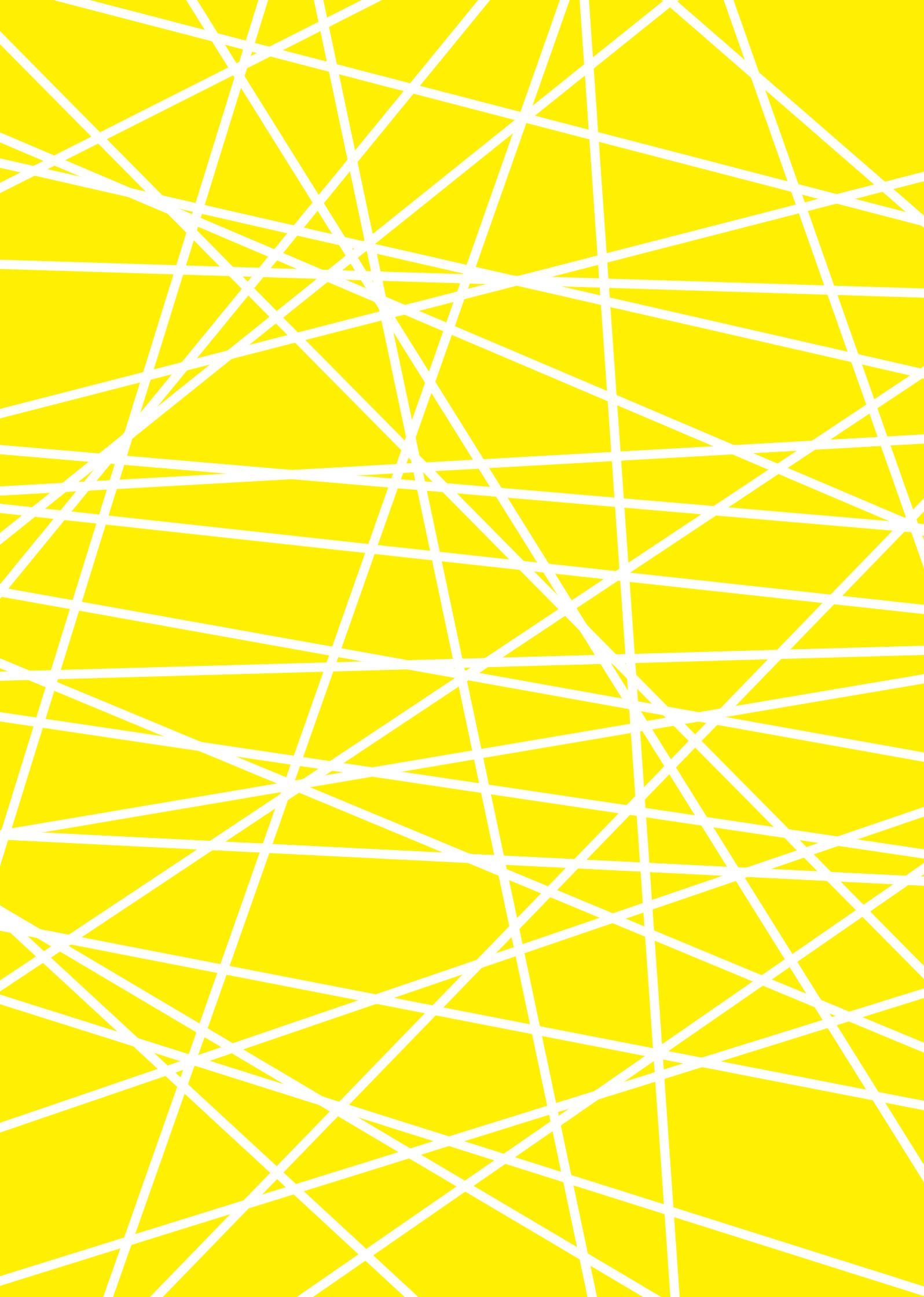


The background is a bright yellow field filled with a complex, overlapping network of white lines that form various geometric shapes like triangles and polygons. In the bottom right corner, there is a solid pink triangle pointing towards the center of the page.

# **Performing arts & Music**

**job descriptions**



## FOREWORD

This brochure gives you an overview of the job descriptions relevant to both the performing arts and the music sector. It was compiled by the Social Fund for the Performing Arts, a sectoral organisation governed by representatives of the employers and professional organisations in Joint Committee 304. Together with the social partners, this Social Fund has taken the initiative of updating the job descriptions, which were first drafted a decade ago and expanding them to include the music sector. Several new functions have been introduced and existing functions adapted to developments in the field.

Job descriptions are an important and particularly useful tool in HR policy. They can serve as a reference when defining a function and in drawing up the announcement of a vacant post. To determine the correct salary you can use the function classification and the salary groups associated with the various functions. The authors of this brochure believe that its contents will prove very useful in the implementation of your HR policy.

This publication has been produced thanks to the support of the Flemish government. By means of the VIA agreement for the arts sector it made funds available in order – among other things – to improve the quality of employment in this sector. This brochure is representative of this. In case of interpretation issues, please be aware that the Dutch version is the only valid reference. If you have any questions, please contact one of the organisations listed below.

June 2015

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## How to use the job descriptions

One and the same job title may often conceal very different types of job content. One function may be broader than another, more complex, multi-functional or just active in a completely different context: in a large or small organisation, local or international, in a producing or more receptive organisation, etc. However, these functions often bear the same title. Consequently, when comparing different jobs, no matter what purpose they may serve, it is important also to compare the job content. Comparisons based on a job title have very limited added value.

**The job descriptions in this book** have formed the basis for the function classification and salary groups associated with them in the performing arts and music sectors in Flanders. Their purpose is not to give a comprehensive picture of all the functions in the sector, but to act as a **frame of reference** for as many of its functions as possible. We expect the user to compare his or her individual **job content (not the job title)** with the function contents described here so as to arrive at a salary group.

**Note** Specific functions can (and often will) be different from the reference functions. In these cases it is possible to deviate from the reference salary group.

A number of specific functions have also been included in 'function groups'. For example, the function 'stage manager' can also be found under the generic description 'stage technicians, coordinator', or functions such as 'IT specialist' or 'venue hire / planning' in the function category 'supporting services, specialist'.

**Tip** To compare specific jobs with the descriptions in this book, you will probably also have to consult the job list and view the specific function in a more generic or abstract light to find a comparable description.

In the job descriptions, reference is sometimes made to the 'profile' of the function holder. The intention here was not to work out detailed competency profiles or define specific requirements, but to contribute to the clarity of the function level.

**Tip** If, as an individual, the holder of the post does not exactly match the profile described, but does carry the responsibilities described, the job can perfectly well be compared to the function described.

Furthermore, the listing of job titles is as gender neutral as possible. We have opted not to add double designations (e.g. actor/actress, or by adding (M/F) everywhere). Should it nevertheless be interpreted differently, the general assumption is that every function described can be filled and carried out by either a man or a woman.

### The joint work group

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# Part 1

## Job descriptions

### Artistic

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- 3** Artistic Director (in certain cases also General Director) **p. 11**
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- 7** Designer **p. 16**
- 8** Programmer **p. 17**
- 9** Director / Choreographer / Conductor **p. 18**

## Function identification

### Function **Performer**

(singer, musician, actor, dancer, performer, mime artist, puppeteer, etc.)

## Purpose of the function

To analyse, learn, rehearse, interpret and help define specific roles, usually in line with the instructions given by the director/choreographer/conductor, with a view to the concrete realisation of an artistic project, and so contributing to the national and/or international reputation of the production concerned.

## Context / Setting

- Specific tasks are assigned for each piece
- Instructions regarding the interpretation and technical approach/aspects of the piece are often given by the director/choreographer/conductor
- The performer is often expected to work in a group setting

## Key result areas

In this function we distinguish 3 different types:

### Type 1 **Performer**

- Individually analysing, practising, helping to define and learning the works to be performed so that any subsequent group rehearsals go smoothly, or preparing thoroughly for an individual performance
- Maintaining the materials (instruments, voice, puppets, physical condition, etc.) required for the performance of the work so that they are always available for use, thus allowing the piece to be performed to a high artistic standard
- Taking part in group rehearsals so that individual interpretations mesh with one another and form a coherent whole, in line with the director's/choreographer's/conductor's interpretative vision of the piece
- Ensuring the high-quality performance of plays, concerts and recordings – whether individually or as a group – so that the works that have been learnt and rehearsed are presented to the audience at a high artistic level
- Staying in touch with developments and constantly undergoing further training and/or retraining in the individual specialist field to keep technical mastery up to scratch and/or improve it
- The performer here may have to play an individual key role in the larger group context, at rehearsals, public performances, recordings, etc.

### Type 2 **Performer - Creator**

In addition to all the above result areas, the performer-creator must also undertake the following responsibilities:

- Together with other artistic workers, develop ideas for new and existing productions and so contribute to the creative process of production development
- Discussing, testing and evaluating possible ideas for a new production, with a view to selecting the most promising artistic idea for further development



## CONTINUED Key result areas

**Type 3 Performer with a coordinating role (e.g. orchestral leader/concertmaster)**

- In addition to the result areas of Type 1, the performer with a coordinating role is also responsible for coordinating, preparing and possibly motivating a group of performers for the greater whole; e.g.:
  - Checking the subgroup's work documents (scripts, scores, etc.)
  - Arranging preliminary rehearsals for the subgroup
  - Discussing and supervising the details of the subgroup's performance (e.g. bowing for the string players, etc.)

**Profile / Skills****For Type 1**

Complete, professional mastery of at least one art discipline, achieved by means of:

- training
- experience
- or a combination of training and experience

**For Type 2**

Same as Type 1 + high level of creativity

**For Type 3**

Same as Type 1 + coordinating skills + people skills

## Function identification

Function **Participative Artistic Collaborator**

## Purpose of the function

Developing, designing or supervising artistic processes (workshops, projects, creations, productions) for specific target groups of craftsmen/arts practitioners with a view to realising an artistic production

## Context / Setting

Working closely with the artistic director with a special focus on participants (professional or otherwise)

## Key result areas

- Analysing, interpreting and positioning the art creations of the participants in response to the participants' creative processes and nourishing their artistic and comprehensive development.
- Using his/her own artistic path and discourse to guide and inspire participants within the artistic project.
- Analysing and responding to both the artistic mission and the vision of the person managing the participatory process on the one hand and of the proposed participants' perception on the other, to make the best possible link between the two.
- Creating a framework to ensure that participants can realise their artistic creation in a way that is both safe and challenging.
- Responding to the group dynamics and, if necessary, making adjustments to achieve the desired result in the best way possible
- Keeping a lookout for and detecting talents and guiding them along their own artistic path within the organisation's artistic vision.
- Regular assessment and updating of the procedure and organisation (logistics, methodology, selected targets, etc.) and tailoring the learning process to the art practitioners.
- Identifying learning objectives, translating them into themes and drawing up methodological plans (translating learning objectives into a learning process) thus determining the direction of the process and providing a context and perspective.
- Reviewing the process on a regular basis with clients, partners and colleagues so that the result meets the expectations of the various stakeholders as closely as possible.

