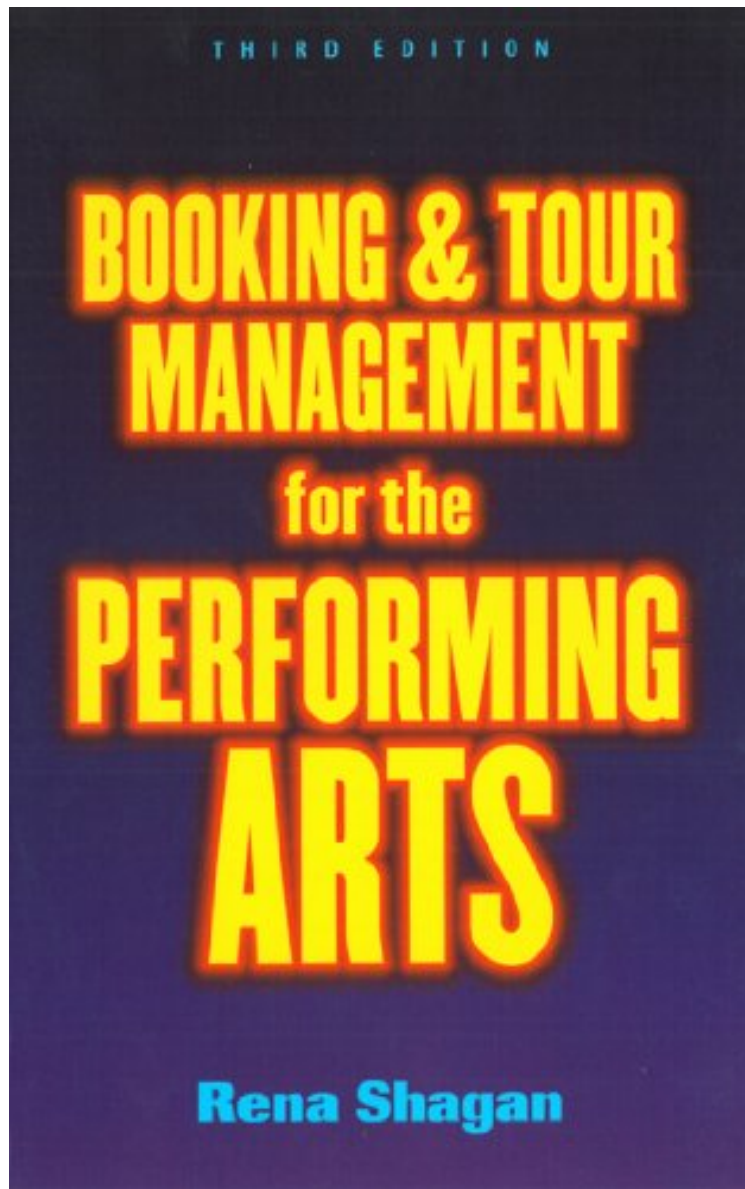


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## Booking and Tour Management for the Performing Arts

*Rena Shagan*

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**Rena Shagan : Booking and Tour Management for the Performing Arts** before purchasing it in order to gage whether or not it would be worth my time, and all praised Booking and Tour Management for the Performing Arts:

0 of 0 people found the following review helpful. Must readBy Lucas DIA must read for everyone involved in touring and booking performing arts productions. It has lots of good advice. Excellent,26 of 26 people found the following review helpful. A terrific resource for the touring classical musicianBy Gwyn RobertsThis is the only book I've found that addresses the questions of management, booking, publicity, contract negotiation, budgeting, and market trends for

those of us working in classical music. It's extremely helpful, clearly written, and comprehensive. What a relief to get answers to these questions without having to wade through lots of irrelevant stuff about club dates and laser light shows! For once, the tone is right, the resources cited are appropriate, and the timetables are tailored to the classical music marketplace. The author, a former dancer, spends quite a lot of her time addressing the concerns of touring dance companies, but there's plenty of information for chamber musicians, theater companies, touring recitalists, and instrumental and vocal soloists seeking engagements with orchestras or opera companies. Now, if there were only a book like this that focused entirely on the details of creating promotional materials...30 of 31 people found the following review helpful. Don't mistake this for a commercial music biz book. By Bill Hibbler If you're handling tours for theater groups, dance troupes, folk singers doing the NACA circuit or classical musicians you'll find everything you need in this book. If you're in a band playing clubs this isn't the book for you. Don't expect to find any advice on dealing with club owners or doing in-stores here. I've seen local rock bands buy this book thinking that it was going to give them tips for doing a club tour because they misunderstood the term 'Performing Arts'. I would, however, recommend the book to anyone that's interested in becoming a tour manager for bands or is just getting started as one. There's some very useful information that you can adapt to the commercial music biz.

This third edition of *Booking and Tour Management for the Performing Arts* has been updated to include information about the revolutionary new ways that performers, managers, and presenters are using the Internet to transform the business of booking live performing events. Special chapters by outside experts provide in-depth information about what presenters need from artists, the technical aspects of touring, the unique demands of touring abroad, and touring through the eyes of the artist. The book includes a Tour Manager's Resource Kit and numerous other ready-to-use sample materials, including a contract, letter of agreement, technical information questionnaire, performance checklists, calendars, schedules, tour budget model, technical glossary, and much more.

From the Publisher *On the Road Again: A Favorite Tool of Enterprising Performing Artists Returns to Books Shelves and Touring Buses* The young Martha Graham would have probably loved it, and so would have the Beatles before they met George Martin. **BOOKING TOUR MANAGEMENT FOR THE PERFORMING ARTS** by Rena Shagan has guided generations of solo artists and performing groups of all types on the road to success. Written by a veteran of the booking and touring business, this classic reference tool has now completely been updated to provide performers, tour organizers and agents with everything they need to book performances, build tours, and become welcome performers at the myriad performing spaces throughout the United States and abroad. Whether your group requires two oversized touring buses, or even if you have never ventured across the border of your home base, **BOOKING TOUR MANAGEMENT** will enable performers and group managers to make the smart decisions that are necessary to guarantee a successful road show, from identifying frequently overlooked expenses, choosing the right insurance, and creating realistic budgets to assuring their groups' safety and well-being on the road and on stage. Packed with a Tour Manager's Resource kit, checklists, calendars, schedules and tour budget models for groups and tours of all sizes, this classic resource book leaves nothing to chance. From the Inside Flap "Rena Shagan earns an A for her "show and tell" handbook on touring the performing arts. More than a primer on the basics—this expanded edition draws on the savy experience of pros to explore the future role of booking and tour management. As a desk reference or college text, this book holds a place in my library." —Ken Crossley, Presenter and Theatre Management Instructor, Brigham Young University "A thorough, accessible, and helpful how-to of the performing arts industry that de-mystifies touring. From important nuts-and-bolts examples to thoughtful and honest discussions of the importance of long-term relationships in the arts world, Shagan brings to the fore years of her own valuable experience and key interviews and contributions by presenters, managers, and technical staff. Her book is invaluable resource for artists just starting to contemplate touring, and full of "a-ha" moments for those who've toured for years." —Margaret Lawrence, Director of Programming, Hopkins Center, Dartmouth College About the Author Rena Shagan is president of Rena Shagan Associates, a New York City marketer of performing arts companies for touring in the United States and abroad. She has served as consultant on booking and tour management techniques for a wide range of companies and presenters, and has lectured and published on the subject across the country. A former modern dancer, Rena has been general manager for several dance companies, and helped to create the professional dance organization Dance/USA. She lives in New York.