

Ticket Seller interview questions

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What to expect

Ticket Seller interviews are practical rather than academic. Employers are checking that you can run a counter accurately, stay composed when a queue builds, and handle the awkward moments, sold-out sessions, duplicate bookings, card declines and patrons who arrive at the wrong door. Most of the conversation will be about real situations on the counter.

- **Process and systems:** Questions about how you run a sale end to end, use a POS or ticketing platform, and reconcile a till at the end of a shift.
- **Customer service and conflict:** Behavioural questions about upset patrons, refund requests and complaints, testing how you de-escalate without breaking policy.
- **Scenario and judgement:** Hypothetical situations such as sold-out sessions, system outages or long queues, where they watch how you prioritise.
- **Accuracy and cash handling:** Questions probing attention to detail, counting, floats and what you do when the numbers don't match.
- **Availability and reliability:** Straight questions about evenings, weekends, public holidays and showing up on time for a roster.
- **Venue and safety awareness:** Questions on entry checks, crowd flow, evacuation basics and who to escalate to when something looks wrong.

Expect a short phone or in-person screen with a supervisor or box office coordinator, covering availability and basic experience. If you progress, the second stage usually happens at the venue and includes scenario questions plus a short practical task, counting a float, processing a mock sale on the POS or reading a session schedule. Some larger venues and transport operators add a group or panel interview and a police or working with children check before an offer.

1. Walk me through how you handle a ticket sale from the moment a customer reaches the counter until they walk away.

Why they ask

This tests whether you actually know the counter workflow, including the checks that prevent reprints and disputes later.

How to structure your answer

A sequential walk-through. Move through greet, confirm the request, check availability, quote the price, take payment, issue the ticket, confirm details and close. Call out the decision points, such as concessions or a sold-out session, rather than reciting steps flatly.

Example answer

"When a customer reaches the counter I greet them and ask what they're after, a single ticket for tonight or a group booking for the weekend. I check the session on the screen, confirm seat type and any concession, and tell them the total before I take payment so there are no surprises. I process the card or cash, count the change back if it's cash, and print or text the ticket. Before they leave I read the key details back, date, time, door and seat, and ask if they need directions to the entrance. If there's a queue behind them I keep it moving, but I never skip that confirmation step, because fixing a wrong date later takes far longer than checking it once at the counter."

2. Tell me about a time you had to deal with a customer who was upset about a booking or a ticket.

Why they ask

Complaints are part of the job. They want evidence you can stay calm and still work within policy instead of either folding or escalating too fast.

How to structure your answer

STAR. Set the situation briefly, describe the specific thing you did, then land on the outcome for the customer and the venue.

Example answer

"A patron arrived for a Saturday show with a booking confirmation for the Friday night. He was frustrated and convinced the venue had made the error. I stayed calm, asked for his reference and looked it up in the system, which showed the Friday booking had been made online. Rather than argue about whose mistake it was, I checked Saturday availability, found two seats together in a similar section, and offered to swap the booking and waive the exchange fee given the circumstances. He took the seats and thanked me on the way in. Afterwards I flagged the exchange to the box office supervisor so it was recorded properly, and we added a clearer date warning at the online checkout."

3. A customer arrives with a confirmation email for a session that is completely sold out. What do you do?

Why they ask

It's a common and genuinely difficult moment. The interviewer is watching how you balance the customer, the venue's rules and the people waiting behind them.

How to structure your answer

A judgement-under-pressure structure. Acknowledge the customer first, verify the booking, lay out the options that exist, escalate if the situation is beyond your authority, then record what happened. Keep the customer informed at each step.

Example answer

"I'd start by acknowledging it's a frustrating position and ask to see the confirmation so I can check the reference in the system. If the booking is real and the session is full, I'd explain that clearly and then give them something concrete rather than a flat no, the next available session, a standby list for returns, or a transfer if the venue allows it. If they're unhappy with the options, I'd bring in the box office supervisor rather than argue, because a sold-out session usually needs a decision above my level. Throughout I'd keep it short and calm, since there's a queue behind them and a crowd at the door, and I'd log the booking reference and what I offered so the next shift isn't starting from scratch."

4. How do you make sure your till and float balance at the end of a shift?

Why they ask

Cash accuracy is the part of the role where mistakes get noticed quickly. They want a routine, not a promise.

How to structure your answer

Describe your routine in order, then spend a sentence or two on what you do when it doesn't balance. The discrepancy part is what they're really listening for.

Example answer

"I count my float at the start of the shift so I know exactly what I'm opening with, and I keep large notes and unusual transactions separate through the shift rather than letting them mix in. I process one transaction at a time, say the amount out loud when taking cash, and count change back into the customer's hand. At the end I run the POS sales report, count the drawer against it, and complete the reconciliation sheet before handover. If it doesn't match, I don't adjust the figures to make it look neat. I recount, check the transaction log for voids or reprints, and if it's still out I record the difference and tell the supervisor straight away so it can be traced while the shift is fresh."

5. It's ten minutes before a show and the ticketing system goes down, with a queue out the door. How would you handle it?

Why they ask

Systems fail, doors open anyway. This tests whether you default to panic or to a workable plan.

How to structure your answer

A prioritisation structure. Safety and communication first, then triage the queue, then the manual fallback, then escalation and recovery. Mention who you'd tell and what you'd do once the system came back.

Example answer

"First thing is to let the queue know what's happening rather than leaving them guessing, and to call a supervisor or duty manager immediately so they can make the call on holding the doors. If the venue has a manual fallback, pre-printed tickets, a paper list or a handheld scanner that still works, I'd switch to that and keep selling on the door. I'd triage the queue by urgency, people with pre-purchased tickets who just need entry first, then new sales, then complex enquiries like refunds or exchanges that can wait ten minutes. Once the system was back I'd reconcile anything I sold manually against the booking list and flag any double-ups to the supervisor, because a fast fix that leaves the records messy causes more trouble the next morning."

6. This role includes evenings, weekends and public holidays. How do you manage that, and how do you make sure you turn up reliably?

Why they ask

Rosters in ticketing are unforgiving, and a no-show on a sold-out night is a serious problem. They're checking that your availability is genuine and that your word means something.

How to structure your answer

An honest availability statement, backed by one concrete example of reliability, then a practical question back about how the roster is set and shared.

Example answer

"I'm set up for it. I've worked evening and weekend shifts before, including public holidays, and I plan my week around the roster rather than the other way around. I confirm shift times in advance, set my transport so I'm at the venue well before doors, and if something genuinely goes wrong I call the supervisor as early as I can rather than texting an hour before. When a colleague was sick on a Saturday show night, I picked up their shift and stayed back to help with the reconciliation, which meant the box office closed on time instead of running late. One thing I'd like to understand is how far ahead the roster is published and how shift swaps are handled here."