## Profile / Skills

- Artistic skills at a professional level
- Creative and improvisational skills
- Educational knowledge and skills
- Ability to motivate and inspire
- Good listening skills and empathy
- Social, interpersonal skills
- Ability to manage the practical organisation

## Function identification

Function **Artistic Director**  
(in certain cases: General Director – see: “Types”)

## Purpose of the function

To impart a vision to, coordinate, consolidate and supervise the various artistic activities and arrive at a coherent, consistent artistic policy that ensures high-level productions.

The function is responsible for ensuring the practical feasibility of the developed vision and bringing it into line with the rest of the organisation.

## Context / Setting

The described function reports to the General Director. It does not therefore assume the responsibilities of the General Director.

## Key result areas

- Developing a coherent, clear, artistic vision and policy, both in the short term and the long term, to create an overall framework for activities at the artistic level
- Supervising the correct selection, direction, organisation, development and execution of productions to create a high-quality, financially responsible artistic programme
- Ensuring that collaborators are available in good time for the planned artistic activities and guiding these collaborators in such a way as to ensure that a highly motivated, competent team of workers is available for each production
- Looking for extra resources and making optimum use of available resources to contribute towards the financial optimisation of the productions and to ensure the realisation of productions within the available budgets
- Continually communicating, working and negotiating with the business manager to provide a clear picture of wishes and needs in terms of budget, personnel and resources in general, and thus influencing the budget and the recruitment and deployment of personnel
- Continually communicating, working and negotiating with the technical director to achieve optimum harmony between artistic and technical interests
- Monitoring developments in the artistic world, anticipating them or, where appropriate, incorporating them into the artistic policy and in good time
- Leading, possibly selecting, developing and motivating people and thus creating a motivated and competent team of collaborators
- <sup>1</sup>Assuming the management responsibilities for the organisation in question to ensure a long-term policy and the clear management and guidance of the organisation



## Types

For this function we distinguish 4 types:

### **Type 1 is a function that meets the following requirements:**

- It is not combined with the function of **general director**
- It involves an organisation of fewer than 25 collaborators
- Total annual expenditure < EUR 2.5 million

### **Type 2 is a function that meets the following requirements:**

- It is not combined with the function of **general director**
- It involves an organisation of more than 25 collaborators
- Total annual expenditure > EUR 2.5 million

### **Type 3 is a function that meets the following requirements:**

- It is combined with the function of **general director**
- It involves an organisation of fewer than 25 collaborators
- Total annual expenditure < EUR 2.5 million

### **Type 4 is a function that meets the following requirements:**

- It is combined with the function of **general director**
- It involves an organisation of more than 25 collaborators
- Total annual expenditure > EUR 2.5 million

## Profile / Skills

- Requires a higher, artistically trained level or equivalent through experience
- Artistic vision
- Conceptual skills
- Wide range of interests
- Ability to convince and motivate
- An ability to advocate and elucidate the policy

## Function identification

Function **Director's assistant/choreographer/conductor**

Synonyms *Assistant director / Répétiteur / Assistant choreographer / Assistant Conductor / Ballet-master / etc.*

## Purpose of the function

To support the director/choreographer and performers, during the production process, rehearsals and the performances, thus contributing towards the creation of the production on the one hand, and on the other hand ensuring that rehearsals run as smoothly and efficiently as possible.

## Context / Setting

The function is based on giving maximum support to the director/choreographer/conductor

## Key result areas

- Studying the production, scores and or the texts and continually communicating to and fine-tuning with the director/choreographer/conductor so as to understand the framework, content, interpretations and difficult aspects of the production and the various scenes and so give optimum support to the director/choreographer/conductor and performers during rehearsals
- Keeping abreast of all changes made to the production during the production process, in terms of both form and content, to ensure the existence of a clear, fully up-to-date document which will form the basis for rehearsals and interpretations
- Giving support and advice on technical and content-related aspects to the director/choreographer/conductor and the performers, on the one hand to ensure that rehearsals run smoothly and efficiently and, on the other, to enhance the quality of the final product
- To contribute to the drafting and amending (where necessary) of a rehearsal plan and scheduling a sufficient number of rehearsals to ensure that thorough, high-quality preparations are made for the production
- Regularly tuning into and coordinating with other departments, and possibly third parties, to ensure that the activities run smoothly, thus allowing the director/choreographer/conductor to focus on his/her key tasks.

## Profile / Skills

- Knowledge of production processes
- Communication skills

## Function identification

Function **Author / Composer / etc.**

## Purpose of the function

To develop and actively develop ideas for productions so as to supply the raw material which will be used for the further development of performances and productions.

## Context / Setting

The function-holder starts out with a blank sheet and ends up with a final, fully perfected product which meets certain general objectives set by the artistic director or by the director/choreographer/conductor

## Key result areas

- Generating ideas for new productions together with other artistic workers, thus contributing to the creative process of production development
- Discussing, testing and evaluating various possible ideas for a new production and selecting the most promising artistic idea for further development
- Searching for source material, references and all possible information about the idea selected for development and so arriving at a complete and coherent picture of the material in question
- Developing an original, creative and artistic mixture of, on the one hand, individual opinion and available information about the production idea, and on the other hand the assignment specifications set by the artistic manager, so as to arrive at a well-defined, artistic production concept that is ready for further development
- Within the guidelines set by the artistic manager, developing and giving concrete form to the idea, thus creating a final, fully-perfected product which meets general objectives in terms of form, purpose and duration of the production
- Assisting, informing and advising those involved in the development of the production's performance to ensure a correct, complete and uniform understanding of the production and its underlying meaning

## Profile / Skills

- Complete and professional mastery of at least one art discipline achieved by means of:
  - training
  - experience
  - a combination of training and experience
- A high level of creativity

## Function identification

Function **Dramaturge**

## Purpose of the function

To help select productions in close collaboration with the artistic director, to help to adapt the content of the selected productions by monitoring content-related aspects of the production process and advising the director/choreographer/conductor on content-related questions, and to ensure the appropriate, complete and uniform interpretation of the selected productions, and thus help to compile a season's programming which meets the artistic and business objectives of the organisation in question.

## Context / Setting

- Works under the supervision of the director/choreographer/conductor
- Works towards a well-defined objective within a set deadline – i.e. the 'what' part is known but the dramaturge must work out the 'how'
- This description relates to both in-house dramaturges and production-specific dramaturges; however, responsibilities preceded by a \* are usually the responsibility of the in-house dramaturge rather than the production-specific dramaturge

## Key result areas

- \* Formulating artistic plans and objectives in the short and medium term, thus contributing to the development of a coherent, high-quality and realistic artistic policy by the artistic director
- Organising, coordinating and supervising all activities related to the content of the selected productions to ensure that the ultimate dramaturgy of the productions meets the requirements and wishes of the director/choreographer/conductor in question
- Compiling all texts relating to the content of the assigned productions to acquire an accurate, uniform and coherent picture of the details of the production
- Identifying, analysing, supplying, explaining and checking all relevant information and texts relating to the content, organisation and realisation of the productions, for the relevant internal (and, where applicable, external) departments and authorities to facilitate the publication and distribution of these texts and the alignment of artistic and business interests
- Monitoring news and developments in the relevant specialist area to incorporate recent developments and future trends into the productions
- Building up an extensive network of people and organisations to create the largest possible source of inspiration and resources for use in current or future productions

## Profile / Skills

- Suitable studies: preferably Master of Arts or Language and Literature or equivalent from experience
- Knowledge of and experience in critical analysis and drafting texts
- Knowledge of and feel for the performing arts world.

## Function identification

Function **Designer**  
(set, costumes, lighting, sound, image, masks, etc.)

## Purpose of the function

In close collaboration with the director/choreographer/conductor, to realise and develop artistic designs in good time and in line with the guidelines of the director/choreographer/conductor and within the set budgets.

## Context / Setting

This function receives well-defined guidelines from the director/choreographer/conductor, but the holder may use his/her own creativity to produce artistic designs in line with budget requirements

## Key result areas

- Examining the assigned productions and constantly communicating and fine-tuning with the director/choreographer/conductor so as to understand the general framework, content, interpretations and delicate aspects of the production and the various scenes, so that the design is in line with these factors, and clarifies or emphasises them wherever possible.
- Communicating and fine-tuning with the other designers involved on an ongoing basis, to ensure the creation of a set of designs that form a coherent and consistent artistic whole.
- On the basis of the specifications obtained from the director/choreographer/conductor and the other designers, working out a design which meets the artistic requirements and standards of the company in question and are also feasible in terms of budgets and deadlines.
- Making sure that the designs are produced correctly in the workshop or on stage, and explaining the design where necessary so that it will be as successful as possible in practice.
- Monitoring developments in the relevant specialist field and incorporating recent developments or future trends into the designs on a timely basis, or anticipating them wherever possible.

## Profile / Skills

- Complete, professional mastery of at least one art discipline or specialist area (interior design, lighting, costume design, etc.) achieved by means of:
  - training
  - experience
  - a combination of training and experience
- Creativity, aesthetic sense
- Awareness of the technical feasibility of designs

## Function identification

Function **Programmer**

## Purpose of the function

Under the supervision of the artistic director and within the limits of personnel, resources and budget set by the business manager, to organise, coordinate and monitor all activities relating to the compilation and concrete realisation of the season's programming and so realise the seasonal programme which is both artistically and financially sound.

## Context / Setting

In general, we refer here to programmers in a hosting context

## Key result areas

- Formulating ideas and concepts relating to artistic policy in the short and medium term, and more specifically with regard to the season's programme, to help the artistic director develop a coherent, high-quality and realistic artistic policy
- Selecting artistic productions and negotiating conditions with the selected companies, within the budgets set by the business manager, and creating a season's programme with these productions
- Translating the season's programme into concrete requirements in terms of resources, budget and personnel, on both an overarching and individual production basis, and so create an overall framework in which work on the productions will take place and thus guarantees consistency with the limits of personnel, resources and budget as set by the business manager
- Looking for and engaging the right collaborators for each production so that the productions can be realised to a high standard, with talented and competent people
- Monitoring compliance with individual production budgets and seeking out extra sponsorship and budgets where necessary, and so contributing to the financial optimisation of the productions
- Monitoring the coordination of the productions to ensure that they are compatible with the overall artistic and business policy and with a view to presenting the productions to the audience in a uniform house style
- Monitoring news and developments in the world of music and/or the performing arts with a view to incorporating recent developments or future trends into the programming on a timely basis.
- Building up an extensive network of people and organisations in the world of music and/or the performing arts with a view to creating the largest possible source of inspiration and resources for use in current or future programming.

