

## Area: MANAGEMENT

### Overview

#### 1 - Roles within the field

- Executive Director
- Administrator
- Administrative and Financial Director
- General Secretary

#### 2 – Scope of intervention and general duties

- Conceive and develop the company's artistic, cultural, economic and social aims within the framework of the policy set out by the trustees (if applicable), or the policy and commercial strategy set out by the authorized company officer.
- Develop and implement a policy regarding partnerships, and possibly commercial agreements, with local, national and international stakeholders, in both the public and private sectors.
- Ensure that the company's actions are well-situated with regard to cultural policies and the surrounding creative environment, including production networks and performance venues; act as the company's representative to any trustees; represent the company in professional contexts.
- Put in place the company's communications strategy.
- Ensure that the company's activities run effectively from an artistic, technical and administrative point of view, and also as regards external relations; in particular, manage the budget and finances, oversee legal issues, handle administrative aspects of personnel, and, in the absence of a production manager, technical manager or communications manager, directly manage the personnel, or external staff, in these areas.

#### 3 – Socio-professional context and environment

Performing arts companies have very different profiles, owing to their activities, artistic disciplines and types of shows, as well as their regulatory status, number of employees, and their economic model. Some of them fulfil public interest duties — delegated either by the state or by regional authorities — or else receive funding from the public purse. Other companies operate without any public funding. Many of them are very small businesses (VSB).

Management roles exist in all types of performing arts companies:

- performing arts producers running venues, producing shows, touring shows; these producers may find themselves undertaking cultural activities both within and outside the region where they are based.
- providers of technical services to the performing arts and events sectors: set construction, rigging, sound, lighting, costume, etc.

Management duties may extend to an international context, requiring specific knowledge and skills, such as foreign languages, European and international financing, legislation, logistics and organization.

#### 4 – Working conditions

Management positions in performing arts companies are generally filled by salaried staff on permanent contracts, with the exception of the executive director, who might have a different employment status. These positions can be part time, particularly in very small companies. They are rarely shared between companies. These roles are middle-management positions.

The working hours are in accordance with the legal and contractual provisions in force. Some managers have contracts involving a set number of working days per year (as opposed to a set number of working hours per week, month or year). According to their duties, some management staff might work unusual hours (evening, weekends, public holidays) and off-site, particularly for tours or when going to meet artists or programmers; in compensation, time off in lieu is provided for by collective agreements or company agreements.

#### 5 – Main workplace health risks

- Risks related to mental overload and stress are generally medium to high. They are linked to the traditional functions of management, notably economic risks and budgetary uncertainties, as well as to how the work is organized: time constraints, multiple tasks, frequent interruptions, being overwhelmed with work, and tasking conflicts, such as having three successive seasons, the first currently under way, the second being promoted, and the third being planned.
- Risks related to working in front of a screen are medium: the amount of individual working time spent mainly in front of a screen varies hugely between roles and work schedules.
- Risks related to how work is organized can affect executive directors, deputy directors and general secretaries, mainly because of evening work at the places they manage or which they visit with an eye to programming. This organization of work can also cause some difficulties in maintaining a personal life.
- The other risks are low.

**6 – Organization of work, and developments affecting roles**

Every company has management positions, whatever its size or the number of projects being developed. However, there is not always a defined position of executive director.

The post of administrator is generally the top management position in a very small business, and is a permanent contract.

The position of general secretary, generally in charge of communications, public relations and front-of-house/ticketing, exists mainly in establishments of a certain size, notably performance venues.

According to how they choose to organize things, the executive director may appoint a deputy director rather than, or as well as, an administrator and a general secretary. This is particularly the case for certain artists appointed to head big-name companies, but not only.

- Organizational model revolving around the executive director and the deputy director.  
The duo manages the company, with the deputy director being closely involved with the discussions and decisions concerning artistic, cultural, economic and social aims, and having complete delegated authority for certain duties. The sharing of duties between the executive director and the deputy director depends upon each other's skills. This organizational model allows the executive director and the deputy director to be quite strongly involved in the work of the company, in collaboration with the head of each department, or to undertake additional duties, such as creative work of their own.

