

## Area: PRODUCTION–TOURING

---

### Overview

#### 1 – Roles within the field

Production Director

Production Administrator

Production Manager

Tour Booker

Tour Administrator

Artistic Programmer

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

Production is the activity that enables the creation of a stage show by bringing together the requisite artistic, human, technical and financial conditions. Production encompasses every stage of the creative process right up until the first public performance.

Touring is the activity that enables the show to be performed before an audience outside of the producing venue.

The scope of intervention and the general tasks of this field:

- Discuss with the prospective show's creator its size and scope according to the financial, human and material resources available, and the possibilities for touring; or adapt an existing production.
- Define the conditions for the production, and organize and adjust it according to events that arise.
  - Budgets: draw up and monitor the production budgets for a season or series of performances with the show's creator or artistic director; source funding for projects.
  - Contracts: negotiate and finalize contracts with the artists and technicians involved in the creation of the show; if necessary, negotiate and finalize contracts for copyrights and performance rights, related services, artists, co-productions, co-directions, insurance, etc.; make the regulatory declarations related to performances and the existence of the company.
  - Logistics: co-ordinate the work of artists and technicians, negotiate and organize their schedules, their transport, and their board and lodging, for the entire production period (workshops, rehearsals, residencies, etc.) and tours.
  - Technical: compile production files; adapt production resources to the staging and touring conditions; check the show's technical feasibility in the tour venues.
- Define and implement the touring strategy for the shows produced: find partners to stage the production on tour; draw up the tour budget and decide the sale price of the show to receiving venues; negotiate the show's performance schedule and conditions with receiving venues.
- Develop and maintain tools to monitor the activity of a performance venue; analyze the financial results of a show or tour.

Relations and overlaps with the other areas of the performing arts:

- With the artist behind the project: discuss the size and scope of the production.
- With the administrator or the administrative and financial director: monitor the production and tour budgets, and send to the administrator or the accounts department the necessary information for the execution of the said budgets; analyze the financial results of a production or tour; organize and implement the internal procedures for management control and the analytical monitoring of productions and tours.
- With the technical department or the producer: define the human, technical and financial resources required for a production.
- With the communication department: assist with the promotion of shows.

#### 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.

#### **4 – Working conditions**

In a performing arts company, production positions are filled by salaried staff on either permanent or fixed-term contracts for the duration of a production. They are sometimes shared between companies. The role of tour booker, in particular, may be a freelance position.

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 – Workplace health risks**

- Risks related to mental overload and stress are rather high. They are linked to the high stakes of the activity, as well as to how the work is organized: time constraints, multiple tasks, frequent interruptions, being overwhelmed with work, and tasking conflicts, such as managing 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 to high.
- Risks related to how work is organized are medium to high, mainly because of irregular work schedules, and evening work supporting the artists they are producing or touring. 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**

There is a lot of working across several roles: production-touring, communications, technical.

Companies are gradually equipping themselves with management tools for the production and touring of shows in order to simplify some of the production and touring tasks, but these tools need to be mastered.

Production work now includes sourcing new financing related to interdisciplinary or cultural action projects. It also involves seeking new partners, including in other business sectors, particularly in order to deal with the general drop in public funding.

Some traditional touring networks are saturated or disappearing. The business of touring is evolving, as new touring practices and ways of reaching audiences are introduced.

## Area: PRODUCTION-TOURING

---

### Role: PRODUCTION DIRECTOR

---

#### 1 – Associated titles and related roles

None

#### 2 – Remit and duties

##### Remit

The production director develops and implements strategies to produce and tour shows.

##### Duties

- Discusses with the creator of the show its size and scope according to the financial, human, and material resources available, and the touring possibilities.
- Defines the production conditions and supervises their financial assessment, as well as the funding of projects; sources funding.
- Negotiates the contractual relationship with the artists and technicians involved in creating the show.
- Defines the touring strategy for the shows produced.
- Manages the work of the production team.

#### 3 – Responsibilities

Ensures the fulfilment of a project to stage a show, while adhering to the agreed constraints and budget, in coordination with the technical director, the creator of the show and the artistic director.

#### 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 the development of artistic trends in the disciplines in which their company operates.

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.

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

Drawing up, following and analyzing a production budget.

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.

Identifying the human resources and the technical and material resources necessary to realize the production project.

Evaluating the technical resources and constraints of the production project.

Developing and maintaining a network of artists, technicians and service providers, and calling upon them according to needs.

Anticipating and organizing the production logistics of a show and a tour.

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

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

Analyzing the artistic, technical and financial issues of a production.