## Profile / Skills

- Higher education is preferable
- Ability to strike a good balance between artistic objectives, technical possibilities and appropriate business interests
- Must be able to establish certain conceptual links between artistic possibilities and audience expectations

## Function identification

Function **Director / Choreographer / Conductor / etc.**

## Purpose of the function

To create and develop ideas for productions, taking into account the company's artistic, technical and business context, with a view to delivering a concrete, comprehensive production concept and to further developing performances and productions together with the artistic and technical teams.

## Context / Setting

- An important challenge for this function lies in developing ideas which are both amenable to artistic interpretation and feasible from a business point of view. The term 'ideas' also covers interpretations of the basic material provided (e.g. the director's interpretation of the author's texts)
- The function-holder starts out with a blank sheet and works interactively with the artistic director to arrive at a final, finished product which meets certain general objectives set by the artistic director
- The function-holder bears the final responsibility for the production
- This function can also be carried out in a participatory context

## Key result areas

- Developing ideas for new productions together with other artistic staff, thus contributing to the creative process of production development
- Discussing, testing and evaluating various possible ideas for a new production and then selecting the most promising artistic idea for further development
- Searching for, or arranging for people to search for, source material, references and all possible information about the idea selected for development and so achieving a complete and coherent picture of the material in question
- Developing an original, creative and artistic mixture of individual opinion and available information about the production idea on the one hand, and, on the other, the assignment specifications as set by the artistic director, before arriving at a clearly-defined, artistic production concept that is ready to be developed further
- Developing and giving concrete form to the idea and so delivering a final, fully-finished product which meets general objectives in terms of form, objective and duration of production, as specified in the assignment drawn up by the artistic director
- Ensuring the efficient organisation and coordination of all related activities, thus guaranteeing the timely realisation of the production in line with the objectives set by the business and artistic director (in terms of time, quality, budget)
- Assisting, informing and advising those involved in the development of the performance of the production to ensure a correct, complete and uniform understanding of the production and its underlying significance
- Continually promoting his/her own vision, emphases and interpretation of the production, and convincing, motivating, offering guidance to and supervising those involved in the development of the performance of the production, to ensure that the original interpretation of the production idea corresponds to the actual rendering.
- Leading, possibly selecting, developing and motivating people to create a motivated and competent team of collaborators.



## Profile / Skills

- Creativity
- Must be able to establish the link between creative ideas and their practical development
- Must be able to convince and motivate
- Must be able to manage the practical organisation
- Ability to withstand stress (working to deadlines)
- Extremely empathic



# Part **2**

## job descriptions

# Maintenance Logistics

- 10** Driver p. **22**
- 11** Building Management (function group) p. **23**
- 12** Canteen / Bar (function group) p. **26**
- 13** Porter / Security Guard / Caretaker p. **28**
- 14** Cleaning (function group) p. **29**

## 10

## Function identification

Function **Driver**

## Purpose of the function

To transport people, packages and materials so that they reach the right destination on time, safely and efficiently.

## Context / Setting

- This can refer to drivers of cars or vans, truck drivers or bus drivers
- The drivers can operate both nationally and internationally.
- They usually receive assignments on a daily basis

## Key result areas

- Ascertaining the nature of the assignments given, planning and if necessary discussing them with the supervisor and/or colleagues so that they can be carried out efficiently
- Transporting people or material and ensuring they reach the right destination on time and safely, with due observance of traffic regulations
- Seeing to the external and internal maintenance of the vehicle and carrying out regular checks and having repair work done whenever necessary so that the vehicle remains in optimum condition
- Performing a limited number of administrative tasks relating to the carrying out of his/her assignments, such as filling in the route planner, updating driving logs and delivery notes, transport documentation, etc.
- During the periods of duty, giving administrative, material and logistical support to other departments.

## Profile / Skills

- Knowledge of regulations and traffic code
- Minimum knowledge of automotive engineering (especially maintenance)
- Ability to read maps and/ or knowledge of how to use GPS equipment
- Fluency in a locally spoken language, basic knowledge of two other languages
- Training is usually to the A3 (vocational) level

This covers various types:

**Type 1:** Valid driver's licence B or BE

**Type 2:** Valid driver's licence C (truck)

**Type 3:** Valid driver's licence CE (truck + trailer)

**Type 4:** Valid driver's licence D (→ 8 people) or D-E (→ 8 people + trailer)

11	11.1	11.2	11.3
<b>Function identification</b>			
Function group	<b>Building Management</b>		
	<b>Coordinator</b>	<b>Specialist</b>	<b>Assistant</b>
<b>Purpose of the function</b>			
	To ensure safety in the buildings and manage the installation and maintenance of equipment in buildings so that all collaborators work in optimum, safe conditions.	To carry out work on the buildings and installations to ensure conformity with maintenance and safety plans and standards.	To assist with the work that is carried out on the buildings and installations and so ensure conformity with maintenance and safety plans and standards.
<b>Context</b>			
	<ul style="list-style-type: none"> <li>• Extra emphasis on safety and orderliness because of the large number of visitors to the buildings</li> <li>• Reports to the business manager or to the general manager</li> <li>• Function-holder should be contactable 24 hours a day</li> <li>• In practice also responsible for supervising the porters</li> <li>• Attention to ergonomics, energy efficiency, durability and the like</li> </ul>	<ul style="list-style-type: none"> <li>• Specialist skills and knowledge of the requisite maintenance techniques</li> <li>• Reports to the building management coordinator</li> <li>• Attention to ergonomics, energy efficiency, durability and the like</li> </ul>	<ul style="list-style-type: none"> <li>• Offers assistance</li> <li>• Attention to ergonomics, energy efficiency, durability and the like</li> </ul>
<b>Key result areas</b>			
<b>Installation and maintenance of buildings and equipment</b>	Coordinating the installation and maintenance of buildings and equipment so that collaborators have the necessary infrastructure	Under the coordinator's supervision, performing work relating to the installation and maintenance of buildings and equipment to maintain them and keep them in optimum condition	Providing assistance in certain activities relating to the installation and maintenance of buildings and equipment to maintain them and keep them in optimum condition

CONTINUED 11	11.1	11.2	11.3
<b>CONTINUED Key result areas</b>			
<b>Sanitary, water, gas and power supplies</b> (heating and electrical installations, etc.)	Developing and maintaining a programme for the efficient supply and use of water, gas, energy and sanitary facilities to ensure these services are provided as efficiently as possible	Managing and, if necessary, repairing sanitary, water, gas and energy supply installations to ensure the optimum availability of these supplies at all times	Under the specialist's direct supervision, managing and, if necessary, repairing simple sanitary, water, gas and energy supply installations to ensure the optimum availability of these supplies at all times
<b>Prevention</b>	<ul style="list-style-type: none"> <li>• Developing prevention plans for fire, break-in and other eventualities to prevent them from occurring as far as possible</li> <li>• Close cooperation with the (external) prevention adviser</li> </ul>	Monitoring compliance with existing prevention plans, and proposing improvements to these plans to ensure that they have a direct and lasting impact on activities	
<b>Safety and Security</b>	Developing programmes and procedures for the protection of, and safety in, the buildings and making sure they are applied to ensure a safe working environment at all times	Implementing and managing programmes and procedures for the protection of, and safety in, buildings and work activities with a view to preventing break-ins and accidents wherever possible	Assisting in the implementation and management of programmes and procedures for the protection of, and safety in, buildings and work activities in order to prevent break-ins and accidents where possible
<b>Long-term planning</b>	In consultation with the business manager, setting up a long-term building management plan to determine the overall framework within which activities will take place	N/A	N/A
<b>Short-term planning</b>	Compiling and monitoring compliance with work schedules and plans for collaborators to ensure that scheduled work is completed within budgets and deadlines	Planning of own activities and, where applicable, those of assistants, in order to comply with the work schedules compiled by the coordinator	N/A



CONTINUED 11	11.1	11.2	11.3
<b>CONTINUED Key result areas</b>			
<b>External suppliers</b>	Contacting, coordinating and checking work done by external suppliers to ensure compliance with the proposed contracts	Monitoring and assisting with the work and the quality of work by external suppliers to ensure the provision of high quality work and services	Assisting external suppliers' work so that it can be performed as efficiently as possible and in order to achieve a certain degree of knowledge transfer
<b>Legislation</b>	Monitoring compliance with all laws and regulations in the specialist field to ensure that work is carried out legally		
<b>People Management</b>	Managing, selecting, developing and motivating collaborators to ensure that a highly motivated and competent team is available	Coordinating the assistants' daily activities	N/A
<b>Miscellaneous</b>	N/A	N/A	Doing odd jobs and ad hoc tasks arising out of daily operations (painting, errands, stock management, etc.)
<b>Profile / Skills</b>			
	<ul style="list-style-type: none"> <li>• Standard education level: professional bachelor or equivalent experience</li> <li>• Several years of technical and managerial experience</li> </ul>	<ul style="list-style-type: none"> <li>• Standard education level: higher technical secondary education or equivalent experience</li> <li>• Specialised knowledge of maintenance techniques</li> </ul>	<ul style="list-style-type: none"> <li>• Standard education: vocational secondary education or equivalent experience</li> <li>• Basic knowledge of maintenance techniques</li> </ul>

12	12.1	12.2
<b>Function identification</b>		
Function group	<b>Canteen / Bar</b> <b>Coordinator</b> (head cook, barman, etc.)	<b>Collaborator</b>
<b>Purpose of the function</b>		
	To coordinate canteen work and see to the preparation of meals for workers and guests and so provide them with a healthy, balanced daily diet*.	To assist the coordinator, and serve and take payment for meals and drinks, and so help the canteen to run as smoothly as possible*.
<b>Context / Setting</b>		
	<p>* The functions described here apply in a context in which either internal collaborators are served, or, if the public is served, then this involves only audiences before, during or after performances. However, if there is a Catering unit that is open when there are no performances, then the collaborators do not come under PC 304 but under PC 302, and this function classification does NOT apply.</p> <ul style="list-style-type: none"> <li>• The function-holder works in both a permanent canteen and/or on tour</li> <li>• The function-holder regularly handles money</li> </ul>	
<b>Key result areas</b>		
	Maintaining the stock of ingredients and materials, compiling shopping lists, contacting and negotiating with suppliers and in some cases, purchasing the necessary ingredients and materials within the constraints of available budgets so that the canteen is able to run smoothly and continuously	Replenishing stock in good time and buying the ingredients and materials specified by the cook
	Putting together daily menus and, when necessary, special meals, taking into account the customers' wishes as far as the budget permits, thus ensuring the optimum provision of balanced and varied meals	
	On a daily basis, making preparations, cooking, and adding the finishing touches to and serving meals	Serving, clearing away and taking payment for meals and drinks in a prompt and friendly fashion to ensure that customers are satisfied with the service in the canteen
	Leading, possibly selecting, developing and motivating people to ensure a motivated and competent team of collaborators.	