EXECUTIVE DIRECTOR + DEPUTY DIRECTOR

ADMINISTRATION-MANAGEMENT (accountants, HR, possibly the general secretary or the administrative and financial director)	PRODUCTION-BOOKING (executive director, production managers, sales teams)	TECHNICAL (technical manager or stage manager)	PUBLIC RELATIONS-COMMUNICATIONS (general secretary or director of communications, communications managers)	FRONT-OF-HOUSE/TICKETING
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- Organizational model revolving around the executive director, administrator and general secretary.  
The executive director manages the company, relying on a small number of representatives to manage personnel.

EXECUTIVE DIRECTOR

ADMINISTRATOR

ADMINISTRATION-MANAGEMENT (accountants, HR)	PRODUCTION-TOURING (production managers, sales teams)	TECHNICAL (technical manager or stage manager)	GENERAL SECRETARY
	PUBLIC RELATIONS - COMMUNICATIONS (communications managers)	RUNNING OF SHOW	FRONT-OF-HOUSE/TICKETING

- Organizational model revolving around the executive director.  
This model exists mainly in technical companies working in the creative and events sectors.

EXECUTIVE DIRECTOR

ADMINISTRATION and FINANCE	HUMAN RESOURCES	SALES	TECHNICAL	RUNNING OF SHOW
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- Other organizational models  
One also finds all possible hybrids of the two preceding models, depending upon the executive director's personality, skills and aims, as well as the company's history.

The borders between the positions of deputy director, administrator and general secretary are today extremely fluid.

## Area: MANAGEMENT

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### Role: EXECUTIVE DIRECTOR

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#### 1 – Associated titles and related roles

Associated titles: general manager, executive manager

Related role: deputy director

#### 2 – Remit and duties of the role

##### Remit

The executive director defines and implements the company's artistic, cultural, economic and social aims.

##### Duties

- Conceives and develops the company's artistic, cultural, economic and social aims; if applicable, this is done within the framework of the policies and goals set out by the trustees or by the authorized company officer.
- Implements a development strategy for the company, as well as a strategy to sustain its long-term economic and social interests.
- Manages and organizes the running of the company's activities from an artistic, technical and administrative point of view, and also as regards external relations.
- Sets out a policy to manage human resources.
- Develops and implements a policy regarding partnerships, and possibly commercial agreements, with local, national and international stakeholders, in both the public and private sectors.
- Ensures that the company's actions are well-situated with regard to cultural policies and the surrounding creative environment, including production networks and performance venues.
- Acts as the company's representative to any trustees; represents the company in professional contexts.
- Puts in place the company's communications strategy.

*The deputy director assists the executive director in developing the company's artistic and cultural aims. In collaboration with the executive director, he or she puts in place a development strategy for the company, as well as a strategy to sustain its long-term economic and social interests. He or she also undertakes certain management duties delegated by the executive director.*

#### 3 – Responsibilities

- Carries the company's civil and criminal liability, according to the company's legal status or any other delegated responsibilities.
- Has the final say regarding all of the company's activities.
- May hold the required licences to produce shows.

*The deputy director is responsible for the duties given to them regarding the artistic, cultural, economic and social aims.*

#### 4 – Skills and abilities

##### Skills specific to the performing arts

Possessing a proven artistic education/knowledge in one or several disciplines.

Keeping a watchful eye on their sector and the development of artistic trends in the disciplines in which their company operates.

Identifying the artistic, economic and social issues affecting the performing arts sector.

Identifying the artistic, cultural and institutional players, both local and national, as well as local, national and even international performing arts networks – particularly the networks of the disciplines in which their company operates – and public cultural policies.

Developing and maintaining relations with relevant artistic, cultural and institutional players.

Recruiting for various performing arts occupations according to needs.

Ensuring the proper implementation of regulations relating to the performing arts: social law, tax law, safety regulations, commercial law, intellectual property...

Planning and scheduling the duties and tasks of the personnel.

Deciding the company's economic and social model.

#### Abilities relevant to several professional branches

Identifying issues, anticipating them and developing the means for ensuring the company's long-term development.

Overseeing the running of projects.

Identifying the economic players, both local and national, of one's company's ecosystem.