Drawing up a touring strategy.

##### Abilities relevant to several professional branches

Implementing projects

Developing monitoring and evaluation tools for an activity.

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

Developing and maintaining networks and partnerships.

Keeping a watchful eye on their sector.

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

Negotiating employment contracts.

Anticipating and planning the work of their personnel, and evaluating them.

Managing and coordinating a team; coordinating departments, if need be.

Developing and maintaining relations with all departments in the company.

Ensuring the proper implementation of accounting rules related to the legal nature of their company and the nature of the projects undertaken.

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 spreadsheet program, a word processing program, even a database — and digital communications tools, such as social networks, websites.

### **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 might manage a production team.

They are in contact with all departments.

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

- National collective agreement regarding artistic and cultural enterprises (IDCC 1285):  
The production director is a Group 3 manager in the Administration/Production category.
- National collective agreement regarding private-sector performing arts companies (IDCC 3090):  
The production 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):  
not listed.

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

Solid professional experience — particularly in the performing or recorded arts — is indispensable for the role of production director; it may be acquired as a production administrator, production manager or administrator.

Initial and ongoing vocational training also helps to prepare for the role of production director, particularly Level I or Level II qualifications (corresponding to Master and Bachelor degree levels respectively) either in cultural management or a more general subject.

The production 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 position of production director may exist in companies that produce shows, whether or not they have a performance venue. The production director may also be involved in the programming of activities — such as concerts and residencies — and their financial monitoring. They may adapt an existing production.

### **9 – The role in the future**

The production role is essential to the performing arts.

According to the company’s organization and size, and the work it does, production managers and tour bookers may be directly supervised by the production administrator, the administrator, the deputy director or the executive director, in the absence of a production director.

Companies are gradually equipping themselves with management tools for the production and touring of shows in order to simplify some of the production director’s work, but these tools need to be mastered.

## Area: PRODUCTION-TOURING

---

### Role: PRODUCTION ADMINISTRATOR

---

#### 1 – Associated titles and related roles

None

#### 2 – Remit and duties

##### Remit

The production administrator executes and monitors the production of shows.

##### Duties

- Contributes to discussions regarding the size and scope of the show to be created, according to the financial, human, and material resources available, and the touring possibilities.
- Puts in place the production conditions and supervises the financial assessment of productions, as well as drawing up and monitoring the production budget.
- Compiles production files.
- Puts together the financial package and sources funding.
- Implements the contractual relationship with the artists and technicians involved in creating the show.
- Implements the touring strategy for the shows produced.
- Coordinates the work of one or several production managers and/or tour bookers.

#### 3 – Responsibilities

Takes the necessary measures in respect of the legal and budgetary constraints of the production.

#### 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 the development of artistic trends in the disciplines in which their company operates.

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.

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

Drawing up, following and analyzing a production budget.

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.

Identifying the human resources and the technical and material resources necessary to realize the production project.

Evaluating the technical resources and constraints of the production project.

Developing and maintaining a network of artists, technicians and service providers, and calling upon them according to needs.

Anticipating and organizing the production logistics of a show, and of a tour.

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

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

Analyzing the artistic, technical and financial issues of a production.

##### Abilities relevant to several professional branches

Steering the implementation of projects.

Developing monitoring and evaluation tools for an activity.

Developing and maintaining relations with the relevant cultural, economic and institutional players; developing and maintaining networks and partnerships; keeping a watchful eye on one's sector.

Drawing up commercial and intellectual property contracts.

Drawing up employment contracts.

Anticipating and planning the work of one's personnel, and evaluating them.

Managing and coordinating a team; coordinating departments, if need be.

Developing and maintaining relations with all departments in the company.

Ensuring the proper implementation of accounting rules related to the legal nature of their company and the nature of the projects undertaken.

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 spreadsheet program, a word processing program, even a database — project management software and digital communications tools, such as social networks, websites.

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

They work under the authority of the production director; in the absence of a production director, they work under the authority of the executive director, the deputy director or the administrator.

They might manage one or several production managers and/or tour bookers.

They are in contact with all departments.

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

- National collective agreement regarding artistic and cultural enterprises (IDCC 1285):  
The production administrator is a Group 4 manager in the Administration/Production category.
- National collective agreement regarding private-sector performing arts companies (IDCC 3090):  
The production administrator is a Group 2 manager in the Company Management category.
- National collective agreement regarding technical companies in the creative and events sector (IDCC 2717):  
not listed.

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

Solid professional experience — particularly in the performing or recorded arts — is indispensable for the role of production administrator; it may be acquired as a production manager or tour administrator, or in another performing arts management position.

