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# ORGANISING A MULTIDISCIPLINARY FESTIVAL: RETHINKING GOOD PRACTICES

Daniel Urrutiaguer

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# ORGANISING A MULTIDISCIPLINARY FESTIVAL:

## RETHINKING GOOD PRACTICES

Projet Erasmus +  
Festivals. Pas de deux européen, économique et culturel

Daniel Urrutiaguer  
Univ. Lyon, Université Lumière Lyon 2, EA 4160 Passages XX-XXI



Erasmus+

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UNIVERSITÉ DE LYON



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## INTRODUCTION

The main objective of the Pas de Deux project was to look at and compare the professional practices of two festivals: MigrActions in Paris, and VolterraTeatro in Volterra, Tuscany, to find the most effective practices and those that would be applicable and useful for the organization of other small live performance festivals. The information collected was then used to create a handbook detailing the methods used by the other festivals as a guide to creating a new festival in Ponta do Sol, in Madeira, Portugal, under the leadership of Travessias Culturais and Crossing Productions, directed by Isabel Ribeiro. The first incarnation of this festival, called *Travessuras Culturais*, was presented from February 2 to 5, 2017, with events concentrating on the town of Ponta do Sol, and three conferences offered in Funchal, the administrative capital of the island, two of which were streamed in Ponta do Sol.

Information was collected from the previous two festivals, in addition to material from the inaugural run of *Travessuras Culturais*<sup>1</sup>. This consisted of interviews with the teams in charge of the festivals, and observations made during the 2016 iterations of the previous two festivals. Afterwards, an online questionnaire was also used to compile the information, drawing on answers gathered from the answers of participants in 96 other festivals.

### **The Methodology of the Inquiry**

#### ***Presentation of the two principal theatres***

The common point between the two theatres that participated in the project is that they were both created by small parent theatres with precarious economic situations.

One half of the duo is the Theatre of the Oppressed, formed in 1986, whose home is in an old furniture factory of 382m<sup>2</sup>. Converted into a theatre in 1995 by the artistic team, directed at the time by Augusto Boal. Following problems with the mounting of *Iphigénie en Tauride* because of monetary issues and a lack of cohesion with the company, Rui Frati took over the direction of the company in 1998 so that it could continue benefiting from help from the DRAC. The theatre seats about 90 people. MigrActions was developed in 2008 as a way for the theatre, which specializes in forum theatre, to open its doors and play host to a number of international artistic companies. By inviting theatre and dance companies and music and voice ensembles, they foster artistic, generational and cultural exchange within the art world. One of the sources of inspiration was the Year of Brazil in France in 2005, and the experimentation with an *off* festival with the creation of a musical about *bossa nova*. The most important source of revenue for the company comes from the sale of specifically tailored forum theatre performances about situational conflicts specifically asked for by cultural centres, social centres, different kinds of schools, businesses, and community centres. The 12th district of Paris (where the theatre is located) provides subsidies of between 2000 and 5000 euros for the organization of the festival, which has yet to develop a delocalization

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<sup>1</sup> With the help of Mathieu Feyrn doctorate of info and communication at the university of Avignon and Vaucluse.

of performance venues aside from the theatre that houses the company. The Theatre of the Oppressed co-produces with the companies they host, and evenly split all proceeds.

The permanent administrative team of the Centre of the Theatre of the Oppressed is composed of an artistic director, and administrative director, an accountant, a person in charge of development, a manager, and someone in charge of the box office. Public communications/ relations are handled by someone doing their year of civil service, and an intern. The artistic direction of MigrActions is threefold, bringing together Rui Frati (the artistic director of the Theatre of the Oppressed), Isabel Ribeiro, and Toninho do Carmo who focus more on the music programming side of the festival.

The other partner is the Carte Blanche, founded in 1987, which directs la compagnia della Fortezza and the VolterraTeatro festival. La compagnia della Fortezza was created in 1988 by Armando Punzo after working with Gruppo Internazionale L'Avventura and Grotowski's research on the subject of the direction of an experimental theatre in the prison of Volterra. The company is centred around bringing theatrical activities to prisons so that prisoners can be seen by the audience without the focus being on the physical and symbolic marks of incarceration. They are considered employees during the run of each performance. Their work focuses on a specific theatrical language and not expressly the reintegration into society of the prisoners. The nation's recognition of the aesthetic qualities of experiences has been translated into the acquisition of the status "Centro Nazionale Teatro e Carcere" for Volterra Prison after an accord with the minister of justice, the town of Volterra, the region of Tuscany, the province of Pisa and the "Ente teatrale italiano"<sup>2</sup>. Armando Punzo has won multiple Ubu prizes for his directing in 1991, 1993, 2004, 2010, 2014, and was nominated for the same in 2003, 2008 et 2011.

Carte Blanche has been co-directing the VolterraTeatro festival since 1996, and took over full direction in 2000. In 2013, the town of Volterra changed its public services team, and announced it was offering a lower subsidy, at only 65 000 euros with TVA and 53 278 euros without TVA. At the same time, territorial collectives have been disengaged from financing the festival since 2010, with the most significant being the town of Volterra, while the region of Tuscany stabilized its contributions as part of an attempt to expand the festival. The companies that are part of the festival benefit from a licensing agreement with the price adjusted to fit the budget of the festival. Traveling expenses are taken care of by the companies, but room and board are taken care of by the festival.

The permanent administrative team for Carte Blanche is composed of an artistic director, an administrative director, a general coordinator/ secretary, another administrator, and accountant. A dramaturg and someone in charge of project development are on shorter contracts, and a person in charge of reinforcement and communication is hired short term during the festival.

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<sup>2</sup> The ETI was put in place in 1942 and dissolved in 2010

### *Methods Used in the Case Studies*

The general principle of the project was to interview the artistic and administrative directors as well as the administrative and technical teams for both festivals about their professional practices regarding their strategic and organizational visions. The characteristics of the festival were previously identified so as to have an understanding of how the festival was established, its history, an assessment of activities surrounding the programmed shows, the spaces used, performances since 2010, and the financial accounts for both the festival and its parent company. The typology of the personnel based on their contracts as well as their placement in the hierarchy, with their missions defined by the positioned record were also defined.

The semi-directive interviews were constructed around eight principal themes:

- Professional career before working with the organization, and the evolution of their place on the team
- Objectives attributed to the festival in terms of programming, territorial planning, public relations, volunteers, hosting of invited artists according to the philosophy of cultural action, artistic sensibilities, and charts taken from previous iterations of the festival,
- How the time and energy of the parent theatre is split between the regular activities of the theatre and the specific presentation of the festival, the sources of professional motivation
- Questions on the methodology of the project, the preparation of tasks with a degree of planning for adaptation to unforeseen contingencies and balance sheets,
- The criteria for making decisions and taking risks,
- The analysis of competencies used in past projects, organizational learning, and the capitalization of knowledge and know-how,
- Strategies and tactics for constructing relationships and partnerships with public and private financing, as well as with links to non-artistic establishments as a way to broaden their audiences
- Channels explored for ways to increase the attractiveness of the festival to the audience and other interested parties, particularly through communication

According to the method<sup>3</sup>, the interviews were interpreted through a complete global analysis in order to understand the positions and work methods of different people. The information given about professional practices, conditions for achieving objectives and the obstacles encountered have been used in the theme of this guide. The figures and data expressed during interviews have been cross checked with data available in the balance sheets and financial accounts. For the Theatre of the Oppressed the interviews concerned the artistic director, the administrator, the person in charge of project development, the accountant, the technical director, an actress from the company, and an intern in charge of communications; for

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<sup>3</sup> Charmaz K., *Constructing Grounded Theory: A Practical Guide through Qualitative Analysis*. London: SAGE 2006; Corbin J., Strauss A.L., *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*. Thousand Gatts: SAGE, 2015.



Volterra Teatro, the artistic director, the administrative director, the general coordinator, the administrator, the dramaturg, the person in charge of European project development for the parent company (Carte Blanche), the technical director, the person in charge of communications, and the person in charge of hosting the companies for the festival were interviewed. For Travessuras Culturais, the interviews were with the artistic director, the coordinator, the administrator of the festival, the coordinator of Crossing Productions (co-producer of the festival) as well as volunteers for coordination, photography, and technical assistance.