Developing and maintaining relations with other relevant economic players.

Managing a team.

Implementing the management of human resources, by delegating tasks and positions, drawing up the remuneration policy, defining recruitment needs and skills development, putting in place the conditions for social dialogue, ensuring proper working conditions, etc.

Possibly managing one or several venues.

Supervising the management of the company: finances, communications-marketing, human resources, safety of the personnel and premises, etc.

Developing review and evaluation resources, and ensuring the effectiveness of the various internal and external checks.

Presenting and selling a project both in writing and orally.

Communicating with the stakeholders of a project in one or several languages.

Undertaking any travelling required for the role.

Knowing how to use office software and digital communications tools.

Ensuring that safety and risk-prevention regulations are understood and implemented.

#### **5 – Place within the company's organizational structure**

They have authority over all personnel in the company.

*The deputy director works under the authority of the executive director, and manages all or some of the company's personnel.*

#### **6 – Socio-professional positioning**

- National collective agreement regarding artistic and cultural enterprises (IDCC 1285): the executive director is a Group 1 manager in the Administration/Production category.
- National collective agreement regarding private-sector performing arts companies (IDCC 3090): the executive director is a Group 1 manager in the Structural Management category.
- National collective agreement regarding technical companies in the creative and events sector (IDCC 2717): the executive director is part of the General category, but is not specifically classified.
- According to the legal status of the company they manage, the executive director may fit into a different category: they might hold an employment contract with the state (e.g. if running a public venue), or they might have the status of a civil servant but be working for a private venue or institution on a fixed-term contract.

*Socio-professional positioning of the deputy director*

*National collective agreement regarding artistic and cultural enterprises (IDCC 1285): Group 1 or Group 2 manager in the Administration/Production category.*

*National collective agreement regarding private-sector performing arts companies (IDCC 3090): Group 2 manager in the Structural Management category.*

*National collective agreement regarding technical companies in the creative and events sector (IDCC 2717): General category, but not specifically classified.*

#### **7 – Possible pathways to the role**

There are various pathways leading to the role of executive director.

Solid professional experience is indispensable for management positions, be it management experience in other performing arts companies – or even other types of company outside the sector – or other roles (artistic, technical, administrative) in the performing arts.

Initial and ongoing vocational training also helps to prepare for the role of executive director, particularly Level I or Level II qualifications (corresponding to Master and Bachelor degree levels respectively) in general company management or the management of artistic projects. Throughout their career, the executive director may also develop their skills through vocational training, whether targeted specifically at the performing arts, or more general in nature.

## **8 – Variations according to sector, company organization, etc.**

The duties of an executive director are present in all companies, whatever its size, or type of work, but the position of executive director is not always created.

The executive director may be appointed by the company's trustees or supervisors (ministry, regional authority, etc.). The executive directors of big-name venues are very frequently hired on renewable contracts. According to the company's legal status, the executive director answers to the trustees, the company's statutory authorities or authorized company officer – who may also be the executive director.

The possible levels of delegation to one's colleagues depends on the size of the company, as well as the organization and schedule of work put in place by the executive director. The executive director's responsibilities and remit are the same whether they are managing a small or large company.

*The existence of the position of deputy director — and its scope — depends on the organizational choices of the executive director.*

## **9 – The role in the future**

Although the duties of an executive director are not expected to change, the time he or she can devote to each one, as well as the organization of their personnel's work, are changing. The increasing complexity of the legislative and technological environment, and the growing importance to the role of financial management, personnel management and relations with trustees/supervisory bodies, have led to all roles in performing arts companies becoming much more technical in nature.

The executive director of a performing arts venue may have to share programming duties with an internal or external colleague, and delegate certain duties to a deputy director, an administrator or a general secretary, so that they can pursue the company's artistic aims to the full, maintain their relationship with the artists, or — if they are an artist themselves — pursue their own creative work.

The role of the deputy director continues to develop, since it enables the executive director of a company to share an overview of the company with their deputy director, as regards both the artistic and operational aspects, as well as sharing more responsibilities with them.