Initial and ongoing vocational training also helps to prepare for the role of production administrator, particularly Level I or Level II qualifications (corresponding to Master and Bachelor degree levels respectively) either in cultural management or a more general subject. The production 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 position of production administrator may exist in companies that produce shows, whether or not they have a performance venue.

In the absence of a production director, the production administrator may undertake some of those duties.

The production administrator may adapt an existing production.

### **9– The role in the future**

The production role is essential to the performing arts.

According to the company's organization and size, and the work it does, production managers and tour bookers may be directly supervised by the administrator, the deputy director or the executive director, in the absence of a production director or production administrator.

Companies are gradually equipping themselves with management tools for the production and touring of shows in order to simplify some of the production director's work, but these tools need to be mastered.

## Area: PRODUCTION–TOURING

---

### Role: PRODUCTION MANAGER

---

#### 1 – Associated titles and related roles

Associated titles: none

Related role: production assistant

#### 2 – Remit and duties

##### Remit

The production manager plans, organizes, implements and co-ordinates the technical, financial and human resources of one or several productions within the budgetary, time and artistic framework defined by the project's various stakeholders.

##### Duties

- Draws up the production budget, in collaboration with the project's various stakeholders, and monitors and justifies it.
- Draws up the employment contracts with the artists and technicians according to the remuneration conditions negotiated by the initiators of the project; draws up the contracts for copyrights and performance rights, related services, artists, co-productions, co-directions, insurance, etc.; makes the regulatory declarations and requests for authorizations regarding the shows.
- Co-ordinates the work of artists and technicians; negotiates and organizes their schedules, their transport, and their board and lodging, for the entire production period (workshops, rehearsals, residencies, etc.).
- Adapts the production resources to the staging and touring conditions.

*The production assistant undertakes some of the production tasks under the authority of a manager.*

#### 3 – Responsibilities

- Accounts for the use of the budgets granted to them.
- Guarantees that the contracts they have prepared are robust and fit for purpose.
- Guarantees that the productions for which they are responsible function as planned, within the limits of the resources granted to them.

*The production assistant is responsible for the duties entrusted to them, within the limits of the resources granted to them.*

#### 4 – Skills and abilities

##### Skills specific to the performing arts

Possessing a proven artistic education/knowledge; keeping a watchful eye on the development of artistic trends in the disciplines in which their company operates.

Identifying the stakeholders involved or to be mobilized in the production project(s).

Producing a budget spreadsheet, analyzing budgets.

Analyzing or studying the feasibility of a production project.

Evaluating a technical sheet for a show and discussing it with the technical heads of department.

Identifying the human, technical and material resources required for the realization of the production project; maintaining a network of artists, technicians and service providers, and calling upon them according to needs.

Evaluating the technical resources and constraints of the production project.

Setting out clearly the project's stages, resources and constraints, and communicating them to the stakeholders of the production project so they can take appropriate decisions.

Negotiating changes in organization and resources with the stakeholders of the production project.

Assisting in ensuring the proper implementation of regulations relating to the performing arts: social law, safety regulations, commercial law, intellectual property, etc.

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

Using task-tracking tools.

Drawing up different types of contract: commercial, employment, intellectual property.

Implementing the accounting rules related to the legal nature of their company and the nature of the projects undertaken.

Undertaking administrative procedures.

Completing, filing and submitting administrative documents.

Developing and maintaining relations with everyone involved in the production project.

Communicating with the project's stakeholders in one or several languages.

Undertaking any travelling required for the role.

Knowing how to use office software — at least a spreadsheet program, a word processing program, even a database — project management software, specific performing arts management software, and digital communications tools.

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

According to the organization of the company, they work under the authority of the production director, the production administrator, the administrator or the executive director.

They might manage production assistants and/or assistant tour bookers.

They work with the administrator or the accounting department, the technical department, the artists, and sometimes the tour booker.

*According to the organization of the company, the production assistant works under the authority of a production manager, the production director, the production administrator, the administrator or the executive director.*

### 6 – Socio-professional positioning

	Production manager	Production assistant
National collective agreement regarding artistic and cultural enterprises (IDCC 1285)	Group 5 employee/non-manager in the Administration/Production category	Group 6 employee/non-manager in the Administration/Production category
National collective agreement regarding private-sector performing arts companies (IDCC 3090)	Supervisor in the Creation/Production category	Group 1 qualified employee in the Creation/Production category
National collective agreement regarding technical companies in the creative and events sector (IDCC 2717)	Not listed	Not listed

### 7 – Possible pathways to the role

Solid professional experience in the performing arts is indispensable for the role of production manager; it should have been acquired as a production assistant, a tour booker or in a technical role in the performing arts.