### ***The method of the questionnaire***

The question distributed online and put on the Pas de Deux website was divided into eleven sections:

- The identity of the festival with questions about the year it was created, where it was held, how long it lasted, its legal status, its budget, the hierarchisation of the artistic domains, the amount of influence the artists had, and their principle objectives,
- The criteria and people responsible for the programming,
- The development of the audience with the hierarchisation of their objectives, demographic targets, cultural actions, the existence of participative creations, changes in attendance, whether or not they used public surveys,
- Organizational techniques based on the performance spaces, communication between the programmed teams, and the planning of tasks,
- The administrative organization surrounding artistic contracts, budgetary management, work relations, and training given to personnel,
- Internal and external communication methods
- The hierarchisation of professional partners and the conditions for the cooperation of the financing and development of audiences,
- The weighing of the roles given to volunteers and the conditions they work in,
- How the shows are financed, the hierarchisation of sources of revenue, public subsidies, and their evolution,
- The hierarchisation of actions taken to reduce the environmental impact,
- The end of the festival with organized events, charts, and all documents archived.

The year in question was 2015, as the questionnaire was put online in November of 2016. The questionnaire was also given to the teams of MigrActions and VolterraTeatro, so that comparisons could be made between both the two theatres participating in the Pas de Deux project, and other theatres that responded.

The dichotomous variables were noted 1 if the response was positive, 0 if it was not. A digital Likert scale was proposed for most of the questions concerning the prioritization of objectives and the ways they were achieved as a way to limit the bias of the final average number when it was assumed that the distance between each answer was the same (for example: in between not important/ somewhat important and important/ very important). The questions that used ranking were only for artistic programming and sources of revenue. Ordinal variables are an important way to get rid of a synthetic view on the hierarchy of

objectives, choices about choosing and financing shows, the politics of developing an audience and communications, without asking for significant research from the person responding. However, the numbers attributed reflect the narrative identity of the festival, as it is understood by the person responding without us being assured the exact reality of weight factors in the implementations of the festival. Open questions about good practices in the different spheres of action were also posed, which made it easier to understand and make use of the information given.

### ***Sample of the Quantitative Study***

The objective here was to address multidisciplinary festivals that had a significant theatrical and or choreographic program. An internet search, as well as information given by the regional agencies and the regional management for cultural affairs on festivals in France, and the European Festival Association (EFFE) about information on festivals under the label EFFE helped to create a database of 356 festivals<sup>4</sup> that corresponded with the characteristics of festivals that were not dominantly musical.

The process of communicating both electronically and on the telephone allowed for the responses of 96 festivals- 27% of the original 356. Based on their nationalities, the festivals of ten countries were over-represented given the framing data, with the Netherlands in the middle (table 1.1a). The festivals of nine other countries were under represented (1.1b).

Table 1.1a - Festivals over-represented in the sample based on country

Country	Croatia	Spain	France	Denmark	Germany	Portugal	Serbia	Italy	Greece	The Netherlands
Responses	3	1	38	3	9	6	2	11	7	3
Databases	5	2	84	7	21	16	6	34	23	11
% respondant	60	50	45,2	43	42,9	37,5	33,3	32,4	30,4	27,3

Table 1.1b - Festivals under-represented in the sample based on country

Country	Belguim	Cyprus	Austria	Finland	Poland	Estonia	Bulgaria	Czech Republic	Romania
Responses	5	1	1	1	1	1	1	1	1
Databases	21	5	6	6	10	11	11	14	14
% respondant	23,8	20	16,7	16,7	10	9,1	9,1	7,1	7,1

<sup>4</sup> This foundation is composed of 84 French festivals. For other countries, they are represented as such : 34 from Italy, 23 from Greece, 21 from Belgium and Germany, 20 for Hungary, 16 from Portugal, 14 from Czech Republic and Romania, 11 from Bulgaria, Estonia and the Netherlands, 10 from Poland, 9 from Ireland, 8 from Malta, 7 from Denmark, 6 from Austria, Finland and Serbia, 5 from Cyprus and Croatia, 4 from Lithuania and Slovakia, 2 from Spain and Slovenia, 1 for Luxembourg. UK festivals did not participate.

There was no response from seven countries (Hungary, Ireland, Lithuania, Luxembourg, Malta, Slovakia, Slovenia).

*Table 1.2- Number of sections on the questionnaire treated by the respondents*

Sections	1	2	3	4	5	6	7	8	9	10	11
Number of responses	24	10	8	4	3	1	3	2	4	7	30

The responses to the questionnaires were for the most part partial. Only 30 festivals responded to all the sections, while 27 responses were limited to one section (table 1.2). This limits the possibilities of a significant overall use of the information, but it allows for the acquisition of complementary information.

Among the 77 responses about their budget, 16 festivals declared a budget below 20,000 €, 10 with a budget between 20,000 and 49,999 €, 12 with a budget between 50,000 and 99,999 €, 14 with a budget between 100,000 and 250,000 €, and 23 with a budget above 250,000 €. Three budgetary categories, with equal numbers of respondents, were constructed to analyse the eventual effect of the size of the festival: less than 50,000 € (26 responses), 50,000 to 250,000 € (26 responses) and above 250,000 € (23 responses).

The average age of the festivals is 18 years. It is proportionally inverse to the size of the festival, with a run of 16 years for festivals that have a budget of less than 50,000€ and 25 years for those who have a budget above 250,000€.

In 2015, the average amount of time spent preparing for a festival was 9.9 months, and the duration of the festival was 11,4 days. These lengths were also positively correlated to the size of the budget, going from 7,25 months and 6,6 days respectively for the smallest festivals to 12,5 months and 16,7 days for the biggest.

The percent of the budget made up of grants has been estimated at 56,5% on average and increases with the size of the festival, going from 47,5% for small festivals to 57,6% for the medium festivals, and 64,6% for the big ones.

*Table 1.3 - distribution of festivals based on status (%)*

Status	Association	Municipal	Public Establishments	Commercial	Cooperative
Ensemble	79	9,2	4	5,3	2,6
< 50K€	88,9	0	3,7	7,4	-
50 à 250K€	76,9	15,4	0	3,85	3,85

> 250K€	69,6	13	8,7	4,35	4,35
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Associations are the predominant status for the festivals, and is especially so if the budget is lower. Municipal authority is the second status on average, and only concerns festivals that have a budget of over 50 000€. The status of commercial company concerns more small festivals, while the recourse to a cooperative company, the least frequent, augments with the size of the festival (Table 1.3).

*Table 1.4- Intensity score<sup>5</sup> for scheduled artistic genres*

Genre	Théâtre	Danse	Arts de la marionnette	Conte	Cirque	Arts rue	Rock	Musiques monde	Musique classique
Note	1,84	0,91	0,53	0,4	0,6	0,63	0,43	0,56	0,6

Corresponding with the sample, the two arts scheduled the most are theatre and dance. Circus and street arts occupy the next place, with their levels being close to those of classical music, jazz, and world music (table 1.4). The intensity of dance and circus arts augments with the size of the festival going from 0,67 and to 0,3 respectively, when the budget is less than 50 000€ and to 1.14 and 0,95 when the budget is more than 250 000€.

The question of the importance of the scheduled artists according to influence leads to the classification of national influence in the first rank (average score of 2,1) and the regional and international scales to an almost equivalent average. The importance of the artists with national and international influence in the scheduling augments with the budget level of their spending on regional artists.

### **Links to cultural politics**

Because these organizations are part of the world of subsidized performance, when reflecting on their professional practices, the evolution of the politics surrounding culture must also be taken into account, as well as assuring the continued existence of weaker artistic enterprises.

### ***The Evolution of Cultural Policy Paradigms***

The justifications for public intervention in the arts have been developing since the 1950's. Through the 1960s, the priority was given to artistic acculturation projects for a large audience to meet with artistic excellence criteria in an attempt to homogenise the culture of the nation-state<sup>6</sup>. Multiple critics<sup>7</sup> underlined the ineffectiveness of the attempts to reduce the inequality in the demographics of audiences. At the same time, one of the ideals of a cultural

<sup>5</sup> The question asked respondents to classify the three most programmed artistic domains. The score of 3 was awarded for the field ranked first, the score of 2 for the field ranked second, the score of 1 for the third place, and the score for other areas not mentioned.

<sup>6</sup> David C. Throsby, Glen A. Withers, *The Economics of Performing Arts*, London: Edward Arnold Publisher, 1979; Philippe Urfalino, *L'invention de la politique culturelle*, Paris, La Documentation française, 1996.

<sup>7</sup> Pierre Bourdieu P., Alain Darbel, *L'amour de l'art*, Paris, Minuit, 1966 ; William Baumol W., William G. Bowen, *Performing Arts - The Economic Dilemma*, Cambridge, MIT Press, 1966.

democracy, based on an anthropological idea of the plurality of cultures, exercised a constant pressure on public powers as a way to legitimize an enlarged support of cultural activities above and beyond the scholarly arts in local territories.