In light of the changes in roles and regulations, executive directors are having to take an increasingly professional approach to the management of their companies and personnel. They must have an eye to the improvement of their personnel's working conditions, as well as the recognition of skills. They are also being encouraged by the industry and public bodies to improve job security, particularly through the hiring of permanent staff, and by extending the duration of contracts.

Executive directors must also be innovative as regards their strategies to maintain or develop their companies, sometimes with insufficient funds: for example, be a player in regional development and so attract other types of grants; or, implement all sorts of cooperation strategies between very small businesses to better deal with developments in the sector in a fluid environment. Sponsorship is a growing means of finance for many performing arts companies, and the executive director must be personally invested in this, even mobilizing their own colleagues – for example, artists who'll perform at the premises of the sponsoring company. In addition to tasking their head of communications with handling sponsorship, the executive director of a venue must have a good knowledge of the economic and cultural ecosystem surrounding their company, and approach potential sponsoring companies.

Owing to their particular environment, the executive directors of private companies often have to work in a much more international context. They must speak one or several European languages, and know how to attract European or international funding.

The concerns of sustainable development, corporate social responsibility and social innovation are increasingly penetrating the world of the performing arts: choosing the architecture, construction materials and energy sources for new venues; deciding between paper-based and digital communication; making it easier for spectators to access the venue by public transport; improving the quality of workplace life for one's personnel.

## Area: MANAGEMENT

### Role: ADMINISTRATOR

#### 1 - Associated titles of the role

General administrator, deputy administrator, administrative and financial director

#### 2 – Remit and duties of the role

##### Remit

The administrator oversees administrative, budgetary, financial, legal and social management of the company.

##### Duties

- Drafts and negotiates contracts for assignments of performance rights, related services, co-productions, co-directions, insurance, etc.
- Makes the regulatory declarations related to performances and the existence of the company.
- Manages personnel as regards administrative matters and human resources.

#### 3 – Responsibilities

- Ensures that budgets are adhered to.
- Ensures that the company adheres to legislation.
- May be authorized to sign on behalf of the company.
- Assists with institutional relations. He or she may be delegated by the company management to act in their place.
- Contributes to guaranteeing the operation of the company.

#### 4 – Skills and abilities

##### Skills specific to the performing arts

Identifying the artistic, cultural and institutional players, both local and national, as well as local, national and even international performing arts networks – particularly the networks of the disciplines in which their company operates – and public cultural policies; keeping a watchful eye on their sector.

Identifying the artistic, economic and social issues affecting the performing arts sector.

Developing and maintaining relations with relevant artistic, cultural and institutional players.

Recruiting for various performing arts occupations according to needs.

Ensuring the proper implementation of regulations relating to the performing arts: social law, tax law, safety regulations, commercial law, intellectual property, etc.

Writing applications for funding, grants or assistance from public and private partners, or from non-commercial companies, and ensuring the follow-up of these applications.

For international projects, identifying resource centres, and researching information regarding regulations pertaining to the performing arts in the countries concerned.

##### Abilities relevant to several professional branches

Anticipating and planning the company's activities.

Analyzing the operation of the company.

Drafting and monitoring the company's annual budget, possibly based on budgets drafted by the various departments.

Assisting with the development of funding strategies.

Conducting relations with the banks.

Negotiating and drawing up different types of contract: commercial, public sector, intellectual property.

Negotiating and drafting work contracts.

Undertaking the administrative management of the personnel.

Steering the development of human resources by managing recruitment, creating personnel-management tools, adjusting working hours, contributing to the identification of skills and training requirements, etc.

Allocating human resources to the company's various activities.

Organizing working conditions within the company.

Managing a team.

Implementing a policy of social dialogue.

Keeping a watchful eye on legal, tax and social issues, and ensuring that relevant documentation is at hand and up to date.

Undertaking the implementation of development or transformative projects affecting the company.

Presenting and selling a project both in writing and orally.

Identifying the local economic players, both local and national, of one's company's ecosystem.

Developing and maintaining relations with other relevant economic players.

Communicating with the stakeholders of a project in one or several languages.

Undertaking any travelling required for the role.

Knowing how to use office software – at least a word processing program and a spreadsheet program, possibly a payroll program and a management software package – and digital communications tools.