## CONTINUED Key result areas

Coordinating and checking canteen collaborators' work to ensure that they carry out their tasks in line with the set criteria (quality, promptness, safety, hygiene, etc.) and that there is a good working atmosphere

Assisting the coordinator with his/her work (chopping vegetables, washing up, clearing away, etc.) to ensure that operations in the canteen run smoothly and efficiently

Ensuring the correct, safe, hygienic and careful use of workrooms and materials, and cleaning and maintaining them

Monitoring developments and specialist literature in the field and applying them to the full in one's own activities

Complying with set procedures and laws on safety and hygiene at all times

## Profile / Skills

- Has a sufficient degree of professionalism to be able to offer balanced and varied meals to the customers
- Attention to ergonomics, energy efficiency, durability and the like

Attention to ergonomics, energy efficiency, durability and the like

**Function identification**

Function **Porter / Security Guard / Caretaker**

**Purpose of the function**

To ensure a proper reception and/or level of security for personnel, suppliers and visitors, and the organisation's property, so that activities can be carried out safely and without interruption

**Context / Setting**

- Holders of the function of caretaker often need to be on call 24 hours a day
- Assignments are usually received from the coordinator of the building management group
- The function is the first point of contact for building-related problems
- The function is in permanent contact with the outside world via the communication system

**Key result areas**

- Acting as a central contact point for personnel, suppliers and visitors and receiving them as efficiently as possible, helping them or, if necessary, referring them to the relevant person or department
- Carefully monitoring buildings, installations, surrounding areas and incoming and outgoing goods and conducting regular patrols (including the final evening patrol) thus guaranteeing both the public and workers a safe environment
- Managing the telephone and alarm switchboard to ensure the continuity of incoming and outgoing communication, and detecting irregularities (e.g. fire alarms) in good time and taking appropriate action in line with safety procedures
- Looking after keys
- In line with safety procedures, giving and/or summoning help during crises or problem situations (calling the police, notifying the emergency services, applying the evacuation plan and accident plan, giving first aid, etc.) and so reducing the possibility of physical injury or material damage to a minimum
- Acting as central contact point for building-related problems and passing them on to the building manager, thus contributing to the optimum management of the buildings
- Reporting irregularities and ensuring a smooth handover between shifts, thereby guaranteeing the continuity of security and safety

**Profile / Skills**

- Good communication skills
- From the technical point of view, able to work with all sorts of communication equipment

14		14.1	14.2
<b>Function identification</b>			
Function group	<b>Cleaning Coordinator</b>		<b>Collaborator</b>
<b>Purpose of the function</b>			
	Within the guidelines set out by the building management coordinator, to plan, coordinate and supervise the various cleaning activities and services, ensuring that they are performed well and efficiently and in a way that helps to create a good image of the organisation in question		To clean the auditoriums, reception areas, offices and other parts of the buildings to ensure that their users (both personnel and visitors) always have clean rooms to use, thus helping to create a good image of the organisation in question.
<b>Context / Setting</b>			
	These functions may also be asked to work during evening performances and at weekends		
<b>Key result areas</b>			
	Drawing up a general cleaning schedule for the buildings to ensure that all areas are cleaned regularly and thoroughly	Ascertaining what tasks need to be performed every day, and where necessary, discussing them with the coordinator	
	Translating the general cleaning schedule into personnel requirements and presenting these requirements to the business manager, thus indicating the minimum number of cleaning collaborators required to carry out the work efficiently	Cleaning the assigned parts of the buildings well and within the designated time, in accordance with the allocated daily or weekly routine, or in line with special instructions from the manager, so that these sections of the buildings are clean	
	Drafting daily and weekly routines for each collaborator on the basis of the general cleaning schedule, and if necessary adding special instructions or assignments so that each collaborator will be deployed efficiently	In the washrooms, checking on the availability of sanitary and hygiene supplies (toilet paper, soap, hand towels, etc.) and replenishing them when necessary, thus helping to promote customer satisfaction with the services in the building in question	
	Drawing up standards and norms thus providing workers with clear guidelines and indicating the standard against which the quality of the work will be measured	Maintaining the equipment used to keep it in optimum condition	



CONTINUED 14		14.1	14.2
<b>CONTINUED Key result areas</b>			
	Regularly monitoring workers' activities to ensure compliance with schedules, standards and norms		Maintaining the stock of cleaning equipment, cleaning products and hygiene materials and replenishing them in good time so that there is a constant supply of all items and that a continuous cleaning service is available
	Approving, consolidating and placing orders so that cleaning equipment, products and hygiene materials are permanently in stock so that a continuous cleaning service is available		Performing a limited number of administrative tasks (e.g. filling in stock sheets and order forms) to give the coordinator an overview of cleaning activities and requirements
	Managing, possibly selecting, training and motivating people to ensure that a competent team of collaborators is available		
<b>Profile / Skills</b>			
	Knowledge of how to maintain various kinds of equipment		Knowledge of how to maintain various kinds of equipment
	<ul style="list-style-type: none"> <li>•• Knowledge of cleaning products and their safety instructions</li> <li>•• Attention to ergonomics, energy efficiency, durability and the like</li> </ul>		<ul style="list-style-type: none"> <li>•• Knowledge of cleaning products and their safety instructions</li> <li>•• Attention to ergonomics, energy efficiency, durability and the like</li> </ul>

# Part job descriptions

## Public-oriented and Commercial Activities

# 3

- 15** Educational Worker **p. 32**
- 16** Box Office (function group) **p. 33**
- 17** Front Of House (function group) **p. 35**
- 18** Press and Promotion / Communication (function group) **p. 37**
- 19** Booking Agent **p. 40**

## 15

## Function identification

Function **Educational Worker**

## Purpose of the function

To outline an educational approach and carry out educational activities to encourage potential audiences to attend performances and introduce them to the world of the performing arts in general.

## Context / Setting

This function can focus on both a potential new audience (a group that has not yet been reached) and on existing audiences (who seek more in-depth knowledge)

## Key result areas

- Outlining a concrete educational approach, in line with artistic policy and in consultation with the artistic team, to determine the overall framework within which the educational team's activities will be situated.
- Carrying out educational activities to introduce potential audiences to the world of the performing arts and encourage people to attend performances
- Developing and maintaining contact with educational authorities, schools, teachers and/or social/community organisations and acting as a central contact so as to acquire their support in promoting music, the performing arts and related performances
- In consultation with the dramaturges, developing educational material about the performing arts in general and certain productions in particular, with a view to supporting the relevant educational activities
- Organising, performing and analysing evaluations of productions and using this information to further optimise educational services
- Monitoring developments in the world of the performing arts in general and in the field of educational activities for young people in particular, and incorporating this information into his own activities in good time with a view to a continual optimisation of educational services

## Profile / Skills

- Thorough artistic skills and experience
- Pedagogical skills

16	16.1	16.2
<b>Function identification</b>		
Function group	<b>Box Office Coordinator</b>	<b>Collaborator</b>
<b>Purpose of the function</b>		
	Planning, coordinating and supervising a team of collaborators, and together with them ensuring that members of the public are served efficiently and in a friendly manner by providing them with information, discussing bookings and selling tickets by telephone, via the internet or over the counter, thus contributing to the overall level of customer satisfaction.	Under the supervision of the coordinator and in keeping with his/her guidelines, ensuring that members of the public are served efficiently and in a friendly manner by providing them with information, discussing bookings and selling tickets by telephone, via the internet or over the counter, thus contributing to the overall level of customer satisfaction.
<b>Context / Setting</b>		
	No specific context information	
<b>Key result areas</b>		
	Informing, helping and guiding visitors to familiarise them with the programme and the artistic objectives of the organisation in question	
	Consistently asking visitors for their full details, and entering these correctly into the systems, thus contributing to the optimum management of customer-related databases	
	Ensuring the smooth running of ticket sales, bookings and season tickets, over the counter, via the internet or by telephone, thus contributing to realising the organisation's commercial and artistic objectives	
	Managing takings correctly and securely and so handling money flows correctly and safely	
	Keeping abreast of the organisation's productions so that you can inform guests about them and possibly interest them in coming to see the performance	
	Initiating (mailings), booking, monitoring/following up and invoicing group bookings and visits	



CONTINUED 16	16.1	16.2
<b>CONTINUED Key result areas</b>		
	Regular reporting of sales figures and management of sales statistics, thus providing the business manager with an overview of figures and trends relating to sales and bookings	N/A
	Consolidating sales at various sales points to form an overall, coherent picture of sales	N/A
	Managing, possibly selecting, training and motivating people, thus creating a competent team of collaborators.	N/A
<b>Profile / Skills</b>		
	<ul style="list-style-type: none"> <li>• Working knowledge of ticketing software</li> <li>• Good Dutch language skills and if possible, able to help customers in French and English</li> <li>• Working knowledge of all payment systems</li> <li>• Good coordination skills and people skills</li> </ul>	

17	17.1	17.2
<b>Function identification</b>		
Function group	<b>Front Of House</b> <b>Coordinator</b> (head of FOH staff, etc.)	<b>Collaborator</b> (FOH staff, cloakroom staff, etc.)
<b>Purpose of the function</b>		
	To plan, coordinate and supervise all activities relating to the reception of the public, performers and others and so provide an efficient and friendly reception for both in-house and external productions.	Under the coordinator's supervision and on the basis of his/her instructions, to give a warm reception to and serve the public, performers, thus optimising their enjoyment of the performance.
<b>Context / Setting</b>		
	<ul style="list-style-type: none"> <li>• The function often receives and registers incoming money</li> <li>• Generally involves supervising about 20 collaborators</li> </ul>	<ul style="list-style-type: none"> <li>• Usually this is not a full-time function</li> <li>• It is often carried out by working students</li> </ul>
<b>Key result areas</b>		
	Planning, coordinating and supervising all reception activities and collaborators (reception, cloakroom, ushering, selling drinks and programmes, etc.) to maximise the enjoyment of performances by the public, the performers and other parties	Welcoming, ushering, serving and informing visitors, performers and others so that they are familiar with the course of the performance.
	Translating the plans that have been drawn up into personnel requirements and presenting these requirements to the business manager to ensure the presence of the optimum number of collaborators required to carry out the reception work efficiently	Together with the coordinator, receiving, ushering, serving and informing groups
	Drawing up work schedules, rules and procedures for reception collaborators to determine the overall framework within which their work will be situated	Depending on the circumstances, carrying out miscellaneous ad hoc tasks to ensure that activities run smoothly or make optimum use of the available time