Since the mid 90s, the “creative industries” rhetoric in national and local cultural politics has been seeing an acknowledgement of multiculturalism and new economic justification: the positive effects of artistic activities for the stimulation of productive innovation and more flexible work relations. However, the distribution of public subsidies still depends on an appreciation of aesthetic qualities by a committee comprised of professional experts and cultural journalists. The economic advantages that come from the attractiveness of the most well known artists are carried on the benefits of the diversification of cultural activities supported by the public powers.

This evolution of the justifications used by cultural politics resonates with literature about the cultural economics of festivals, centred on the calculation of the direct, indirect and induced effects of regional economic activities. As territorial collectives frequently look to promote festivals with the goal of reinforcing social and civil links to the construction of the image of the city<sup>8</sup>, the cultural economists take into account the cultural value as another justification for audience interventions (in the favour of a good audience). Recently, the European Association of Festivals<sup>9</sup> assigned three principal roles to live performances: favourise the international circulation of artists by acting as a middleman between producers and diffusers, support artistic innovations (against artistic sclerosis), and reinforce cultural diversity. The festivals also play a role of professional sociability, particularly favourable for the creation of or reinforcement of networks of cooperation and exchanges of debates on questions of aesthetics and cultural politics. One of the key questions is about the economic and cultural conditions and if they are sustainable enough for the festival to develop.

In referring to the Unesco Convention on the promotion and protection of the diversity of cultural expression (2005), the protection, promotion, and preservation of cultural diversity are considered long lasting principles of development (article 6). The preservation of access to cultural diversity assumes the construction of an intergenerational and intragenerational equality, the encouragement of the creative process, and the equality of genres<sup>10</sup>. Culture can also be considered as a pillar added to the economic, social and political pillars of durable

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<sup>8</sup> Ruth Towse, *A textbook of cultural economics*, Cambridge: Cambridge University Press, 2010; Bruno S. Frey, “Festivals” in Ruth Towse (ed.), *A Handbook of Cultural Economics. Second Edition*, Cheltenham: Edward Elgar, 2011, p. 216-219.

<sup>9</sup> European Festivals Association, *Europe for festivals. Festivals for Europe. The guide 2015-2016*, Tielt, Lannoo Publishers, 2016.

<sup>10</sup> David Throsby, *The Economics of Cultural Policy*, Cambridge: Cambridge University Press, 2010, p. 195; COST, *Culture in, for and as Sustainable Development. Conclusions from the Cost Action IS1007 investigating Cultural Sustainability*, Jyväskylä: European Cooperation in Science and Technology, 2015, p. 24.

development, notably by the recognition of the equal importance of all cultures<sup>11</sup> or patrimonial value, and local cultural objects and practices.<sup>12</sup>

### *The question of sustainability*

Sustainability is another subject that needs to be discussed. This idea can be distinguished from development in order to identify a set of values that promote social equality, and not economic prosperity as their principal goal<sup>13</sup>. The majority of European festivals are managed by non profit associations. Their principal objective is to develop artistic and cultural activities with budgetary limits. The value of companies depends a lot on an appreciation of aesthetic qualities by the people in charge of the programming, and cultural journalists. There is, however a systematic constraint, which is that of producing new shows to get the attention of professional experts as a means to create a better reputation with corporations and media. Because the capacity of subsidized cultural establishments is less than that of the production of performances, it results in an intensification of interorganizational concurrences. Also, the uncertainty of quality leads to consumers concentrating their attention and purchases on shows that have the most talented artists, according to Rosen<sup>14</sup>, or the most well known by a mechanism of social mimicry without evaluating their talent, according to Chung and Cox<sup>15</sup>. Consequently, the inequality of revenue is much more prominent than in economic sectors. The number of poor employees is much more prominent. In 2005, 25% of the lowest paid employees shared 1% of the available revenue, and the 10% of the best paid employees 32% of the revenue of a live performance, as opposed to 5% and 32% of respective revenues for the private sector<sup>16</sup>. A recurrent challenge, particularly for small organizations like the Theatre of the Oppressed, and Carte Blanche, is to assure financial sustainability for their activities without compromising their artistic missions and their non lucrative valeurs.

Cooperation can be seen as a counterforce to the destructive concurrences, susceptible to making the budget of artistic organizations more sustainable<sup>17</sup>. The sharing of artistic and administrative locations, materials and manpower can be a way of reducing the costs of production but also a way of producing and making use of the motivations of the implied personnel. The visions, values and beliefs that are shared within an artistic, technical and administrative team can have an effect on the long-term engagement of both volunteers and employees in spite of economic precarity.

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<sup>11</sup> John Hawkes, *The Fourth Pillar of Sustainability. Culture's Essential Role in Public Planning*, Victoria: The Cultural Development Network of Victoria, 2001; Jean-Michel Lucas, *Culture et développement durable. Il est temps d'organiser la parole*, Paris, Irma, 2012.

<sup>12</sup> Luc Boltanski, Arnaud Esquerre, « La "collection", une forme neuve du capitalisme. La mise en valeur économique du passé et ses effets », *Les Temps Modernes*, 679, 2014, p. 3-51.

<sup>13</sup> COST, *op.cit.* p. 23.

<sup>14</sup> Sherwin Rosen, "The Economics of Superstars", *The American Economic Review*, 71 (5), 1981, p. 845-858.

<sup>15</sup> Kee H. Chung, Raymond K. Cox, "A Stochastic Model of Superstardom: an Application of the Yule Distribution", *Review of Economics and Statistics*, 76 (4), 1994, p. 771-775; "Consumer Behavior and Superstardom", *Journal of Socio-Economics*, 27 (2), 1998, p. 263-270

<sup>16</sup> Jean-Michel Charpin et al., *Rapport sur le bilan du plan de professionnalisation et de structuration du secteur du spectacle vivant et enregistré*, Paris, IGF-IGAS-IAF, 2008, annexe I, p. 17.

<sup>17</sup> Philippe Henry, *Un nouveau référentiel pour la culture ? Pour une économie coopérative de la diversité culturelle*, Toulouse, L'attribut, 2014.

One of the objectives of this methodological guide is to use the examples of the two festivals who managed to continue every year in a somewhat sustainable fashion despite budgetary obstacles, to analyse the degree of effectiveness of the professional practices in regards to the two festivals. In what way does this positioning favorise the creation of values added to the aesthetic, cultural, social and economic domains? How do the parties responsible for the festivals understand the added economic and cultural value? In what way does the practice of learning by practicing help the efficiency of the project and provide a counterbalance for systematic obstacles encountered in the development of the project.

## I - THE POSITIONING OF THE FESTIVAL

According to the guide put out by The Project Management Institute<sup>18</sup>, the methodology of a project is separated into five phases: the preparation, the planning, the execution, the guidance and control, and the closure. The running of the project relies on an identification of needs, taking into account the different needs and expectations of the partners in the process of conception and execution, the management of associated partners in the process of production, the taking into account of the constraints in terms of size, quality, calendar, budget, resources and risks. One technical approach would be to focus on operations starting with the identification of needs and the temporary planning and budget and ending with the realisation of the event and then the measuring of the results, looking at the choices of partners, budget adjustment, the validation of the plan of action, the anticipation of risks, and the organization of the terrain<sup>19</sup>.

It would be misleading to think about creating a normative document about the prescriptive methods applicable for all organization of festivals by making an impasse about strategic reflection and the environment of the structure. The organizational context of each team for strategic positioning and chosen to situate in the environment must be taken into account. It is best to understand the strategic and tactical choices that orient the running of the festival, as well as the organizational teaching that allowed for the betterment of the professional practices in different domains linked to the festival.

### ***Vision, mission, goal, objective: what differences of temporality?***

The methodologies all agree of a temporal difference between the declarations of vision, mission, goals and objectives of the organizations. The identity of a festival is constructed first and foremost on the vision of the long term ideals of the organization, specifically the artistic and ideological values held by the directors and active members. From this vision comes the missions that fixt the structures of the operating modes of the different actions to be carried out. The goals formalise the steps for the long term success of the organized missions, while the objectives correspond with the precise intentions given to the concrete actions of both short and medium duration.

Peter Ferdinand Drucker<sup>20</sup>, the initiator of Direction by Objectives, has proposed the SMART method, as a way to clarify the objectives of a structure. It must be

- Specific to the product, exclusive, and precises in formulation
- Measurable, as a way to control the degree of realisation
- Accessible in terms of resources and free time, or ambitious and accepted by the personnel concerned, depending on the translation

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<sup>18</sup> Project Management Institute, *A Guide to the Project Management Body of Knowledge (PMBOK Guide)* – Fifth Edition, 2013.