Initial and ongoing vocational training also helps to prepare for the role of production manager, particularly Level III qualifications (post-secondary/pre-university education) specific to this role. The production manager 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.

According to the company's organization and size, and the work it does, the roles of production manager and tour booker may be combined in a single post.

In companies with a small staff, a production and tour manager may carry out the duties of a tour administrator.

The role of production manager may be undertaken for the duration of a production or else permanently in production companies or at performance venues.

### 9– The role in the future

The role of production manager is essential to the production of shows.

It is changing, as a result of an increasingly fluid and complex economic context, as well as developments in tools for the production and touring of shows. The production manager must develop skills for the sourcing of new funding for interdisciplinary projects and cultural action projects.

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

## Area: PRODUCTION–TOURING

---

### Role: TOUR BOOKER

---

#### 1 – Associated titles and related roles

Associated title: booker

Related role: assistant tour booker

#### 2 – Remit and duties

##### Remit

The tour booker is responsible for selling one or several shows to receiving venues within the budgetary, time and artistic framework defined by the project's various stakeholders.

##### Duties

- Maintains an updated database of performance venues that suit the artistic aims of the show.
- Looks for local, national and international partners, public or private, to stage the show on tour.
- Negotiates the performance schedule and the sale price with the potential programmers and receiving venues within the budgetary and commercial strategy defined by their managers.
- Checks the technical feasibility of the show in the performance venue.
- Monitors the tour budget, and communicates to the administrator or the accounting department the information required for the execution of the tour budget.
- Analyzes the financial results of a show's tour.
- May assist with the promotion of shows.
- May accompany tours.
- May search for new artists to stage and tour.

*The assistant tour booker undertakes some of the tour booking duties under the authority of a manager.*

#### 3 – Responsibilities

They report back on the realization of the objectives set.

They make sure that the staging conditions they have negotiated are robust and fit for purpose.

*The assistant tour booker is responsible for the duties entrusted to them, within the limits of the resources granted to them.*

#### 4 – Skills and abilities

##### Skills specific to the performing arts

Possessing a proven artistic education/knowledge; keeping a watchful eye on the development of artistic trends in the disciplines in which their company operates.

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; monitoring the artistic directions of current and potential receiving venues for their shows.

Developing and maintaining networks and partnerships with relevant cultural and institutional players; keeping a watchful eye on current and potential receiving venues, and keeping a database updated.

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

Maintaining a tour budget.

Making sure that performance venues are able to guarantee the feasibility of shows.

Negotiating changes in organization and resources with the stakeholders of the production project.

Implementing regulations relating to the performing arts: social law, tax law, safety regulations, commercial law, intellectual property, etc.

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

Compiling a database of potential receiving venues.

Developing promotional tools based on a pre-established strategy.

Searching for potential receiving venues.

Developing a sales argument aimed at winning over receiving houses.

Negotiating different types of contract: commercial, employment, intellectual property.

Making an oral presentation about a show.

Implementing the accounting rules related to the legal nature of their company and the nature of the projects undertaken.

Developing and maintaining relations with the relevant departments within the company.

Communicating with the project's stakeholders in one or several languages.

Undertaking any travelling required for the role.

Knowing how to use office software — at least a spreadsheet program, a word processing program and a database — specific performing arts management software, and digital communications tools.

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

According to the organization of the company, they work under the authority of the production director, the production administrator, the administrator or the executive director.

They might manage production assistants and/or assistant tour bookers.

They work with the administrator or the accounting department, and very often with the production manager, the technical team, the artists and the communications department.

### 6 – Socio-professional positioning

	Tour booker	Assistant tour booker
National collective agreement regarding artistic and cultural enterprises (IDCC 1285)	Group 5 employee/non-manager in the Administration/Production category	Group 6 employee/non-manager in the Administration/Production category
National collective agreement regarding private-sector performing arts companies (IDCC 3090)	Supervisor in the Creation/Production category	Group 1 qualified employee in the Creation/Production category
National collective agreement regarding technical companies in the creative and events sector (IDCC 2717)	Not listed	Not listed

### 7 – Possible pathways to the role

The role of tour booker can be a means of accessing a career in the performing arts.

Initial and ongoing vocational training also helps to prepare for the role of tour booker, particularly Level II qualifications (Bachelor degree level) and Level III qualifications (post-secondary/pre-university education) in cultural studies and business studies.