### **5 – Place within the company's organizational structure**

They work under the authority either of the executive director or the deputy director; in the absence of an executive director, they work under the authority of the chairperson of the board or the authorized company officer.

They manage all or some of the employees according to the size and organization of the company.

### **6 – Socio-professional positioning**

- National collective agreement regarding artistic and cultural enterprises (IDCC 1285): the administrator is a Group 2 manager in the Administration/Production category.
- National collective agreement regarding private-sector performing arts companies (IDCC 3090): the general administrator is a Group 1 manager, the administrator is a Group 2 manager, and the deputy administrator is a Group 3 manager, in the Structural Management category.
- National collective agreement regarding technical companies in the creative and events sector (IDCC 2717): the administrative and financial director is part of the General category, but is not specifically classified.

### **7 – Possible pathways to the role**

Solid professional experience in another branch of the performing arts is indispensable for the role of administrator; this experience should be either as tour manager or production manager.

Initial and ongoing vocational training also helps to prepare for the role of administrator, particularly Level I or Level II qualifications (corresponding to Master and Bachelor degree levels respectively) in either general company management, general cultural management or specific to the role of administrator. The administrator may also develop their skills through vocational training, whether targeted specifically at the performing arts, or more general in nature.

### **8 – Variations according to sector, company organization, etc.**

The scope of the role is quite variable according to the size of the company:

- The typical role is that of an administrator — number two in the company — in charge of managing budget, finances, legal issues and personnel, and supporting the executive director in steering the company's activities. In this case, the administrator oversees the proper running of all the company's activities.
- In relatively large companies, and according to the organizational structure chosen by the executive director, the position of administrator may be replaced by that of a deputy director supervising an administrative and financial director or focussed on management or legal activities under the authority of the deputy director. In this case, the administrator is less associated with the artistic concerns of the executive director. This is a recent shift but nevertheless significant.
- In small companies, the administrator deputizes for other roles in their absence, in addition to performing his or her own core role. In such a case, the administrator may:
  - o Manage relations with the institutional partners of the company's work, even chair the company's statutory bodies (board of directors, etc.) along with the chairperson.
  - o Contribute to the development of artistic projects (co-productions, residencies, etc.) with the executive director or the artistic director; in which case they work as a support to the artist who has initiated the company's project.
  - o Supervise the accounting department or do some of the general accounting and analysis, as well as tax declarations, along with the external payroll and accounting contractor.
  - o Supervise the production managers, and even undertake activities relating to the production and touring of shows.
  - o Manage relations with the external communications contractor.
  - o Monitor the state of the building(s) and equipment.
- In a very small company, the administrator might work not alongside a permanent executive director, but alongside an artist who has initiated a project for the company, and is therefore in direct contact with the board of directors.

## **9 – The role in the future**

The role of administrator is well-established in companies.

This role is less threatened than others by the drop in companies' financial resources.

The existence of the position of administrator — or the duo of deputy director and administrative and financial director — encourages a management of the company in accordance with standard practice.

The administrator must adapt to an increasingly fluid and complex economic and social context, as well as to the impact of artistic, regulatory and technological developments affecting the ways in which shows are produced and toured.

Administrator networks — operating through meetings, email or web forums — facilitate the sharing of good practices, and the development of skills. Administrators also have at their disposal professional organizations and resource centres.

## Area: MANAGEMENT

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### Role: ADMINISTRATIVE AND FINANCIAL DIRECTOR

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**1 – Associated title of the role:** chief accountant

**2 – Remit and duties of the role**

The administrative and financial director is responsible for the company's budgetary and financial management, accounting, and tax obligations. They steer all or some of the relations with clients and suppliers.

**3 – Responsibilities**

- Ensures the reliability of the company's accounts, performance indicators, and tax and social declarations.
- May be authorized to sign banking documents on behalf of the company.

**4 – Skills and abilities**

Skills specific to the performing arts

Identifying the economic and social issues affecting the performing arts sector.

Recruiting for various performing arts occupations and identifying the techniques used in the performing arts.

Ensuring the proper implementation of regulations relating to the performing arts: social law, tax law, commercial law, intellectual property, etc.