<sup>19</sup> Damien Masset. *Organiser et réussir vos événements*. Le Mans, Geresso, 2015, cité par François Mairesse, *Gestion de projets culturels. Conception, mise en œuvre, direction*, Paris, Armand Colin, Paris, 2016, p. 62.

<sup>20</sup> Peter Drucker, *La pratique de la direction des entreprises*, Paris, Éd. d'Organisation, 1957.



- Realistic, in relation to the goals and means available to the organization
- Time, defined by any delays and by the steps for realisation<sup>21</sup>.

### *The QQQQCPC*

Questions about the positioning of an organization and the strategies deployed for obtaining an objective view of the festival and the strategy. Objectives can be facilitated through the use of a tool that helps with decision making called the hexameter of Quintilian- QQQQCPC.

#### **Questions of QQQQCP**

- Qui ? Who ? (who from, who with, who for)
- Quoi ? What is it about ? (object, context)
- Où ? Where ? (what place)
- Quand ? When ? (duration, operation planning)
- Comment ? How ? (means and methods)
- Pourquoi ? Why ? (reasons to favour one process to another)

The questions are about three principal constraints that must be articulated in the direction of a project: the artistic content, the calendar, and the cost of the available budget. These three dimensions are the object of arbitration in the conception and implementation of the project.

The first question should not be limited to a definition of the identity of the organization or to the people concerned in the production of the project. In a circuit of subsidized exchanges, the constraints of balancing the budget requires an inquiry into the target audiences for the festival and the estimation of their willingness to travel and pay according to the artistic and cultural offers. The political judgements of the public about the pertinence of the programming and the viability of the festival's budget depend, for the most part, on the capacity to capture the right target audiences.

#### **A. Display of identity**

##### **1. MigrActions**

The positioning of MigrActions is formulated in general terms. It was created in response to a need felt by the company of the Theatre of the Oppressed to organize a space and time for the circulation of pluridisciplinary artistic proposals from international artists and companies, or

<sup>21</sup> <http://www.succes-marketing.com/marketing/objectif-smart.html>, p. consultée le 16/12/2016.

musical and vocal ensembles. The international music portion of the festival is shared with a structure associated with the Centre of the Theatre of the Oppressed called Crossing Productions with, notably, regular invitations to musicians from the island of Madeira.

The editorial of the brochure for the first iteration of the festival, in 2008, proclaims the objectives of the festival for multidisciplinary, the liberty of international circulation of artists as a means of resisting economic globalization, cultural pluralism, and a benevolence with regards to otherness. The general objectives have for the most part stayed the same without the programming putting in a more precise directional axis, such that the 5th editorial of the MigrActions brochure indicated in 2012:

A transdisciplinary festival where the arts have and occupy all space: theatre, music, dance, forum theatre, expositions, comic books, lectures and readings... our way of sharing our fundamental values with the public.

A place for dialogue between generations, for nationalities to meet, and for different genres to come together around the common ideas of culture and the insatiable quest for happiness. The programming is based on the vibrant ideas of creation and hospitality.

Beings with a will to change the world, to live well together. Beings in action.

The rapports with the spectators are thus animated by a willingness to reinforce the conditions of a certain individual emancipation thanks to the shared values of creation and hospitality. The editorial of the 8th festival, in 2015, proposed the notion, shared by VolterraTeatro, of a utopia, while suggesting the possibilities of another world in “the perspective of an open Europe”. The multidisciplinary also responds to a strategic problem with the renewing of an image of theatre of the oppressed and also takes into account the aging of marxist ideologies and of the aesthetic proposed by Augusto Boal. This displacement of wished identity sometimes clashes with the reality of the theatre, which is a theatre and not a concert venue. Consequently, it is more difficult to get an audience for concerts than it is for theatre performances.

The reference to general values can also become an obstacle for communication campaigns surrounding the concept of a multidisciplinary and international festival without a precise axis that was clearly laid out before, which limits the attractiveness of a micro-audience<sup>22</sup> for certain performances.

A minor part of the program is also reserved for a presentation of forum theatre, notably for the annual workshop for adults and specific workshops for international participants, like Palestinians in 2016 as part of a study of Isolat that was supported by the EU. One difficulty for the joker is to get the audience to intervene, because the proposed performance is not about a specific problem that applies directly to the audience.

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<sup>22</sup> Robert Abirached, « Le théâtre dans la cité », *Communications* n°82-83, 2008, p. 25-35.

## **2. VolterraTeatro**

The organizational team of the VolterraTeatro festival is run on humanist principles that are very similar to those of the Theatre of the Oppressed, notably because of the emancipatory disposition of the participants. The desire to have a territorial base for the festival meets the expectations for the territorial authorities that subsidize it. The thematic directive, while staying open, offers a generic base that is susceptible to decline under different axes every year in posting the utopian objective of exploring “theatre of the impossible” since 1996, when Armando Punzo co-directed the festival for the first time. In a recurrent way, the philosophic discourse of the Compagnia della Fortezza is to consider utopia not as an unachievable objective, but as the experimentation of connections that have not yet existed. In fact, the theatre in the prison constitutes a terrain of exploration of a theatrical language whose sense is to find a resonance with the penitentiary workers, the prisoners, and the spectators, in a universe where the artists can physically feel the enclosure, paradoxically with the liberty of creation. Parallely, the artistic director estimates that the creation of a theatrical space in prison forms the conditions of a cultural homogenization for a group dynamic that facilitates the symbolic distancing of the universe of incarceration.

The construction of a directorial axis that is specified every year results in a reflection process initiated by the intuitions of the artistic director and shared with the administrative director as a way to imagine concrete realisation in terms of programming as well as the dramaturge for the documentation as a way to deepen artistic reflection (by email because she works part time for the company) and for the construction of a plan for thematic communication. The reflection begins informally in autumn of the year before and is made more precise in the first trimester of the civil year. The late response of the commune of Volterra to the request for participants for the organization of a festival delayed the creation of the programming and the plan for communication. The theme chosen in 2015 was “a suspended city” and in 2016 “an ideal city”.

## **3. Travessuras Culturais**

The first festival was organized by the association Travessias Culturais and the musical production company Crossing Productions. The team involved in the organization of this festival enrolled it in the frame of a project of development of artistic activities in an environment that is not familiar with aesthetic experiments. The territorial collectives followed the experiments in according a subvention of 5000 euros for the town hall while having asked for three times more from the island’s governing body for cultural affairs. The town hall of the community of Punta do Sol prioritises the positive sides of things like cultural tourism while the principal concern of the artistic organization is to obtain a reputation for their aesthetic and their values by an enlarged circle of spectators. The artistic initiatives were developed in this sense by a theatrical association created in 2014 and the four principal founding members actively participated in the foundation of the festival.

The editorial of the brochure for the festival put the fact that it was part of the European project Pas de Deux front and centre with the positive elements observed during the production of MigrAction and VolterraTeatro as a way to propose a cultural “laboratory”. The brochure also presented the cultural curiosities of the city, like an old telephone booth turned into a mini library, and an outline of the culinary specialties of the island. In an interview after the organization of the first festival, the president of Travessias Culturais, Isabel Ribeiro made the most important objective that of the encounters between the local population and the artists as a way to organize original experiences. The development of a local audience was one of the central objectives, while the synergy between artists, who were already partners, was not particularly stressed. The satisfaction of the artistic teams in relation to their presence in the festival generated an interest in other collaborations.

## **B. The hierarchisation of general objectives**

The hierarchisation of general objectives was asked by an ordinal question that asked for a ranking of the degrees of importances of the objectives and the projection of weight wished with a grade that varied from 1 to 4. First, a comparison between the responses of MigrAction and VolterraTeatro, before a commentary on the 74 responses from the sample.

*Table 2.1 – Average grades for the general objectives of the festivals*

	Actual state (from 4 to 0)	State hoped for in three years (from 4 to 0)
Ensure the promotion of emerging companies	2,42	2,73
Chose participatory performances	2,1	2,38
Program innovative artists	2,81	3,12
Program diverting artists	1,65	1,70
Favorise the circulation of international artists	2,36	2,72
Favorise the future diffusion of programmed performances	2,36	2,64
Diversify the performance spaces in the territory	2,83	3,00
Develop cultural tourism	2,20	2,45
Increase the notoriety of the festival	3,07	2,97
Improve the reputations of the festival organisers	1,83	1,94
Reinforce the personal cohesion of the festival	2,11	2,38
Reduce the environmental impact of the festival	1,86	2,20
Physical accessibility for handicapped people	2,28	2,63

### **1. Comparisons between MigrAction and VolterraTeatro**

The comparison looks at the objectives submitted in the final version of the questionnaire proposed to all the festivals at the base of the constituted data. Certain modes of response were not proposed at the time of the preliminary inquest.