CONTINUED 17		17.1	17.2
<b>CONTINUED Key result areas</b>			
	Consolidating data and reports to provide the business manager with the necessary policy information about the reception of visitors and any sales (programmes, drinks, etc.)		
	Managing, possibly selecting, training and motivating people thus creating a competent team of collaborators.		
	Organising the practical aspect of everything relating to the evacuation plan so that in an emergency situation the buildings can be evacuated as efficiently as possible		Putting the guidelines of the evacuation plans into practice so as to ensure the safety of the public and collaborators in emergency situations
<b>Profile / Skills</b>			
	<ul style="list-style-type: none"> <li>• Educational level: higher secondary education or equivalent experience</li> <li>• Comprehensive organisational skills</li> <li>• Must be able to inspire and motivate people</li> </ul>		<ul style="list-style-type: none"> <li>• No formal training required</li> <li>• Good interpersonal and communication skills</li> </ul>

18	18.1	18.2	18.3
<b>Function identification</b>			
Function group	<b>Press &amp; Promotion / Communication</b>		
	<b>Coordinator</b>	<b>Specialist/generalist collaborator</b>	<b>Assistant</b>
<b>Purpose of the Function</b>			
	In consultation with the artistic director and business manager, to decide on a press, promotional and communication policy, and to plan and coordinate associated activities thus creating and promoting a positive, coherent and uniform picture of the organisation in question.	Under the supervision of the coordinator, to carry out and partially coordinate promotional and communication activities to help implement the press, promotional and communication policy.	To assist in and support promotional and communication activities so as to help implement the press, promotional and communication policy.
<b>Context / Setting</b>			
	The function described here manages a budget of around EUR 250,000		
<b>Key result areas</b>			
<b>Policy definition</b>	In consultation with the artistic director and business manager, determining the press, promotional and communication policy that will help to achieve the general strategy and objectives	N/A	N/A
<b>Schedule</b>	Translating the policy into annual plans and action plans so as to create the overall framework within which activities will occur	N/A	N/A



CONTINUED 18	18.1	18.2	18.3
<b>CONTINUED Key result areas</b>			
<b>Personnel Requirements</b>	Translating the schedule into personnel requirements and presenting these requirements to the business manager so that the minimum number of collaborators, assistants or third parties required to carry out the work efficiently, will be met	N/A	N/A
<b>Gathering information</b>	Supervising the regular collection, analysis and consolidation of information concerning the organisation in general and the productions in particular so as to have the necessary basic material available for press, promotion and communication activities	Collecting, analysing and consolidating information (also creating databases) on the organisation in general and the productions in particular so as to have the necessary basic material available for press, promotion and communication activities	Maintaining databases and archives to preserve and manage the collected information clearly
<b>External communication / Promotion</b>	Organising, coordinating and monitoring promotional activities and campaigns and all external communications within the same corporate identity with a view to reaching the widest possible audience	The practical organising and monitoring (coordination with external suppliers, monitoring the production of promotional material, etc.) of the development of promotional and communication materials (e.g. graphic design, writing substantive texts, keeping the website up-to-date, giving form and content to digital and social media, etc.) based on the coordinator's guidelines, and monitoring their distribution so that it is done in good time, correctly and with regard for the house style	Coordinating and monitoring the distribution of promotional and communication materials to guarantee, both internally and externally, the timely and smooth distribution of the material



CONTINUED 18	18.1	18.2	18.3
<b>CONTINUED Key result areas</b>			
<b>Press &amp; Media</b>	<ul style="list-style-type: none"> <li>Establishing, maintaining and coordinating press contacts so as to ensure that the organisation and its productions are covered as often as possible in the media and hence increase their outreach</li> <li>N/A.</li> </ul>	<ul style="list-style-type: none"> <li>Organising and coordinating press conferences to present news about the organisation or its productions to the press</li> <li>Carrying out a variety of specialist press-related tasks such as compiling press files</li> </ul>	<ul style="list-style-type: none"> <li>Sending out invitations to the press and taking care of all supporting activities (reception, catering, etc.) to ensure that press conferences run as smoothly as possible</li> <li>N/A.</li> </ul>
<b>Sponsoring</b>	Establishing and maintaining contacts with possible sponsors to diversify the sources of income	Working out and supervising the practical organisation of arrangements with the sponsors	N/A
<b>People management</b>	Managing, possibly selecting, training and motivating people to create a motivated and competent team of collaborators	N/A	N/A
<b>Miscellaneous</b>	Lends operational support where necessary	Performing ad hoc tasks and projects relating to promotional and communication activities and so contributing to the flexibility of the team	Offering general administrative support to the coordinator and specialists to help ensure that activities run as smoothly and efficiently as possible
<b>Trends</b>	Monitoring new trends and developments in your own specialist field and incorporating them into your own activities in good time		
<b>Profile / Skills</b>			
	<ul style="list-style-type: none"> <li>Suitable: at least a Bachelor (or equivalent experience) with at least 5 years' experience</li> <li>Extensive coordination skills</li> <li>Team player</li> <li>Motivator who can motivate and inspire others</li> </ul>	<ul style="list-style-type: none"> <li>Suitable: a bachelor or equivalent experience</li> <li>Coordination skills</li> <li>Team player who can get things done by others</li> </ul>	<ul style="list-style-type: none"> <li>Suitable: higher secondary education or equivalent experience;</li> <li>Team player who can get things done by others</li> </ul>

## 19

## Function identification

Function **Booking Agent**

## Purpose of the function

Initiating and monitoring a wide range of activities (networking, negotiation, planning and organising, business monitoring, etc.) concerning the distribution of productions, existing or otherwise, and advertising them to the public at home and abroad and to various market segments, and so contributing to the appeal and commercial success of these productions.

## Context / Setting

This function is related to the need and desire of many organisations to make a broad public aware of present their productions and to reap the artistic and commercial fruits of this.

## Key result areas

- Initiating and maintaining contacts with theatres, concert halls, festivals and other national and international cultural organisations, to ensure that their productions (existing or otherwise) are known there and are considered as much as possible for programming for audiences both at home and abroad and in various market segments.
- Developing and negotiating a (seasonal) schedule of their own productions (existing or otherwise) with potentially interested organisers and so work out the best possible programme.
- Initiating, developing and monitoring commercial negotiations with potentially interested organisers concerning their own productions (existing or otherwise) with a view to negotiating the best possible commercial terms.
- Developing, or having someone develop, and distributing the promotional material of productions (texts, photos, videos, posters, etc.) and providing maximum support to third-party programme compilers to enable them to make the production successful in their environment
- Initiating, planning, developing and following up on the promotion of and communication about productions (via the press, guests, social media, etc.) and so contributing to the name and success of the production, nationally and/or internationally.
- Planning, organising and developing practical and logistical elements that occur during tours (e.g. catering, overnight accommodation, transport, monitoring illness or accidents, press, guests, etc.) to ensure that the organisation of these events runs as smoothly as possible.
- Carrying out and monitoring the administration of productions on tour to comply with all relevant obligations and agreements and also to facilitate their follow-up.
- Monitoring the budgets of productions on location or on tour to optimise their financial outcomes.

## Profile / Skills

- A positive inclination towards the artistic world
- Commercial insight
- Negotiation skills
- Pro-active attitude
- Excellent organisational skills

# Part job descriptions

# 4

## Technical Artistic

- 20** Workshop (function group) **p. 42**
- 21** Make-up artist / Hairdresser **p. 45**
- 22** Dresser **p. 46**
- 23** Stage Technicians (function group) **p. 47**
- 24** Production Manager **p. 51**
- 25** Props Manager **p. 53**
- 26** Technical Director **p. 54**

20	20.1	20.2
<b>Function identification</b>		
Function group	<b>Workshop</b> <b>Head of Workshop / Coordinator of Workshop Activities</b>	
	<b>Workshop Collaborator (stage sets, costumes, etc.)</b>	
<b>Purpose of the function</b>		
	<p>To organise, coordinate and supervise all workshop activities, within the personnel, resource and budget limits set by the business manager, to provide the necessary stage sets and costumes in time for productions.</p>	<p>Under the supervision of the workshop manager, to participate in workshop operational activities and produce the available designs in as artistic and accurate a manner as possible, within the set time and budget parameters.</p>
<b>Context / Setting</b>		
	<p>This function consists of two types:</p> <p><b>Type 1</b>            Either has a small team (&lt; 5 people) under his supervision and/or coordinates workshop activities with external suppliers and has a limited annual budget for this (&lt; € 250,000)</p> <p><b>Type 2</b>            Either has a large team (± 10 people) under his supervision and/or coordinates workshop activities with external suppliers and has a large annual budget for this (€ 250.000 -500,000)</p>	
<b>Key result areas</b>		
	<p>Centralises all design requests and forecasts in good time, plans and coordinates workshop activities and discusses designs and designers' work processes thus setting up a realistic schedule in which each assignment can be carried out properly and within the budget and deadline</p>	<p>Examines all aspects of the design and discusses its details with the workshop manager, and if necessary the designer, to ensure that the final product corresponds as closely as possible with the designer's vision, while remaining within the deadline and budget indicated by the workshop manager</p>
	<p>Distributes workshop tasks among the workshop staff to ensure that the work is finished in good time</p>	<p>Carries out the design under the supervision of the workshop manager, using the most appropriate techniques to reproduce the designer's artistic concept while also complying with technical, commercial and safety requirements</p>



## CONTINUED Key result areas

Managing, possibly selecting, training and motivating people, thus creating a competent team of workers

Working out the technical details of the designs in consultation with the technical director, the artistic team and the designers with a view to drawing up workshop specifications which are compatible with artistic priorities and with technical and financial possibilities

In close collaboration with the technical director, ensuring that collaborators are available for the planned workshop activities in time and providing these collaborators with appropriate guidance, thus ensuring that a highly motivated and competent team is available for each assignment

Communicating and coordinating with the artistic team and the director/choreographer and/or production manager in particular on an ongoing basis to keep them informed of how workshop activities are progressing and to detect and if necessary, correct any changes or mistakes in good time

Managing and monitoring allocated budgets and reporting any divergences from the budget so as to complete the assignments within budget or to take appropriate measures in good time in the event of divergences

Taking into account safety policy, taking care of the practical organisation of everything that has to do with security and so be able to deal with any security incident optimally.