The tour booker 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.

According to the company's organization and size, and the work it does, the roles of production manager and tour booker may be combined in a single post.

In companies with a small staff, a production and tour manager may carry out the duties of a tour administrator.

In other companies, they may be supported by a tour administrator or a touring stage manager.

The role of tour booker may be undertaken in production companies and producing venues, and, increasingly, in a freelance capacity.

### 9 – The role in the future

The role is essential to the touring of shows.

It is changing, as a result of an increasingly fluid and complex economic context, as well as technological developments in the way shows are toured and brought to audiences: for example, the tour booker must deal with programming decisions being taken at an increasingly later stage; they must build partnerships with performance venues for exceptional projects; and use specific digital communications tools and software.

## Area: PRODUCTION-TOURING

### Role: TOUR ADMINISTRATOR

#### 1 – Associated titles and related roles

Associated titles: none

Related roles: none

#### 2 – Remit and duties

##### Remit

In a production/touring company, the tour administrator plans, implements and manages the budgetary monitoring of a touring show.

##### Duties

- Draws up the tour budget, possibly in collaboration with the production director, the production administrator or the administrator.
- Monitors the execution of the tour budget: checks the ticketing revenue; negotiates, checks and settles costs; supplies the administrator or the accounting department with the necessary information for the execution of the budget; draws up the operating statements for performances.
- Makes the regulatory declarations regarding the shows.
- Analyzes the financial results for each show and tour.

They are present at the performance venues during the tour.

#### 3 – Responsibilities

They ensure that the budgets granted to them are adhered to.

They ensure that tours run smoothly.

#### 4 – Skills and abilities

##### Skills specific to the performing arts

Possessing a proven artistic education/knowledge; keeping a watchful eye on the development of artistic trends in the disciplines in which their company operates.

Identifying the local, national and even international performing arts networks — particularly the networks of the disciplines in which their company operates; keeping a watchful eye on their sector.

Identifying the stakeholders involved in the productions.

Drawing up, monitoring and analyzing a tour budget.

Setting out clearly the project's stages, resources and constraints, and communicating them to the stakeholders of the production project so they can take appropriate decisions.

Anticipating and organizing the logistics of a touring show.

Negotiating changes in organization and resources with the stakeholders of the production project.

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

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

Managing a budget.

Negotiating costs.

Using task-tracking and assessment tools.

Executing commercial and intellectual property contracts.

Implementing the accounting rules related to the legal nature of their company and the nature of the projects undertaken.

Undertaking administrative procedures.

Filling out, filing and submitting administrative documents.

Developing and maintaining relations with all departments of the company and everyone involved with the project.

Managing and coordinating a team when away on tour.

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

Possibly communicating with the project's stakeholders in one or several languages.

Undertaking any travelling required for the role.

Knowing how to use office software — at least a spreadsheet program, a word processing program and a database — and, if required, specific performing arts management software and digital communications tools.

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

They work under the authority of the executive director, the administrator or the production 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 work with the administrator or the accounting department, the tour booker, the artists, and the touring stage manager and technicians.

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

- National collective agreement regarding artistic and cultural enterprises (IDCC 1285):  
the tour administrator is a Group 4 manager in the Administration/Production category.
- National collective agreement regarding private-sector performing arts companies (IDCC 3090):  
the tour administrator is a Group 2 manager in the Creation/Production category
- National collective agreement regarding technical companies in the creative and events sector (IDCC 2717):  
not listed.

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

Solid professional experience in the performing arts is indispensable for the role of tour administrator; it should have been acquired in other administrative or technical roles in the performing arts.

Initial and ongoing vocational training also helps to prepare for the role of tour administrator, particularly Level I, II or III qualifications (corresponding to Master and Bachelor degree levels, and post-secondary/pre-university education respectively) specific to the role of production manager or administrator.

The tour 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.**

Tour administration duties may either constitute a position in its own right, or else be undertaken by an administrator assisted by a production manager and/or tour booker.

Certain additional duties may be handed to the tour administrator:

- In the absence of a stage manager, they may organize tour logistics: draw up the schedules for artists and technicians, arrange their travel, board and lodging, draft and send them their schedule for the period of the tour.
- They may draft and negotiate contracts for assignments of copyrights and performance rights, and additional services, artists, employment, co-productions, co-directions, insurance, etc.
- They may draw up the tour schedule and accompany tours.
- In the absence of a production administrator, they may compile the production files.

#### **9– The role in the future**

Although tour administration duties are integral to the production of shows, there exist few actual tour administrator posts.