#### *Common priorities*

The two festivals gave maximum notes for the growth of the notoriety of the festivals, and

very strong notes for the improvement of the reputation of the organizers of the festivals (3 for MigrActions, 4 for VolterraTeatro). The two festivals shared the imperative need to improve their corporate and media reputations as a way to obtain visibility and attract the attention of public financiers and also eventually private ones. Having attributed a 3 to the future diffusion of performances now, and a 4 for the future, the two festivals demand a function of distribution. They wished to develop the possibility of the other producers coming, invited by the programmers and to facilitate the sale of performances. The economic viability of the festival depends on its capacity to interest programmers who want to purchase performances chosen by the artistic and administrative directors.

Concerning the diversification of performance spaces, MigrActions gave a 3 and VolterraTeatro gave a 4 for the current situation, and both agreed on the maximum for the horizon in three years.

These shared objectives resonate with the attempted territorial anchoring on behalf of the local collectives that finance the festival. In the case of VolterraTeatro, the budget permits a consequent delocalization of performances in the surrounding communities and the organization of shuttles and carpools for the displacement of the audience. The budgetary restrictions in 2016, imposed by the project of the commune of Volterra constrained the activities of the festival to Volterra prison and the municipal theatre Persio Flacco, an Italian style theatre of about 400 seats with the new direction of the Accademia dei Riuniti, placing their space at the disposition of the festival. Only the company Teatro delle Ariette proposed a series of performances of its ecolo-culinary performance *Tutto quello che so del grano* in the communities of Pomarance, Castelnuovo Val di Cecina, Montecatini Val di Cecina, while a narrative event was organised at the train station Saline di Volterra by Gli Omini (*Ci scusiamo per il disagio progetto T*).

In the case of MigrActions, the performances are still concentrated in the company's theatre, but partnerships are being built to implicate the cultural establishments of the 12th district, the Maison d'Europe et d'orient, and to eventually have performances in the Theatre of the 12th, which is slightly farther away, as a way to offer master classes. The project of the diversification of performance spaces is hindered by the need for the artistic director to be at every performance so as to have a complete image of the performances in the context of their relationship to the public.

### ***Divergences of priorities***

The promotion of emergent companies is an important objective for MigrActions and a secondary one for VolterraTeatro, which reflects a difference in positioning with the actual objective of promoting new creations that the Theatre of the Oppressed upholds as a way to change the ageing image the techniques of Augusto Boal. However, the team of Carte Blanche, which organizes VolterraTeatro, reevaluates this objective and indicates that it will be more important in three years.

The choice of participatory performances is seen as essential for VolterraTeatro but marginal for MigrActions. This objective was declared secondary for MigrActions even in the coming three years.

The importance of participatory performances for Carte Blanche are based on the experimentation of the play *Mercuzio non vuole morire* which was performed by the prisoners in the public square in 2012. The involvement of part of the local population in the

chorus of this revisited shakespearean tragedy had an impression on the audience and on the territorial collectives. The request for the participation of residents of the city in the creation process had a political implication for the city. The company Archivio Zeta was then given permission to create a participatory performance, prepared with citizens of the city all year, while diverse workshops were proposed for adults and children by several companies to complement their offered performances.

The facilitation of the circulation of international artists is a primary concern for MigrAction, while only a secondary one for VolterraTeatro. The difference is linked in great part to the means available for the functioning principles of the festivals, because the desire to make this an essential objective in three years is shared by the two festivals. In the case of MigrActions, the invitation of foreign artists corresponds to the essential objective of transnationality, which is attained by the contracts of co-realisation that assure a share of risks between the producers and organisers of the performance:

Our goal: to celebrate the liberty of migration of the forms and identities in movement, coming from a plurality of artistic and cultural horizons. MigrActions, a transdisciplinary festival that articulates contemporary theatre, world music, jazz, dance, readings, expositions, forum theatre performances, and culinary experiences<sup>23</sup>.

In the case of VolterraTeatro, the choice of a program based on a contract of assignment limit considerably their margins of movement on the subject of foreign artists, especially when the budget gets reduced like has been since 2010. As well, the thematic directive can be taken into account by the artistic propositions of both local and international companies.

The goal of reinforcing the cohesion of personnel was declared by VolterraTeatro to be an essential part of the festival while considered secondary by MigrActions with, of course, the hope that it would become an important part of the festival in three years. VolterraTeatro is the most important festival organized by Carte Blanche and has been an object of mobilisation of personnel for 30 years. MigrActions is a much more recent festival (the 9th edition was in 2016) which is organized by the Theatre of the Oppressed parallelly with other festivals that focus on young artists, like “Acte et fac”, a festival of student created works organized in partnership with Sorbonne Nouvelle Paris 3. The interviews with members of personnel underlined, in general, a surge in activity during the festival which is extremely tiring for the parent organization, as well as indicating a consideration for the internal links as a way to improve administrative and technical operations.

The reduction of the environmental footprint is a marginal objective for MigrActions because it is essentially organized within the walls of the Theatre of the Oppressed, but essential for VolterraTeatro, which is used to having multiple spaces spread out over a larger area. Connected to the desire to expand to other venues, the goal for the MigrActions team is to become much more aware of the ecological implications of the festival in the next three years.

The question of handicap accessibility is one that is much more important to MigrActions than to VolterraTeatro, mainly because while MigrActions is held primarily in their own space, VolterraTeatro has no control over the spaces used.

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<sup>23</sup> Editorial de la brochure du festival MigrActions en 2008.

## 2. Comparisons in the sample

Table 2.1 presents the average numbers given based on their degree of priority both at the time of questioning and in three years.

### *The current weight of objectives*

The objectives with the highest priority concerned the heightened notoriety of the festival, the programming of innovative artists, the diversification of performance spaces, and of a slightly lesser importance, the promotion of emerging companies, the facilitation of international circulation of artists, and the future diffusion of performances. The underlying links between these objectives indicate, in particular, strong expectations in terms of originality for the appreciation of the shows to be programmed and hopes for an extension of the fame of the festival, likely to develop the number of cultural establishments and other places associated with the operation of the festival's shows, and to stimulate purchases by programmers. The importance given to the promotion of emerging companies, which is linked to the discovery of new talent as a way to appreciate the discernment of the programmers, and the international circulation of artists increases with the size of the budget; the average number given was from 2.3 to 1.7 respectively for smaller festivals, and 3.2 to 2.9 for the big festivals, although there is no linear relationship for the other four objectives.

The objectives that had the most weight on the questionnaire were those about physical accessibility for handicapped people, the development of cultural tourism, the reinforcement of cohesion between personnel, and the selection of participating performances.

The more secondary objectives concerned the reduction of the environmental footprint, the improvement of the reputation of the organizers of the festival, here dissociated with the judgement of the people responding to the research in terms of the notoriety of the organization and the programming of diverting artists. A slight positive correlation between the size of the festival and the importance given to the reduction of the environmental impact is discernible, with the average number going from 1.78 for smaller festivals, to 1.95 for larger festivals.

### *The evolution of the objectives to achieve in the next three years*

The prospects for the three-year horizon show the greatest relative increase in the reduction of the environmental footprint, followed by the physical accessibility of disabled people and the facilitation of the international circulation of artists with between the average three-year mark and the current average score of 18.5%, 15.5% and 15.3%, respectively. The objective assigned for the improvement of the international circulation of artists, which is already a high priority, is also particularly confirmed in the projections for the three-year horizon.

A second group with the rate of variation between 11% and 13.5%, is constituted by three objectives that concern the programming: participatory performances, innovative artists, and the promotion of emerging companies, as well as the reinforcement of the cohesion of personnel and the development of cultural tourism. The rates of change for the search for a consolidation of staff cohesion and the development of cultural tourism are inversely proportional to the size of the festival (+ 19.6% and + 13.5% respectively when the budget is less than 50,000 €, + 10% and + 8.6% when the budget is more than € 250,000). The smaller

festivals also give more importance to the two objectives in the construction of their programming.