Informing and instructing users of the designs on how they should be used and maintained as well as on other important characteristics and points to be borne in mind so as to ensure they are used properly and remain fit for use in the long term

- Maintaining and if necessary repairing the technical equipment to ensure that workshop activities run smoothly and efficiently
- Maintaining and if necessary repairing the designs to ensure that after use they remain in good condition and can be used for other productions.

- Communicating and fine-tuning with other workshop collaborators regarding their activities on an ongoing basis so as to ensure that designs are realised in a coherent manner

Following safety procedures during joint activities and while handling technical equipment, thus helping to create a safe working environment



## CONTINUED Key result areas

Monitoring and continually documenting contemporary and historical trends in the use of materials, styles and techniques within the specialist area in question to ensure the creation of designs that are true to life, historically accurate and artistic, using the most up-to-date techniques and materials

Taking an interest in contemporary and historical trends in the use of materials, styles and techniques within the relevant specialist area to ensure that designs can be devised which are true to life, historically accurate and artistic, using the most up-to-date techniques and materials

## Profile / Skills

- Good knowledge of specialist area in question, plus a number of years of experience
- Insight into associated activities and the practical
- applications of the designs
- Good coordination skills
- People skills
- An eye for ergonomics, energy efficiency, durability and the like

- Practical skills in own specialist field
- An eye for ergonomics, energy-efficiency, durability and the like

## Function identification

Function **Make-up Artist/Hairdresser**

## Purpose of the function

Taking care of performers' make-up (in the broadest sense of the word, i.e. make-up, hair and overall looks) to ensure their physical resemblance to the characters described.

## Context / Setting

- For hygienic or dermatological reasons, many performers ask for specific products to be used
- The function requires professional training

## Key result areas

- Going through the production and discussing make-up details with the director/choreographer and designer to ensure that the final make-up is in line with the content and context of the production
- Applying make-up for performances and, where necessary, rehearsals, in line with the wishes of the director/choreographer and designer, thereby helping to ensure that the performance proceeds as smoothly as possible
- The fast and efficient removal and replacement of make-up during performances and rehearsals, thus ensuring that the rhythm of the performance is not disturbed
- Looking for, making or requesting the necessary materials for the make-up so as to ensure that these materials are incorporated into the final version of the make-up in a creative and artistic manner
- Managing, maintaining and, where necessary, repairing all make-up items to ensure that existing articles are in good condition and therefore available for immediate use in productions.
- Monitoring developments in specialist fields so that new materials and techniques can be promptly incorporated into the performers' make-up

## Profile / Skills

- Training: technical secondary education (or equivalent experience)
- A thorough knowledge of materials and products in your own specialist field, and their impact on safety, hygiene, durability and (personal) health.

## Function identification

Function **Dresser**

## Purpose of the function

To help performers dress and to maintain their costumes to ensure their physical resemblance to the characters described and ensure that the performance runs smoothly

## Context / Setting

- The function does not involve the development or designing of items of clothing
- However, the function-holder must be able to do minor repairs to the costumes where necessary

## Key result areas

- Going through the production and discussing costume details with the director/choreographer and designer to ensure that the right costumes are ready for the performers at the right moment
- Making the necessary preparations before the start of the production/tour to ensure that all required costumes are present during the performances
- Helping performers dress for performances and, where necessary, rehearsals, in line with the wishes of the director/choreographer and designer, thereby helping ensure that the performance runs as smoothly as possible
- Removing and replacing costumes rapidly and efficiently during performances and rehearsals to ensure that the rhythm of the performance is not disrupted
- Maintaining (washing, ironing, folding, storing, etc.) and, where necessary, repairing costumes so that they remain in good condition and are available for immediate use in productions

## Profile / Skills

- Education: secondary vocational training (or equivalent experience)
- Good knowledge of materials and products in your own field and their impact on safety, hygiene, durability and health (one's own and other people's)

23	23.1	23.2	23.3
<b>Function identification</b>			
Function group	<b>Stage Technicians</b> <b>Coordinator</b> (Stage Manager/Technical Team Leader/ Head of Lighting, Sound and Visuals)	<b>Specialist or general technician</b> (Sound, Visuals and Lighting Technician, Stage Technician)	<b>Technician Assistant</b>
<b>Purpose of the Function</b>			
	To organise, coordinate, supervise and participate in all technical activities associated with the assigned productions, within the personnel, resource and budget limits set by the business manager, and so contribute to the concrete realisation of the artistic team's objectives.	In a well-defined specialist technical field, or on the basis of a broad technical understanding, to help set up the basic technical approach to a production and see to its implementation and thus ensure that the technical aspects of the performance are optimised (this may or may not involve being present during the performance).	To perform the technical activities required for rehearsals and performances, in one or more defined specialist areas, and so contribute to the realisation of the technical concept.
<b>Context / Setting</b>			
	This function can occur both in-house and on location		
	<ul style="list-style-type: none"> <li>•• The function reports to the technical director</li> <li>•• Function gives starting signal for performances (in the case of the stage manager) and possibly manages the performance in the absence of the director/choreographer/conductor.</li> <li>•• Function checks that the relevant collaborators are present for each performance</li> <li>•• Function often bears final responsibility for a particular technical aspect of a production (e.g. lighting or sound)</li> </ul>	<ul style="list-style-type: none"> <li>•• This level of technician tends to focus on highly specialised work</li> <li>•• Technicians of this kind have an extensive and very profound knowledge of their specialist area</li> <li>•• They sometimes bear final responsibility for a particular technical aspect of a production (e.g. lighting or sound)</li> </ul>	<ul style="list-style-type: none"> <li>•• This level of technician tends to focus on the practical side of the work</li> <li>•• Technicians of this kind can be employed for a wide range of tasks, and mainly have practical knowledge in their specialist field, or possibly in several specialist fields</li> <li>•• In general, final responsibility is not borne at this level for the entirety/ whole of any one technical aspect</li> </ul>



## Key result areas

Coordinating, supervising and participating in all activities relating to the technical side of the productions, based on the technical specifications set out by the production manager, so that the technical aspects of the performance can be implemented in good time and within the budget.

Examining the performance and discussing its technical implementation with the director/ choreographer/ conductor and/or the production manager to arrive at an understanding of the overall framework, content, interpretations and sensitivities of the production and the various scenes, so that the technical support provided is in line with these factors and clarifies or emphasises them where possible.

Carrying out the necessary technical work and preparations before rehearsals and performances to set up the technical equipment promptly, correctly and safely.

Determining the technical process of the production in detail (e.g. list of technical cues), in close collaboration with the technical and artistic director and the artistic team, so that on the technical side, the production proceeds smoothly and without problems.

Performing a technical and financial feasibility study in your own specialist area to find ways in which the artistic concept may be executed in collaboration with the artistic team

In consultation with the production manager and the technical and artistic director, drawing up technical data-sheets for performances in their own venue and on tour, to ensure that the technical side of productions runs as smoothly and efficiently as possible

Supervising and coordinating the correct, safe and prompt setting up of the technical equipment during rehearsals and performances to provide an optimum technical framework for the performance



## CONTINUED Key result areas

Managing and supervising the maintenance of the technical equipment so that it can be used in optimum condition over a long period of time

Taking care of the maintenance of and any repairs to the technical infrastructure and supervising the tidy storage of scenery, lighting and sound equipment to ensure its efficient use, storage and handling

Maintaining the technical stage equipment and carrying out all necessary repairs so that it can be used in optimum condition over a long period of time

Conducting risk assessments, ensuring that the technical team works safely, and taking pro-active measures in the event of potentially unsafe situations to ensure that the technical team's activities occur in the safest possible conditions

Following safety procedures during joint activities and while handling technical equipment in order to contribute to a safe working environment

Managing and monitoring allocated budgets and reporting any divergences from a budget in order to complete the technical side of the production within budget or to take appropriate measures in good time in the event of divergences from budget.

In close collaboration with the technical director, ensuring that collaborators are available at the appropriate times for the planned technical activities and providing these collaborators with appropriate guidance so as to ensure that a highly motivated, competent team of collaborators is available for each production



CONTINUED 23	23.1	23.2	23.3
<b>CONTINUED Key result areas</b>			
	<p>Monitoring trends in the specialist field so that these can be anticipated or integrated into technical activities in good time</p>	<p>Keeping abreast of trends and new techniques in the specialist field so that they can be implemented in technical activities</p>	
<b>Profile / Skills</b>			
	<ul style="list-style-type: none"> <li>•• Higher training preferable: Bachelor (or equivalent experience)</li> <li>•• Communication skills</li> <li>•• Organisational talent</li> </ul>	<ul style="list-style-type: none"> <li>•• Highly specialised knowledge in one technical field or specialist knowledge in one or more technical fields</li> <li>•• Education: Higher secondary education or possibly Bachelor (or equivalent experience)</li> </ul>	<ul style="list-style-type: none"> <li>•• Operational knowhow in one or more technical fields</li> <li>•• Education: secondary vocational or possibly higher secondary education (or equivalent experience)</li> </ul>

## Function identification

Function **Production Manager**

## Purpose of the function

To plan, organise, coordinate and supervise the practical organisation of the production process from the moment a production is assigned to the production manager so that the production can be effected within the set deadlines and budgets and in line with the overall parameters set by the relevant organisation.

