plot' to follow which tells you exactly what you are doing, at what time and in what place. For example, "12 minutes in, go immediately to stage-right wing and change Joe Bloggs from street urchin to aristocrat." Working as a Dresser can mean long hours, particularly during the rehearsal period, and late finishes.

WHAT SKILLS AND PERSONAL QUALITIES ARE REQUIRED FOR YOUR ROLE?

It is important to be flexible, confident and good at working under pressure. You must also be able to use your initiative and think quickly to resolve any problems. Unlike television and cinema, theatre is live. This means it is fast-paced and exciting, but also brings a lot of challenges. You must have a good eye for detail and be able to spot when a costume needs repairing or when a cast member's costume is on backwards!

DID YOU DO ANY SPECIALIST TRAINING OR LEARN 'ON THE JOB'?

The majority of dressers do not have any specialist training but do have a passionate interest in theatre and a willingness to work hard. However, it is important to have basic sewing skills as on-the-spot repairs are sometimes necessary. I very much learnt 'on the job' as my first shift was dressing the principal characters on the opening night of a very busy production. Despite the initial feelings of panic, I have come to realise that this was the best way for me to learn as I didn't have time to worry if I was doing something wrong - I just had to do it! To progress in this role, perhaps to Wardrobe Assistant, it is highly beneficial to have some form of costume or textiles qualification.

WHAT DO YOU ENJOY MOST ABOUT YOUR ROLE?

Working as a Dresser allows you the opportunity to see theatre in a way that is hidden to the audience. There is excitement and a real energy backstage during a show that is difficult to find anywhere else. I am able to meet a wide variety of people from all walks of life - as each new show arrives at Leeds Grand Theatre, so too does a new cast and a new dressing room of performers to 'look after'. And, when I am not frantically buttoning somebody into their costume, I am able to watch the performance from the wings and enjoy the show - as long as I don't miss my next cue!

WHAT IS THE MOST CHALLENGING THING ABOUT YOUR ROLE?

A Dresser's role becomes challenging when something goes slightly wrong or slows you down. For example, if an item of clothing has not been put back in the correct place the night before or a fastening has come loose that needs stitching then this can make you late for your next cue and so on. Whilst I thoroughly enjoy meeting a new cast, it can be difficult working with them so closely for several weeks and then waving them goodbye as they pack up their dressing room and head off to their next location on the tour. Luckily, modern technology means it is easy to keep in contact and I remain good friends with many performers I have dressed in the past.



Careers FAQ

Learning Officer

WHAT IS A 'TYPICAL DAY' IN YOUR ROLE?

Good question! The thing I love about my job is that there isn't really a typical day as my work is so varied. This week for example, I've delivered a backstage theatre tour for a local Cub group, organised an archive conservation workshop for our volunteers, overseen the installation of a showcase to exhibit some items from the theatre's history, delivered a project with high school students and worked with a film-maker to create a series of presentations highlighting certain areas of the theatre. Every day is different, which I love!

WHAT SKILLS AND PERSONAL QUALITIES ARE REQUIRED FOR YOUR ROLE?

You need to be a great communicator and be able to work with a wide range of people, from young children to retired groups. Also good organisational and planning skills are important as I'm often working on three or four projects at a time.

DID YOU DO ANY SPECIALIST TRAINING OR LEARN 'ON THE JOB'?

I had worked in museum education for three years prior to taking the job at The Grand and also have an MA in Heritage Education and Interpretation. Some areas of work were new to me though, for example working with sensory impaired audiences and I'd never been backstage at a theatre before, so I had to learn on the job as well. I'm still learning and developing new skills.



WHAT DO YOU ENJOY MOST ABOUT YOUR ROLE?

I love showing off our beautiful buildings and watching people react when they see inside the auditorium for the first time. The Heritage Open Days in September are always great fun. They're a lot of hard work but worth it to see so many people exploring the theatres and learning about their history.

WHAT IS THE MOST CHALLENGING THING ABOUT YOUR ROLE?

Finding new ways to engage people with the theatre and making the building relevant to them can sometimes be tricky. You need to find that 'hook' to spark someone's imagination and get them excited about the building's history. But once you've found it, it's the most rewarding part of the job.

Careers FAQ

Learning Apprentice, now Finance Assistant

WHAT DO YOU FEEL THE BENEFITS OF AN APPRENTICESHIP ARE?

A lot of my friends have graduated but are struggling to get a job because they don't have the relevant experience. Whereas as an apprentice I got a qualification, experience in the workplace and a steady monthly income. An added bonus as an apprentice is a student card, I received student discounts and took full advantage where I could!

WHAT'S THE BEST PART OF YOUR JOB?

I like being involved with all the contracts and seeing how the theatre industry works. I see the entire process - from the show being booked to the show leaving and all the bits in between. Now working in the Finance Department I love how I can combine my love of theatre with my strength with numbers. Working for such a big company allows me to interact with other people within different sectors and also from different arts organisations.

IS THIS THE ROLE YOU WERE IN WHEN YOU GOT YOUR APPRENTICESHIP HERE?

No, I was originally in the Learning Team, however I helped out in different departments with The Grand and that's when I found out I really liked working in finance. Luckily a position for a Finance Assistant came up and I applied for it and got the job!

WHAT TRAINING HAVE YOU RECEIVED?

I gained an NVQ level 2 Cultural Venue Operations which took up one morning or afternoon a week during my Learning Team Apprenticeship and in my finance role I am just about to start a diploma in accounting.

HAVE YOU HAD THE OPTION TO GO ON TO DO THE NVQ LEVEL 3?

Yes, I am currently completing my AAT (Association of Accounting Technicians) Level 3 Diploma in Accounting.

WHAT DID YOU FIND CHALLENGING?

I was absolutely exhausted because I wasn't used to working full days as I came from college where you only did a few hours a day. But you soon get used to it. You have to be very organised and tidy especially in Finance as you have to know where everything is. Occasionally I found being in a full time role and doing a qualification challenging but I kept a diary for what I needed to do and it was soon resolved.

WOULD YOU RECOMMEND DOING AN APPRENTICESHIP?

Definitely, you gain real world experience and I found it very rewarding because of gaining a qualification and income. Because of this I have been fortunate enough to become a home owner at the age of 21. Another bonus is because you're learning on the job it is easy to ask for help, your work colleagues are aware that you're there to learn and will support you every step of the way.

To find out more about Apprenticeships and training opportunities please contact the Learning Team.





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