Abilities relevant to several professional branches

Undertaking the company's operations pertaining to accounting, budgeting, finances, social and tax issues (at the level required for the Diploma in Accounting and Management, previously called the Diploma in Accounting and Finance Studies).

Undertaking analytical accounting, and producing reports for the company's management.

Drawing up the balance sheet and supporting the external auditors in their work.

Drawing up or consolidating the budgets of the various departments in accordance with the company's strategy or aims, and monitoring them.

Using analytical accounting to put in place and maintain the necessary indicators for monitoring the company's activities.

Monitoring the company's liquid assets.

Conducting relations with the banks.

Declaring, monitoring and paying the required tax and social security contributions.

Ensuring proper adherence to company law or non-profit law.

Negotiating and executing commercial contracts.

Executing different types of contract: employment, public sector, intellectual property.

Managing a team.

Keeping a watchful eye on legal, tax and social issues.

Building and maintaining relations with all departments in the company.

Knowing how to use office software – spreadsheet program, word processing program, payroll program, management software – and digital communications tools.

**5 – Place within the company's organizational structure**

They work under the authority of the executive director or the deputy director or the administrator or the authorized company officer.

They are in contact with all departments. They might manage a team of accountants.

**6 – Socio-professional positioning**

- National collective agreement regarding artistic and cultural enterprises (IDCC 1285):  
the administrative director and the chief accountant are Group 4 managers in the Administration/Production category.
- National collective agreement regarding private-sector performing arts companies (IDCC 3090):  
the administrative and financial director is a Group 2 manager in the Company Management category.
- National collective agreement regarding technical companies in the creative and events sector (IDCC 2717):  
the chief accountant is category 7 in the General category.

### **7 – Possible pathways to the role**

Solid professional experience as an accountant in a performing arts company is indispensable for the role of administrative and financial director.

Initial and ongoing vocational training also helps to prepare for the role of administrative and financial director, particularly the Diploma in Accounting and Management (Level II) and, for people who graduated before 2007, the Diploma in Accounting and Finance Studies. The administrative and financial director may also develop their skills through vocational training, whether targeted specifically at the performing arts, or more general in nature.

### **8 – Variations according to sector, company organization, etc.**

This role exists in companies of a certain size. In smaller companies, management and accounting are undertaken by an accountant working under the administrator or the executive director, or by an administrator, sometimes with the support of an external accounting firm.

Depending on how roles are allocated within the company — and the outsourcing of certain activities — the administrative and financial director may, in addition to the activities cited above:

- manage payroll,
- negotiate and monitor contracts with outside service providers: insurance, cleaning, IT, office maintenance, telephony, etc.

The administrative and financial director should extend their legal, tax and social skills internationally, according to the company's activity.

### **9 – The role in the future**

The future of this role is a stable one, since accounting and management are necessary to any company. This role has no strong specificities as regards sector, which facilitates mobility between the performing arts and other sectors.

It is nevertheless necessary to monitor and adapt to changes in current regulations and tools.

Administrative and financial director networks — operating through meetings, email or web forums — facilitate the sharing of good practices, and the development of skills.

## Area: MANAGEMENT

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### Role: GENERAL SECRETARY

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**1 – Associated titles of the role:** director of public outreach, director of external relations, director of communications and public relations

#### **2 – Remit and duties of the role**

##### Remit

The general secretary defines and implements the external policy of the venue — communications, audience relations, front-of-house, ticketing.

##### Duties

Under the responsibility of the executive director or the deputy director:

- Developing and implementing the communications policy, and managing the communications department.
- Developing and implementing the audience relations policy, and managing the audience relations department.
- If relevant, developing and implementing the policy on educational and outreach projects, and cultural actions, and managing the associated department.
- Developing and implementing the front-of-house policy, and managing the front-of-house department.
- Developing and implementing the ticketing policy, and possibly managing the ticketing department.
- Implementing internal communications, and ensuring the coordination between the departments he or she manages — communications, audience relations, front-of-house, ticketing — and the venue's other departments, such as production and technical.