## Context / Setting

- This is a function which usually collaborates with the director/choreographer and conductor. The director/choreographer and conductor determine the overall production process which is translated into daily activities by this function
- Of this function there are two types:
  - Type 1** is generally found in smaller organisations or in organisations that set up smaller less complex productions and focuses primarily on the executive tasks described below.
  - Type 2** is generally found in medium-sized or large organisations, or in organisations that arrange large complex productions (e.g. which itself has several collaborators, or often works internationally, or in which an exceptional technical and organizational complexity is involved or which manages budgets of over € 200,000)

## Key result areas

- Examining the elements received that relate to the production (performers, budgets, deadlines, information from the artistic team, etc.) to understand and/or create the overall framework within which the production process will occur
- Drawing up a schedule for the production process, rehearsals and in-house/touring performances, in collaboration with the artistic team, to clearly define the various sub-processes required for the timely realisation of the production within the budget
- Contacting and informing staff members and those involved in the production process to explain the production process itself and, more specifically, each person's role in it
- Developing, organising, coordinating and supervising in concrete terms the activities required at each step of the production process to arrive, via individual, well-defined, complementary sub-processes, at a final production and to maintain an overview of the production process as a whole and of the associated timing and budgets
- Working in close collaboration with the director/choreographer/conductor, analysing and providing the necessary materials, services and/or other requirements, thus ensuring that the proper equipment is available in good time and where necessary so that the production can take place.
- Monitoring the production budget closely and reporting any divergences from it in good time, to ensure that the production can be realised within the proposed budget or that appropriate measures can be taken in good time



**CONTINUED Key result areas**

- Planning, organising and developing practical and logistical elements that arise during production (e.g. catering, accommodation, transport, monitoring of sickness or accident, transportation, press, guests, etc.) so that the organisation is as efficient as possible
- Executing and monitoring the administration of productions to meet all the relevant obligations and commitments, and also to facilitate follow-up.
- Continually communicating with and informing the technical and artistic team of progress and of any problems with the production, to facilitate a timely intervention if the production needs to be changed in terms of content and/or form or differs from the targets set.
- Monitoring developments in the specialist field to anticipate or possibly incorporate them into the production process in good time.

**Profile / Skills**

- Organisational skills
- Able to withstand stress
- Communication skills
- Broad experience in music and the performing arts over several years (e.g. as director's assistant, stage manager, etc.)

## Function identification

Function **Props manager**

## Purpose of the function

Creating, buying, hiring or borrowing the required props and furniture and managing the whole props and furniture store so that items are available, in a cost-effective manner, in time for the various performances.

## Context / Setting

No specific context data

## Key result areas

- Drawing up a props list for each production in close collaboration with the artistic team and the production manager, to ensure that the right props are available for each production
- Creating, buying, hiring or borrowing requested props and items of furniture which are not available in the store, and attempting to ensure an optimum price/quality ratio in the choice of materials and suppliers, so that the right materials can be made available as inexpensively as possible
- If necessary, making the requested props ready for each performance or pointing them out to the performers, checking them for completeness/damage after the performance, and tidying them away, and so helping to ensure that the performance runs as smoothly as possible
- Drawing up an inventory of, maintaining and carrying out any repairs to props and furniture in the store to ensure that existing props and items of furniture are in good condition and hence available for immediate use in productions
- Performing miscellaneous jobs such as helping to set up stage sets, mounting exhibitions, etc.
- Monitoring and continually documenting contemporary and historical trends in the use of materials, styles and techniques to ensure that props can be produced which are true to life, historically accurate and artistic, using the most up-to-date techniques and materials

## Profile / Skills

- Higher secondary education or equivalent experience
- Wide range of cultural interests
- Good knowledge of materials
- Ability to locate information

## Function identification

Function **Technical Director**

## Purpose of the function

To coordinate, consolidate and supervise the various technical activities so as to arrive at a coherent, clear technical policy which will ensure that the technical details of the productions are worked out to a high standard and in an artistic manner, within the overall parameters set by the artistic manager, within the personnel, resource and budget limits set by the business manager and in a way which satisfies the established short-, medium- and long-term objectives.

## Context / Setting

This function consists of 2 types:

**Type 1**

- Occurs predominantly in small organisations
- Has a team of up to 5 technicians
- Usually bears no policy responsibility

**Type 2**

- Usually occurs in larger organisations
- Has a team of ± 10 technicians
- Also shares in policy responsibility

## Key result areas

- Developing a coherent, clear technical vision and policy in both the short and long term, so as to create the overall framework within which technical activities are situated
- Checking the technical details of the productions and props for correctness, within the overall parameters indicated by the artistic team, to ensure the optimum harmonisation of technical and artistic activities
- Checking the technical aspects of performances to ensure they are properly organised and coordinated (lighting, sound, props, etc.) to create an optimum overall framework for the performers to present the production to the public
- Managing and possibly selecting, training and motivating people to ensure that a competent team of collaborators is available.
- Making optimum use of available resources to ensure that productions/assignments are realised within the available budgets
- Continually working and communicating with the business manager to provide a clear picture of wishes and needs in terms of budget, personnel and resources in general, and so influence the acquisition and deployment of budget and personnel resources
- Guiding and overseeing overall safety to ensure that the work is carried out under the safest possible conditions
- Continually communicating, collaborating and negotiating with the artistic manager to achieve optimum harmony between artistic and technical interests
- Monitoring developments in the technical world with a view to anticipating them and, where appropriate, incorporating them into technical-artistic policy in good time

## Profile / Skills

- Preferably: higher education plus several years' relevant experience
- Communication skills
- Organisational talent

**Part**  
job descriptions  
**Administration**  
**Supporting**  
**Services**

- 27** Coordinator Voluntary Work **p. 56**
- 28** Supporting Services (function group) **p. 57**
- 29** Health and Safety Adviser **p. 59**
- 30** Business Manager (in special cases: General Director) **p. 60**

27

## Function identification

Function **Coordinator Voluntary Work**

## Purpose of the function

In close consultation with the organisational managers, recruiting, motivating, managing, monitoring and following-up volunteers to ensure that tasks are carried out efficiently and effectively.

## Context / Setting

- This function often occurs where organisations wish to create an additional level of social engagement.
- This function organises teams consisting of several dozen to more than 100 volunteers.
- It involves coordinating tasks which are not remunerated.

## Key result areas

- Developing a volunteer policy in close collaboration with the organisation's managers.
- In close cooperation with the organisation's managers, determining the needs for volunteers in the short and medium term and so acquiring an accurate picture of the quantitative and qualitative needs in terms of volunteers.
- Developing a wide network of potential and appropriate contacts to ensure an inflow of committed volunteers.
- Inspiring and motivating volunteers to promote social engagement and the added value of volunteer work.
- Selecting and engaging volunteers to ensure that people with the appropriate skills and competencies are recruited.
- Performing the necessary administrative tasks to ensure that the administrative/legal requirements for voluntary work are in place.
- Planning, monitoring and coordinating volunteers to ensure that the right tasks are done by the right people at the right time and guaranteeing an optimum execution of tasks and/or service.
- After the work is done, taking care of the administration and the follow-up of volunteers to ensure that things are handled properly and to keep them motivated for future work.

## Profile / Skills

- Excellent networker
- Excellent organisational skills
- Ability to motivate and inspire

28	28.1	28.2	28.3
<b>Function identification</b>			
Function group	<b>Supporting Services</b> <b>Coordinator</b> (daily management, etc.)	<b>Specialist</b> (book-keeper, IT specialist, personnel administration, venue hire/planning, etc.)	<b>Assistant</b> (secretarial services, administration, etc.)
<b>Purpose of the function</b>			
	Within the overall framework outlined by the business manager, to coordinate a number of auxiliary services (e.g. finances, personnel, planning) to ensure that these services operate smoothly and are properly integrated, and to help create a well-run organisation.	To give advice and auxiliary services in a particular specialist field to internal clients/collaborators and to help create a well-run organisation	To give operational supporting services and assistance to internal clients/collaborators to help create a well-run organisation.
<b>Context / Setting</b>			
	<ul style="list-style-type: none"> <li>• Reports frequently to the business manager</li> <li>• Managerial function with a strong coordinative element</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to work independently and prioritise</li> <li>• Specialist work</li> </ul>	<ul style="list-style-type: none"> <li>• Ability to work independently.</li> </ul>
<b>Key result areas</b>			
	Planning and budgeting services and products so that they can be delivered properly, accurately, to schedule and within budget	At the request of internal clients, giving advice and information within a particular specialist field to help ensure the proper running of the organisation	At the request of internal (or external) clients, collecting and consolidating data so that the requested information can be supplied in time, correctly and accurately (e.g. file preparation)
	Coordinating and supervising work to ensure that it is being carried out accurately and to schedule, so that prompt action can be taken in the event of departures from plan	Carrying out more complex or confidential tasks within the specialist field in question (e.g. updating the accounts, performing payroll calculations, managing the network, secure archiving, organising venue hire, etc.)	Carrying out routine and purely administrative activities and maintaining existing databases (e.g. drawing up invoices, managing address lists, administration of school performances, etc.)

CONTINUED 28	28.1	28.2	28.3
<b>CONTINUED Key result areas</b>			
	Setting up standards and norms and with this the standard against which the quality of the work will be checked	Coordinating and supervising routine and administrative tasks within the specialist field in question to make sure they are carried out correctly, through assistants if necessary	Performing secretarial work: (dealing with mail, making appointments, updating diaries, organising meetings, etc.)
	Developing and continually optimising processes and systems for the assigned departments so as to operate with the maximum cost efficiency	Periodically consolidating and providing information and reporting on trends and the state of progress of activities within the specialist field	Providing logistical support and coordination (booking auditoriums, selling drinks vouchers, buying stationery, booking travel tickets, etc.)
	Managing and motivating collaborators and so creating a competent, highly motivated team of workers		Dealing with standard customer questions
	Monitoring trends in the specialist field so that these can be anticipated or integrated promptly into business and administrative activities	Monitoring trends in the specialist field so that these can be anticipated or integrated promptly into business and administrative activities.	
<b>Profile / Skills</b>			
	<ul style="list-style-type: none"> <li>•• Specialist knowledge in a specialised field</li> <li>•• Several years' experience in that field</li> <li>•• Works very regularly in 3 languages</li> </ul>	<ul style="list-style-type: none"> <li>•• Specialist knowledge within the field (practical know-how and well-grounded theoretical knowledge)</li> <li>•• Usually works in one language, but also comfortable in two other languages</li> </ul>	<p>Typical education: higher secondary education</p> <p>Usually works in one language, but able to get by in at least two others</p>

## 29

## Function identification

Function **Health & Safety Adviser**  
(Safety, Environment, Health and Wellbeing - SEHW)

## Purpose of the function

Observe, monitor, evaluate and adjust SEHW aspects in and around the organisation to ensure that the organisation complies and continues to comply with the relevant statutory provisions and to contribute to a safe and socially responsible work environment.

