

## Job Description

<b>Job Title</b>	Head of Music and Singing
<b>Reports To</b>	Director of Acting Courses
<b>Line Management For</b>	Visiting Practitioners
<b>Department</b>	Acting Department
<b>Location</b>	The Theatre School has three main premises: Downside Road and Christchurch Studios in Clifton and a construction department in Bedminster. The Head of Music and Singing will work primarily at the Downside Road site, as well as in spaces and theatres hired by the school for classes or productions.
<b>Hours</b>	This is a full-time post, predicated on 40 hours per week. Occasional evening & weekend work will be required.
<b>Salary</b>	£32,640 pro rata per annum paid by BACS monthly in arrears.
<b>Pension</b>	4% employer and employee contribution after 3 months' service into workplace pension administered by the People's Pension.
<b>Holidays</b>	25 days per academic year pro rata plus bank holidays in non-term time, plus reasonably organised Time Off in Lieu (TOIL).
<b>Notice Period</b>	Three months
<b>Probationary Period</b>	Six months

<b>Duties and responsibilities</b>	<p><b>Overall Responsibilities</b></p> <ul style="list-style-type: none"> <li>• The Head of Music and Singing will work within the Acting Department in close consultation with the Head of Voice and the Director of Acting Courses to deliver modern and progressive actor training in the skill of singing and music.</li> <li>• To oversee the musical aspects of the School's public facing work.</li> <li>• To perform other responsibilities commensurate with the role as required.</li> </ul> <p><b>Specific responsibilities</b></p> <ul style="list-style-type: none"> <li>• To proactively develop the music and singing department and subject area.</li> </ul>
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- To ensure music and singing is integrated into the learning journey of the students (so working sympathetically with voice, acting and movement departments).
- To train students across all relevant acting courses in singing, vocal technique and the rudiments of music.
- To teach warm-up vocal exercises in order to foster a sense of independence in the students' practice (including training for morning limbers).
- To teach across the School as appropriate (for example, teaching basic score reading to Production Arts students).
- To identify and contract visiting industry professionals as appropriate (including consulting on Musical Directors for productions and booking rehearsals pianists as needed).
- To oversee the musical aspects of the School's public-facing work, either as Musical Director on productions or liaising with external Musical Directors working on productions.
- To attend productions and text projects, providing feedback on performance as appropriate.
- To attend audition recall days and contribute to the final selection of students.
- To undertake academic reporting as required in consultation with the Director of Acting Courses.
- To undertake pastoral care of students as required by the Director of Acting Courses.

#### **Reporting**

- Undertaking academic reporting, including module assessments.
- Responsibility for completing Students' Module Assessment forms.
- Reporting to Module Leaders meetings and Academic Board.

#### **Meetings attendance**

- Full and other staff meetings
- Academic Board (and any relevant sub-committees)
- Course Leaders meetings
- Module Leaders/Programme Management Committee.
- Postgraduate Module Leaders committees as required.

#### **Budgetary control**

- Adhere to agreed budgets for training activities for which the post holder is responsible.

#### **External liaison**

- With other relevant organisations to promote and widen understanding and knowledge of the course area.
- Representing the school at external meetings as agreed with the Director of Acting Courses and Artistic Director.
- With potential employers for students.
- With alumni and other professionals in the arts and entertainment industry.

This is a description of the job as it is presently constituted. It is the practice of BOVTS to examine job descriptions from time to time and to update them to ensure they relate to the job as then being performed, or to incorporate whatever changes are being proposed. This will be conducted in consultation with you. It is the organisation's aim to reach agreement on changes, but if agreement is not possible, the organisation reserves the right to insist on changes to your job description, after consultation with you.

<p><b>Person specification</b></p>	<p><b>Essential</b></p> <ul style="list-style-type: none"> <li>• Professional experience as a performer.</li> <li>• Experience of working in a higher education or professional training environment.</li> <li>• Demonstrable understanding of, and experience in, teaching singing, vocal technique and the rudiments of music, drawing on a range of practitioners.</li> <li>• Ability to play instruments (especially piano for singing accompaniment).</li> <li>• A commitment to the telling of diverse stories and to being a partner in change.</li> <li>• Excellent communicator at all levels.</li> <li>• Ability to build positive relationships with staff and students in a close-knit and supportive environment.</li> <li>• Organisational skills, particularly regarding scheduling.</li> </ul> <p><b>Desirable</b></p> <ul style="list-style-type: none"> <li>• Experience working as a Musical Director on musicals or plays with music.</li> <li>• Experience of teaching online.</li> <li>• Excellent IT skills including Word, Excel and database experience.</li> </ul>
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<p><b>Equal Opportunities</b></p>	<p><b>Bristol Old Vic Theatre School's approach to Recruitment and Selection:</b></p> <p>We aim at all times to recruit the person who is most suited to the job. Recruitment will be on the basis of the applicant's abilities and individual merits, measured against the job criteria and competencies.</p> <p><b>Equality &amp; Diversity</b></p> <p>The Theatre School recognises the positive value of diversity, promoting equality and challenging unfair discrimination. We welcome applications from those currently underrepresented in our own workforce and across the wider arts and training sectors: these include, but are not limited to, people who are culturally and ethnically diverse and experience racism in our society, those with LGBTQ+ identities, neurodivergent and/or D/deaf and disabled, those with caring responsibilities and those who have experienced socio and economic barriers.</p>
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We will not discriminate or tolerate discriminatory behaviour on the grounds of age, disability, educational background, gender, employment status, ethnic origin, marital / partnership or family status, race, religion or belief, sex, sexual orientation, social class, transgender, working pattern or any other irrelevant factor in any aspect of employment.

We are committed to employing disabled people, and reasonable adjustments will be made to the recruitment procedure to ensure that no-one is disadvantaged because of their disability. If a disabled person is appointed, reasonable adjustments will be made to the workplace as far as possible, including premises & equipment, duties, practices or policies.

**Selection & Assessment**

We use a range of methods at the interview stage to assess candidates against objective job criteria contained in the job description and employee competencies applicable to the role. The purpose is to accurately predict a candidate's ability to perform the job in question. All interviews will be undertaken by a panel of two or more people, and we will endeavour for the panel to be representative of society. Selection panels will keep written notes on each applicant recording reasons for decisions taken. These are disclosable to the applicant. All disabled applicants (as defined by the Equality Act 2010) who meet the essential criteria as defined in the job description will be guaranteed an interview.

We are committed to improving the diversity of our workforce. Where two candidates are equally scored following interview or assessment, positive action will be taken and we may appoint a candidate with a protected characteristic which is underrepresented within the Theatre School.