The weakest rates of variation are those that involve innovative artists, diverting artists, and the improvement of reputation for the organizers of the festival, while the objective classed as a first priority, that of the improvement of the notoriety of the festivals, is the only one of which the relative importance diminishes according to the responses of the participants (-3%). The big festivals specify the others by an increase in the importance given to the programming of diverting artists with a horizon of three years, while the numbers for other festivals stay stable. It also appears that the choice of diverting performances are seen as a way to enlarge the audiences. Inversely, the highest rates of programmed innovative artists is the highest for the small festivals (+21.7% against +3% when the budget is between 50,000 and 250,000€ and +11,8% when the budget is more than 250,000€).

### **C. Literature on the sustainability of management models: what visions?**

The question of organisational and strategic positioning puts the definition of the identity of an artistic enterprise in connection with source of creation of value, and its forms of recognition. The management sciences literature that talks about models of management proposes, notably, two types of models for understanding the conditions for sustainable economics of an organisation: business models, and 4C models.

#### **1. Business models**

Amit and Zott<sup>24</sup> focus their definition of business models on the organisational mechanisms that “create value across the exploitation of business opportunities.” Along the same lines, Magretta<sup>25</sup> associates a business model to an account of an enterprise on their activities of production and sale that permits it to acquire profits. Ostervalder et al.<sup>26</sup> concentrate their attentions on elements and relationships that express “the logic of the business of specific enterprises” as a way to understand “the value that is proposed to clients, its method of production, and its financial effects”. These authors see the business model as a conceptual link between strategy, and organization of affairs and systems. There are four distinct pillars: the proposition of value for their product, the interface with consumers based on the target market, the channels and relations of distribution, the management infrastructure in terms of its value, the key competencies and partnerships; the financial dimensions with the structure of costs and the model of revenue that determine the level of profitability.

Morris et al.<sup>27</sup> synthesized the majority vision of most researchers on business models under the form of a conceptual tool to describe the ways in which an enterprise creates value, sources of competitive advantages, and the specific redistribution of value. Lecocq et al.<sup>28</sup> proposed the RCOV model as a way to characterise the business model: resources and

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<sup>24</sup> R. Amit, E. Zott, “Value creation in e-business”, *Strategic Management Journal*, 22 (6-7), 2001, p. 493-520.

<sup>25</sup> J. Magretta, “Why Business Models Matter”, *Harvard Business Review*, May, 2002, p. 3-8.

<sup>26</sup> A. Osterwalder, Y. Pigneur, C.L. Tucci, “Clarifying Business Models: Origins, Present and Future of the Concept”, *Communications of the Association for Information Systems*, 16, 2005, p. 3 (1-25).

<sup>27</sup> M. Morris, M. Schindehutte, J. Allen, “The entrepreneur’s business model: toward a unified perspective”, *Journal of Business Research*, 58 (6), 2005, p. 726-735.

<sup>28</sup> X. Lecocq, B. Demil, V. Warner, « Le business model, un outil d’analyse stratégique », *L’Expansion Management Review*, 123, 2006, p. 96-109.



competency, organization, and value of production. The reference to the financial dimensions of the business models must be adapted to associations developing an artistic and cultural production that is non lucrative. Their objective is to maximize the budget for their activities and not for the revenue of participating parties. The capture of segments of the market depends on the implementation of the artistic and cultural project without seeking the targets of consumers with the highest purchasing power. In addition, the human dimension of the management infrastructure has a strong influence on the sustainability of companies that do live performances and festivals. Personnel plays a proactive role in the offers of performances and devices of cultural actions, as well as in the improvement of the organizational process. Some researchers attach more importance to the competence of personnel in their analysis of the specific business models. For example, in studying a spanish company that produced diet products, Sosna et al.<sup>29</sup> underlined the importance of learning by trial and error in terms of innovations as well as mechanisms of transfer of knowledge from people to organizations and vice versa.

Schiama et al.<sup>30</sup> have proposed the application of creative business models as a way to analyse the possible improvements in the mechanisms of creation of value for independant cultural centers that are a part of the TransEurope Halles network. The research was done on 45 centres in 27 countries. Following the typology of Ostervalder et al.<sup>31</sup> the authors classified the directing questions into nine blocks:

- What specific experiences are proposed to satisfy the needs of consumers?
- Who are the target consumers and does the proposed value correspond to their needs?
- How are target consumers contacted?
- How to develop the artistic and cultural education of clients?
- What are the key activities required by the proposed value for the experience of consummation?
- What are the key competencies required?
- Who are the key partners for confidant cooperation?
- What are the revenue flows stemming from customer price tactics and customer willingness to pay?
- What are the most important costs of implementing the business model?

The five in depth studies showed that none of the centres had a long term development plan and that many of them spent a good deal of their time dealing with recurrent financial difficulties in the context of a feeble treasury. As well, the report indicated that there was recurrent confusion in the distribution of roles and responsibilities for personnel.

## 2. The 4C model

Research on the business models focus on the mechanisms of creation and the value, but have a tendency to ignore the managerial dynamic. The 4C model of Miller and Lebreton<sup>32</sup> has

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<sup>29</sup> M. Sosna, R.N. Trevinyo-Rodriguez, S.R. Velamuri,, “Business Model Innovation through Trial-and-Error Learning. The Naturhouse Case”, *Long Range Planning*, 43, 2010, p. 383-407.

<sup>30</sup> G. Schiama, P. Bogen, A. Lerro, *Creative Business Models: Insights into the Business Models of Cultural Centers in Trans Europe Halles*, Lund, The creative plot, 2014.

<sup>31</sup> A. Ostervalder, Y. Pigneur, C.L. Tucci, *op.cit.*

<sup>32</sup> Isabelle Le Breton-Miller, David Miller, “Why Do Some Family Businesses Out-Compete? Governance, Long-Term Orientations, and Sustainable Capability”, *Entrepreneurship Theory and Practice*, 30 (6), 2006, p. 731-736.

responses to these questions. The objective of these authors was to understand the reasons for the superiority of companies run by families in terms of profitability and longevity. The model articulates the running of the company, the long lasting capacities, the politics of investment and the non imitable symmetries. In particular, the long term investment in personnel training reinforces key competencies and organizational qualities that are difficult to imitate. The cumulative trajectory of the companies also allows them to improve their competitive advantages.

There are four distinct aspects that are key to analysis:

- “Continuity” in the sense given to central missions and the strategic capacity for the sustainability of the company
- “Community” linked to the social philosophy of the company as a way to reinforce the internal cohesion of personnel
- “Connection” with the development of cooperative social media and civic engagement in the company
- “Commandment” in the capacity of managers to make quick decisions short term and to have an originality in the construction of their strategies

Garreau et al.<sup>33</sup> Believe that Model 4C complements business model research because the continuity and community elements are related to external cohesion and internal cohesion, while the connection and command components provide information on an organization's organizational capabilities to adapt to short-term and long-term environmental changes, respectively. Internal company values and key personnel competencies are analyzed as more important to the sustainability of a business than in the business model approach.

### **3. The importance of artistic and ideological values**

As most non profit artistic associations are principally linked to a subsidized sector, engaging in public service missions completes the creative motivations. The organizational sustainability strongly depends on both internal and external cohesion in the face of recurrent economic precarity. After a public debt crisis that made the financial conditions of live performances precarious, an increasing number of initiatives were created as a way to create participative groups of artistic enterprises. The strength of cohesion induced by the sharing of ideological and artistic values was highlighted by the study of Christine Sinapi and Edward Juno-Delgado regarding the longevity of these groupings. The survey was conducted through semi-structured interviews with the management teams of 21 collective performing arts organizations in six European Union countries over a period from March 2012 to February 2014. The sample involved 10 resource sharing agreements and 11 collective cooperatives. The comparison focused on motivations according to the degree of primacy of instrumental expectations, ideological values, and socio-economic context.

Instrumental expectations include opportunities to reduce the costs of shared services or common purchases, sharing skilled skills, extending professional networks, which creates leverage for the capture of budgetary or material resources, the stimulation of innovations by the heterogeneity of the associated teams<sup>34</sup>, or the reduction of risks.

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<sup>33</sup> L. Garreau, R. Maucuer, A. Laszcuk (2015), « La mise en œuvre du changement de business model. Les apports du modèle 4C », *Management International*, 19 (3), 2015, p. 169-183.

<sup>34</sup> Daniel Henneke, Christian Lüthje. “Interdisciplinary heterogeneity as a catalyst for product innovativeness of entrepreneurial teams”. *Creativity and Innovation Management*, 16 (2), 2007, p. 121-132.