## Context / Setting

This function can be a fully-fledged single function, but in this sector is often given as an additional task to an existing collaborator

## Key result areas

- Follow up, adjust and update the legal obligations and/or standard SEHW requirements to ensure that the implementation of the different activities within the company is in accordance with the relevant provisions.
- Advising the management on preventive and improvement measures in the field of SEHW and so contribute to reducing the environmental impact of the organisation, preventing environmental and safety incidents and implementing improvements in environment and safety.
- Organise, supervise and carry out audits in the field of SEHW and so identify shortcomings in relation to the law and/or the organisation's own standard requirements and propose and implement solutions for improvement.
- Communicating and reporting results and recommendations to inform the management and the internal organs on the one hand, and on the other to inform external stakeholders on the organisation's efforts and to comply with the (legally required) reporting.
- To provide internal training and internal communication about SEHW and so train staff and to inform and motivate them to carry out their duties properly in that context, and to continue their commitment and involvement.
- To follow the necessary/statutory training courses in the field of SEHW and thus acquire the necessary knowledge and/or to comply with the legal requirement to retrain.
- To possibly set up training courses related to SEHW and to communicate on the subject in order to create an awareness of SEHW and to embed it in the daily activities of the organisation
- Possibly to give colleagues functional guidance on safety and environment to ensure optimum service.

## Profile / Skills

- A concern for people, safety and environment
- A knowledge of safety and environmental laws and practices and/or the desire to acquire it
- A knowledge of risk analysis methods and/or the wish to acquire it
- Listening skills

## 30

## Function identification

Function **Business Manager**  
(in special cases: General Director – see “Types”)

## Purpose of the function

To coordinate, consolidate and supervise the various business and administrative support activities to establish an overall framework in terms of personnel, resources and budget, for the activities of the organisation in question which meets the set objectives in the long, medium and short term.

## Context / Setting

For this function we distinguish 4 types:

**Type 1 is a function that meets the following requirements:**

- It is not combined with the function of **general director**
- It involves an organisation of fewer than 25 collaborators
- Total annual expenditure < EUR 2.5 million

**Type 2 is a function that meets the following requirements:**

- It is not combined with the function of **general director**
- It involves an organisation of more than 25 collaborators
- Total annual expenditure > EUR 2.5 million

**Type 3 is a function that meets the following requirements:**

- It is combined with the function of **general director**
- It involves an organisation of fewer than 25 collaborators
- Total annual expenditure < EUR 2.5 million

**Type 4 is a function that meets the following requirements:**

- It is combined with the function of **general director**
- It involves an organisation of more than 25 collaborators
- Total annual expenditure > EUR 2.5 million

## Key result areas

- Developing a coherent, clear business vision and policy, in both the short term and the long term, to create an overall framework for the organisation’s activities.
- Supervising personnel administration, budget- and accounts-related matters and tasks of a purely administrative nature to ensure they are handled correctly and efficiently and to give the other departments optimal support in their activities
- Ensuring that collaborators are available in good time for business and administrative activities and providing these collaborators with appropriate guidance so as to ensure that a highly motivated, competent team of collaborators is available for each production
- Continually seeking to streamline business and administrative processes to make optimum use of available budgets

**CONTINUED Key result areas**

- Helping to find additional resources and making optimum use of available resources to contribute to the financial optimization of the productions and to ensure that they are realized within the available budgets.
- Continually communicate, collaborate and negotiate with the technical and artistic directors so that artistic, technical-artistic and business interests are optimally attuned to each other
- Managing, possibly selecting, developing and motivating people to ensure that a motivated and competent team of collaborators is always available.
- Monitoring developments in the relevant specialist field with a view to anticipating them or, where appropriate, incorporating them into business and administrative policy in good time
- Ensuring a safe working environment
- Assuming management responsibilities for the organisation to ensure a long-term policy and the clear management and guidance of the organisation

**Profile / Skills**

- Higher education (university or equivalent as a result of experience)
- 5 to 10 years' experience
- Communication skills

## FUNCTION GROUPS AND FUNCTIONS

### There are 5 function families:

artistic, maintenance-logistics, public-oriented and commercial activities, technical-artistic and supporting services.

Within these groups, there are following functions:

### Artistic PART 1

#### 1 Performer

- 1.1 Performer Type 1
- 1.2 Performer Type 2 - creator
- 1.3 Performer Type 3 - coordinator

#### 2 Participative Artistic Collaborator

#### 3 Artistic Director (in certain cases also General Director)

- 3.1 Type 1 – no General Director < 25 collaborators and < 2,5 mio
- 3.2 Type 2 – no General Director > 25 collaborators and > 2,5 mio
- 3.3 Type 3 – General Director < 25 collaborators and < 2,5 mio
- 3.4 Type 4 – General Director > 25 collaborators and > 2,5 mio

#### 4 Assistant director / choreographer / conductor

#### 5 Author / Composer

#### 6 Dramaturge

#### 7 Designer

#### 8 Programmer

#### 9 Director / Choreographer / Conductor

### Maintenance – Logistics PART 2

#### 10 Driver

- 10.1 Type 1 – drivers' license B of BE
- 10.2 Type 2 – drivers' license C
- 10.3 Type 3 – drivers' license CE
- 10.4 Type 4 – drivers' license D

#### 11 Building Management (function group)

- 11.1 Coordinator
- 11.2 Specialist
- 11.3 Assistent

#### 12 Canteen / Bar (function group)

- 12.1 Coordinator
- 12.2 Collaborator

#### 13 Porter / Security Guard / Caretaker

#### 14 Cleaning (function group)

- 14.1 Coordinator
- 14.2 Collaborator

## Public-oriented and Commercial Activities PART 3

### 15 Educational Worker

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#### 16 Box Office (function group)

- 16.1 Coordinator
  - 16.2 Collaborator
- 

#### 17 Reception (function group)

- 17.1 Coordinator
  - 17.2 Collaborator
- 

#### 18 Press and Promotion / Communication (function group)

- 18.1 Coordinator
  - 18.2 Specialist/Generalist
  - 18.3 Assistant
- 

### 19 Booking Agent

---

## Technical - Artistic PART 4

#### 20 Workshop (function group)

- 20.1 Coordinator
    - 20.1.A Type 1 - max 5 collaborators
    - 20.1.B Type 2 - ± 10 collaborators
  - 20.2 Collaborator
- 

#### 21 Make-up artist / Hairdresser

---

#### 22 Dresser

---

#### 23 Stage Technicians (function group)

- 23.1 Coordinator
  - 23.2 Specialist
  - 23.3 Assistant
- 

#### 24 Production Manager

- 24.1 Type 1 - small
  - 24.2 Type 2 - larger/more complex
- 

#### 25 Props Manager

---

#### 26 Technical Director

- 26.1 Type 1 - max 5 technicians
  - 26.2 Type 2 - ±10 technicians
- 

## Administration – Supporting Services PART 5

#### 27 Coordinator Voluntary Work

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#### 28 Supporting Services (function group)

- 28.1 Coordinator
  - 28.2 Specialist
  - 28.3 Assistant
- 

#### 29 Health and Safety Adviser

---

#### 30 Business Manager (in special cases: General Director)

- 30.1 Type 1 – no General Director < 25 collaborators and < 2,5 mio
  - 30.2 Type 2 – no General Director > 25 collaborators and > 2,5 mio
  - 30.3 Type 3 – General Director < 25 collaborators and < 2,5 mio
  - 30.4 Type 4 – General Director > 25 collaborators and > 2,5 mio
-

### Colophon

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**Vlaanderen**  
verbeelding werkt



## SALARY GROUPS

This translation into salary groups is based on the actual situation, namely the existence of the collective agreements for Performing Arts (Flemish Community) and Music (national). It is the intention of the social partners to develop a new social framework in the near future to connect the present function descriptions to more integrated salary groups.

### SALARY GROUPS PERFORMING ARTS

#### Salary Group A

1.1	Performer - Type 1
1.2	Performer - Type 2
1.3	Performer - Type 3
2	Participative Artistic Collaborator
3.1	Artistic Director- Type 1
5	Author/composer
6	Dramaturge
7	Designer
8	Programmer
9	Stage Director/Choreographer/Conductor
24.2	Production Manager - Type 2
26.2	Technical Director - Type 2
29	Health and Safety Adviser
30.1	Business Manager - Type 1

#### Salary Group B

4	Assistant stage director/choreographer/conductor
11.1	Building Management - Coordinator
15	Educational worker
17.1	Front of House - Coordinator
18.1	Press & Promotion/Communication - Coordinator
19	Booking Agent
20.1.B	Workshop - Head of Workshop/Coordinator of Workshop Activities - Type 2
23.1	Stage Technicians - Coordinator
24.1	Production Manager - Type 1
26.1	Technical Director - Type 1
27	Coordinator Voluntary Work
28.1	Supporting Services - Coordinator

#### Salary Group C +

10.3	Driver - Type 3
10.4	Driver - Type 4
11.2	Building Management - Specialist
12.1	Canteen/Bar - Coordinator
18.2	Press & Promotion/Communication - Specialist/generalist collaborator
16.1	Box Office - Coordinator
20.1.A	Workshop - Head of Workshop/Coordinator of Workshop Activities - Type 1
23.2	Stage Technicians - Specialist/generalist technician
25	Props Manager
28.2	Supporting Services - Specialist

### Salary Group C

10.1	Driver - Type 1
10.2	Driver - Type 2
14.1	Cleaning - Coordinator
18.3	Press & Promotion/Communication - Assistant
16.2	Box Office - Collaborator
20.2	Workshop - Collaborator
21	Make-Up Artist/Hairdresser
22	Dresser
23.3	Stage Technicians - Assistant
28.3	Supporting Services - Assistant

### Salary Group D

11.3	Building Management - Assistant
12.2	Canteen/Bar - Collaborator
13	Porter/Security Guard/Caretaker
14.2	Cleaning - Collaborator
17.2	Front of House - Collaborator

## SALARY GROUPS MUSIC

### Functions mentioned in the collective agreement Music

#### Salary Group A

1.1	Performer Type 1	Musicians, singers and other performers, excluded singers mentioned in salary group C+
7	Designer	Designers

#### Salary Group B

23.1	Stage Technicians - Coordinator	1. Technical responsible: is responsible for the smooth technical run of a music performance
28.1	Supporting Services - Coordinator	2. Administrative staff for the coordination of administrative tasks with final responsibility

#### Salary Group C +

	1. All collaborators mentioned in Salary Group C with a specific training	
	2. All collaborators mentioned in Salary Group C with at least 4 years of seniority, who, because of their skills, could be considered equivalent to these mentioned in 1. in Salary Group C+	
1.1	Performer Type 1	3. Choir Singers, ie singers in a music performance that have a supportive or corporate function

#### Salary Group C

28.3	Supporting Services - Assistant	Administrative staff with executive tasks
23.3	Stage Technicians - Assistant	Technicians

#### Salary Group D

14.2	Cleaning - Collaborator	Cleaning staff
13	Porter	Porters
17.2	Front of House – Collaborator	Front of House staff