#### **3 - Responsibilities**

- The proper management of budgets allocated to their tasks, and the proper execution of these tasks.
- Ensures continuing audience satisfaction and loyalty.

#### **4 – Skills and abilities**

##### Skills specific to the performing arts

Possessing a proven artistic knowledge and experience in one or several disciplines.

Identifying the artistic, cultural and institutional players, both local and national, as well as local, national and even international performing arts networks — particularly the networks of the disciplines in which their company operates — and public cultural policies; keeping a watchful eye on their sector.

Identifying the artistic, economic and social issues affecting the performing arts sector.

Recruiting for various performing arts occupations according to needs.

Ensuring the proper implementation of regulations relating to the performing arts: social law, tax law, safety regulations, commercial law, intellectual property...

Analyzing the performing arts offer in their locality to find points of rivalry or complementarity (including other disciplines); also looking at what else is offered in addition to the show itself, pricing policies, etc.

Ensuring the proper protocol at performances given in the presence of public figures or elected representatives.

##### Abilities relevant to several professional branches

Developing and maintaining relations with the relevant cultural, economic and institutional players.

Developing and maintaining networks and partnerships, particularly with the media.

Analyzing the operation of a company.

Anticipating and planning the work of their personnel, and the work required for a particular event.

Implementing projects.

Managing a team.

Defining the company's commercial policy.

Managing commercial relations with the public.

Supervising the management of a budget.

Developing and implementing a communications plan.

Mastering digital communications methods — uses, tools, graphic identity and style guides, etc.

Presenting and selling a project both in writing and orally.

Communicating with the stakeholders of a project in one or several languages.

Undertaking any travelling required for the role.

Knowing how to use office software — at least a word processing program and a spreadsheet program — and digital communications tools, such as social networks, websites.

#### **5 – Place within the company’s organizational structure**

They work under the authority of the executive director or the deputy director, or possibly the administrator. They manage all or some of the personnel from the following company departments: communications, audience relations, education/outreach and cultural actions, front-of-house, ticketing.

#### **6 – Socio-professional positioning**

- National collective agreement regarding artistic and cultural enterprises (IDCC 1285):  
The general secretary is a Group 2 or Group 3 manager in the Administration/Production category, according to the level of responsibility, the size of the company, its organizational structure, and various other criteria.
- National collective agreement regarding private-sector performing arts companies (IDCC 3090):  
The general secretary is a Group 2 manager in the Company Management category (Group 1 if they are general administrator, Group 3 if they are deputy administrator).
- National collective agreement regarding technical companies in the creative and events sector (IDCC 2717): not applicable

#### **7 – Possible pathways to the role**

Solid professional experience in another role in the performing arts sector, particularly in communications or audience relations, is indispensable for the role of general secretary. Experience as a volunteer, or practice of a performing arts discipline as an amateur, can be an additional asset in accessing this role.

Initial and ongoing vocational training also helps to prepare for the role of general secretary, particularly non-specific Level I or Level II qualifications (corresponding to Master and Bachelor degree levels respectively); training in cultural management or communications may be a useful addition. The general secretary may also develop their skills through vocational training, whether targeted specifically at the performing arts, or more general in nature.

#### **8 – Variations according to sector, company organization, etc.**

The general secretary may contribute to the development of the company’s artistic and cultural aims.

In certain venues, the general secretary may have responsibility for programming some of the shows, particularly when a director of communications is delegating some duties.

In venues with the remit of developing arts projects, the general secretary may be tasked with implementing tools and programmes to support the development of regional arts companies, whether through co-production, programming, residencies, touring, etc.

In some cases, the general secretary may steer and develop a partnership/sponsorship policy.

The presence of a deputy director alongside the executive director may mean that the role of general secretary is somewhat different, or even non-existent.

#### **9 – The role in the future**

The external policy of a performance venue is essential to its success. This role may be split between several positions under the authority of the executive director or the deputy director, but the position of general secretary very much embodies the different facets of this policy.

The general secretary contributes — alongside the executive director — to the implementation of the company’s local, national and international development strategies, as well as sustainable development and corporate social responsibility policies.

With the growth of sponsorship, the role of the general secretary is broadening to include event management skills. They must also adapt to new modes of digital communication.