The sharing of artistic, ethical and / or political values, a spirit of militancy in favor of inter-organizational co-operation, a sense of fairness in the administration of collective organization, adherence to social objectives in the territory of establishment are the main ideological concerns.

Contextual influences have an economic relation with the evolution of public cultural spending, which a downward tendency in many European countries, a policy with possible incentives from public authorities, a sector based on organizational models valued in the performing arts, or personal sensitivity to collective cooperation.

An analysis of the transcripts of the interviews indicated less of an emphasis on contextual influences and more of a general articulation of instrumental and ideological motivations. However, a more frequent perpetuation of the cooperation agreements and a greater integration of the partners are correlated with motivations based more on shared artistic and ideological values. Thus they play an essential role in maintaining social cohesion in favor of an engaging working dynamic.<sup>35</sup>

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<sup>35</sup> Christine Sinapi, Edward Juno-Delgado. "Motivations for establishing cooperative companies in the performing arts: an European perspective". *Advances in the Economic Analysis of Participatory & Labor-Managed Firms*, vol. 16, 2015, p. 67-103.

## II – THE PROGRAMMING OF THE FESTIVAL

The programming choices undertake discernment by the artistic direction and its capacity to anticipate the consistency and quality of the shows solicited while depending on festival funding opportunities. The aesthetic choices thus interact with the evolution of the balanced budget constraint. It is even more so when the programmed genres and the artists' reputations attract specific flows of spectators whose enlargement is uncertain even when deploying major efforts in the implementation of cultural action devices<sup>36</sup>.

According to the survey conducted by sociologists Catherine Duteil-Pessin and Francois Ribac on programmers in the region of Pays de Loire from 2011 to the end of 2013 with a contrasting panel of 30 people, the programming work has to combine the identification of quality shows coping with material constraints but also organizational and legal ones, and taking into account social and political configurations of the territory.<sup>37</sup>

### A. Networks and balanced budget constraint

#### 1. MigrActions

In the case of a collective artistic direction of the festival, a collegial deliberation on all the choices seems preferable to a delegation of the selection of certain areas to the people part of the direction team. This can help increase coherence in the arrangement of programming by avoiding juxtaposition of shows of which some would be proposed as a *carte blanche* to one of the festival's co-directors.

A balance must be found for the share reserved for music companies or groups already programmed in previous editions, and the share dedicated to discovering new artistic proposals. The renewal of already scheduled artists can contribute to create links of loyalty which can potentially and mutually benefit the reputation of the shows producers and organizers' festival if the choices are relevant. For MigrActions, about 70% of companies and musical ensembles are invited for the first time and 30% have already been programmed in earlier editions. The share is more irregular in the programming of VolterraTeatro. For 65 people who answered this question in our online survey, the share of first invitations in the festival program is about 60%.

In the case of a multidisciplinary program built by a matrix organization, it should take into account the artistic identified specialization instead of a large number. A diversification of artistic disciplines within the festival, with a sizeable share of concerts in the case of MigrActions, can be seen as a way to attract music lovers and help them discover a theatrical venue. One can plan a possible opportunity to stimulate a desire to later attend the theater program as in the original project of Maisons de la Culture de Malraux. However, the movement of spectators in an artistic field to another requires the activation of provisions for mobility, which are not commonly shared. "Omnivorous" spectators with eclectic tastes are in fact over-represented among the theatre-educated or regular audience<sup>38</sup>. An expensive

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<sup>36</sup> Voir l'analyse de la programmation du Forum du Blanc-Mesnil dans Daniel Urrutiaguer, "Performing Arts Programming Strategies and Demand. The case of the Blanc-Mesnil Forum (France)", *International Journal of Arts Management*, 17 (1), 2014, p. 31-42.

<sup>37</sup> Catherine Pessin-Dutheil, François Ribac, *La fabrique de la programmation culturelle*, Paris, La Dispute, 2017, p. 98-100.

<sup>38</sup> Bernard Lahire, *La Culture des individus. Dissonances culturelles et distinction de soi*, Paris, La Découverte, 2004.

investment in image is also necessary to change the perception of the identity of the place to a larger artistic pluralism.

Thus, as shown in the table below the annual average, the musical programming MigrActions is generally less crowded than that of theater and brings lower ticket revenue with an average price of tickets quite similar. The share of music in the programming MigrActions has also passed two thirds of total performances in 2008 to 35% in 2013 and 38% in 2014.

*Table - Average indicator for MigrActions for the main areas of the repertoire between 2008 and 2014*

	Number of performances	Tickets sold	Exempt tickets	Ticketing revenue	Average ticket price
Music	9	151	74	1174.5	11.53 €
Theater	8.2	153	98	1765	11.51 €
Danse	1.5	26.5	11.5	302	11.4 €

The choices are based on personal knowledge of sensed artists and / or supply of shows, as well as advice heard from professionals with a wide cultural and aesthetic judgment quite similar to that of the artistic direction. The recommendations on the aesthetic interest and ethical productions of artists save transaction costs for the discovery of new shows. They direct the part of the schedule for the artistic direction dedicated to viewing shows. For example, the recommendation of a journalist friend prompted the artistic director Rui Frati to go to a show of a dancer with whom he could feel strong affinities for sensory original choreographic proposals without exclusive listing to a school of special gesture. The personality of the dancer and his political commitment was compelling additions to reserve him a slot in the 9<sup>th</sup> edition of MigrActions in 2016. Opportunities are created when artists already met around earlier proposals and put on a show in the format suitable to the size of the theater stage and the spirit of the festival. This was the case for example in the context of the 9<sup>th</sup> edition of the festival for a staging of an Italian play on Albert Speer, made by a member of a group from the ENSATT (Ecole Nationale Supérieure d'Arts et Techniques du Théâtre), and for the participation of an actor and a musician in a cabaret. The performances of the selection process begins in the fall of the year before, six to seven months before the start of the festival, with the desire on the part of the artistic direction to leave at least a late programming window in order to integrate heart-stoppers.

The choice of the opening show is important to set the tone that the director wanted for the festival. This is the opportunity to present the entire festival to attendees and potentially generate by the marks of attention brought to viewers' loyalty desires to the programming<sup>39</sup>.

The festival format must take into account the competitive events. For example, program a festival during a European or World football championship expose the organizers to disturbing compromises to get people's attention to the festival. The difficult-to-avoid installation of a giant screen for the broadcasting of matches, especially where the national team is involved, is a source of dispersion of attention and motivations mixture among the audience. The 9<sup>th</sup> edition of MigrActions has been shortened by one week and advanced in

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<sup>39</sup> Olivia Guillon, "Loyalty Behaviours and Segmentation of Performing Arts Audiences: The Case of Théâtre de l'Athénée in Paris", *International Journal of Arts Management*, 14 (3), 2011, p. 32-44; Daniel Urrutiaguer, « Dialogues artistiques et affiliation à un lieu de spectacles », *Théâtre S*, n° 25, 1<sup>er</sup> semestre 2007, p. 19-30.

the schedule in order to avoid overlappings with the Euro championship following the malfunctions in the previous World Cup in 2014.

## **2. VolterraTeatro**

In the case of VolterraTeatro Festival, programming choices are largely dominated by theater while leaving room for concerts. This was particularly the case during the 2016 edition for the musician of the compagnia della Fortezza, which has developed his research at a concert conducted under the accompaniment of the staging of *Doppo la Tempesta*, inspired from the Shakespeare play, directed by Armando Punzo. The dining gauge was busy at that time and the audiences's reviews quite enthusiastic.

The choices of programming are guided by a theme built to explore a facet of the "theater of the impossible." The informal deliberative process is accurate as of January and February. The collaboration of the artistic director and the executive director is crucial to imagine the possibilities of performances resonating with the desired philosophical orientation and transfer pricing, consistent with the budget. The opinions of the playwright, the general coordinator and director of Carte Blanche, are asked occasionally. Explicit criteria for programming decisions concern the philosophical and linguistic adherence to the theme proposed by the artistic direction, the quality of past experiences of artists and adapting logistical performance features to the possibilities of the festival.

The need to apply to the call for projects of the municipality for the festival organization retards programming decisions and complicates when the budget allowed is lowered. For example, in 2016, the available margin of the grant for artistic expenses forced to lower projected sale price. About a quarter of the companies approached in March withdrew, forcing the artistic and administrative leadership to find alternatives to some emergencies for three weeks after the positive response of the municipality in May.

The construction of the call for municipal project does not seem to make a decisive improvement in the organization of the festival. This is a municipal subsidy flow lever which requires editorial effort so that decision makers are reassured about the adjustment of supply to the needs of the municipality. Its terms are specified in the chapter on budgetary management.

The interactions between the aesthetic and ethical reflection on the content of the festival and funding opportunities were reflected in the choices made on the festival performance venues. The more constrained budget no longer made it possible to ensure the viability of a deployment of festival activities on a plurality of places; concentration on one place is more efficient by reducing the costs of installation and dismantling shows, the running costs of the rooms. Meanwhile, the choice of the theme "the ideal city" lent itself to a focus of the festival on one "place-island" experience to invent utopia. Focus programming on a single theater gave meaning to the principal philosophical themes as theatrical venue can organize dramatic fictional space where new relationships with otherness can be imagined.

### **B. Responses to the questionnaire on programming**

The questionnaire asked to assign ratings from 1 to 4 with the criteria in Table 3.1 according to their importance in the programming choice in the current situation and the next three years. A comparison of responses between MigrActions and VolterraTeatro was performed before that of the 72 festivals that responded to this question.

*Table 3.1 - The average rating of the relative importance of the programming criteria*

	current state (score 4-0)	desired state within three years (score 4-0)
Consider the ethical values programmed artists	2,79	3,01
Consider the aesthetic qualities of artists scheduled	3.42	3.05
Consider the reputation of artists scheduled	2.14	3.37
Encourage young designers	3.10	2.38
consider generational diversity artists	2.43	3.24
possible collaborations between artists scheduled	2.36	2.51
taking into account the cultural diversity of the population	2.63	2.76
the festive revitalization of territory	2,78	2,98
the inventiveness of the artists in the reports public	3.01	3.03

## 1. Comparison of MigrActions and VolterraTeatro

### *Common points*

MigrActions VolterraTeatro share a vital interest in the aesthetic qualities of scheduled artists (Note 4 in both cases) and a strong interest in their ethical values (note 3 and 4 MigrActions VolterraTeatro).

Both festivals share strong concerns in their reports to the audience for the consideration of the cultural diversity of the population in the programming choices (note 3 and 4 MigrActions VolterraTeatro).

The budget of the two festivals and their philosophical positioning explain a secondary interest in the reputation of the programmed artists (Note 2 in both cases). A nuance, largely due to differences in budget size, however distinguished festivals in the influence of artists, national first for VolterraTeatro, and regional for MigrActions.

### *Differences between the two festivals*

VolterraTeatro festival's team sees the inventiveness of the programmed artists in their relationship with the audience an essential feature because of the emphasis on participatory mechanisms, especially with the presence of practical workshops in addition to some shows and regular meetings to present books. For the team of MigrActions, this criterion is currently marginal but is expected to become more important in three years.

Moreover, the festive revitalization of the territory is an essential objective assigned to the artists for the team VolterraTeatro unlike that of MigrActions. Team MigrActions aims to give more weight to this aspect in the next three years.

## 2. Comparison in the questionnaire sample

### *The current importance of programming criteria*

Programming criteria whose importance lies above the average first concerns the aesthetic qualities programmed artists, in accordance with scale professional judgment directed first by the appreciation of the artistic merits and the encouragement of young artists, an attitude reflected in the assessment of discernment qualities of programmers, and inventiveness of artists in audience's review, which indicates a concern in terms of sociability in the arrangement of cultural events. The importance of this criterion is confirmed by that given to the festive revitalization of the territory. This objective is a common expectation of local

authorities wishing to offer their playful rally-facilitators voters opportunities to strengthen the feelings of living together. Another criterion with a slightly higher weighting than the average of the sample involves the consideration of ethical values of the programmed artists, which joined the concerns in terms of citizenship when it comes to defending the general interests or philosophical and political commitment which resonates with societal issues or the reflexivity of the artistic line put forward by some festivals.

Taking into account the cultural diversity of the population is a less important criterion like that of generational diversity of welcomed artists. The least decisive criteria concern the anticipation of possible collaborations between artists and the consideration of the reputation of programmed artists. The last two criteria are subject to a contrasting correlation with the budget festivals.

The consideration of the reputation of scheduled artists is positively correlated with the size of the festival (the average score from 1.87 for budgets of less than 50 000 € 2.37 for budgets above 250,000 €). The appeal to the public related to the notoriety is logically considered by the major festivals that need to rely on high traffic flow and budgetary resources to program better renowned artists and therefore more expensive. Conversely seeking synergies between the programmed artists is negatively correlated with the size of the festival (with an average score of 2.93 for budgets of less than € 50 000 and 2 for budgets above 250,000 €). All other criteria are not correlated to the size of the festival.

### ***The development of criteria for three-year horizon***

Projecting the importance of programming criteria to three-year horizon does not substantially alter their ranking but shows some interesting developments.

The most dominant criterion in the assessment of aesthetic criteria is known only to a stability of its average rating for budgets not exceeding € 250,000 and a decrease of 5% for major festivals. Conversely, the criterion of artistic reputation is one that should increase the most in relative terms for small and medium festivals. The logic of action and the fame of evaluation is called upon to play a more important role to try to expand the attendance of the least important festivals.

The highest rate of change in average scores on the three-year horizon concerning the search for possible synergies between programmed artists (17%), criterion for artistic purposes considered by most major festivals, and taking into account cultural diversity of the population (13.7%), more criteria resonate with consolidation projects territorial anchorage. The following variation rate (+ 9%) concern the festive boosting prospects of the territory and consideration of programmed artists' ethical values. Other criteria for the specific characteristics of artists experience lower rates of change (+ 6.4% for inventiveness in the reports public, + 4.5% for the encouragement of young artists and +3.2 generational % for diversification of artists).

## **C. Facilities for programmed companies**

### **1. The types contracts**

#### ***The copyright assignment agreement***

The sale contract operating right shows corresponds to a distribution contract between a show producer and an organizer on payment of a fixed sum.

The producer is committed to representing the show ready-to-be-performed a number of times. The show organiser is liable to provide a place in working order and to bear the costs,



including paying the technical staff needed to run the place, assembly, disassembly and operation the show, as well as administrative staff to greet the public and promote the show.

The negotiation involves the precise extent of mutual obligations between the producer and the organizer, and the sale price of the performances. It depends on the cost of the plateau, the rating of the company according to its corporate reputation and media that allows him to negotiate a greater or lesser margin to cushion the performing assembly costs. The pressure on the margin rate by companies also depends partly on production conditions; it is increased when a limited involvement of co-producers in the assembly increases the financial fragility of the producer delegate. An interest in the ideological and artistic values of the festival may nevertheless encourage popular producers to concede a lower sale price than in a relationship based on commercial logic.

The sale price does not include additional costs, particularly concerning the transport and accommodation costs. An annex details the distribution of the management of these costs, which can be devolved but not necessarily to the show organizer. For VolterraTeatro the budget imposes the burden of transportation costs taken by guest companies while accommodation and meals are offered by the festival.

Negotiating and drafting sale agreements may possibly be separated. In the case of the VolterraTeatro festival, the executive director negotiates the content and sale price of the representations with the companies after the finalization of the provisional budget, which is delayed by waiting for the response of the municipality of Volterra to the call for projects. The reduction of the budget commitment from the municipality of Volterra has imposed low selling price, on a range of 1 000 to 2 000 per show except for two companies whose shows were bought for 5500 euros. One was involved in a series of performances in the community of common stakeholders of the festival (Volterra, Pomarance, Castelnuovo, Montecatini) and the other in the preparation of a participatory show with the local population.

A first prospection of shows is done for two months to present a pre-program in March, four months before the start of the festival depending on the chosen annual theme. A new prospection is needed to offset the withdrawals that have occurred during the waiting period before confirmation by Carte Blanche to the delegated organization of the festival. Negotiations on the low sale price takes place in a context where the Italian theater and dance companies incorporated the fiscal discipline that limits the margin on subsidies to cultural institutions for arts spending. The director of the association Carte Blanche then writes the copyright assignment agreement along the lines defined by both parties.

### ***The coproduction contract***

The coproduction contract is a broadcast contract such as the copyright assignment agreement, only with the right to exploit shows that specifies the absence of fixed remuneration in favor of a shared ticket sales as in a range negotiated by the two parts. A guaranteed minimum may possibly be proposed. When this guaranteed minimum is in favor of the show producer, the contractual configuration is similar to that of the copyright assignment agreement since the organizer agrees to pay a fee to the producer if ticket sales are lower than the latter. When the guaranteed minimum concerns the show organizer, the producer is actually placed in a nearly room-rental situation, increasing his risk-taking operating loss. It should be specified the exact date when the ticket sales revenue is counted (before or after the payment of various taxes) and the dates for payments.

For MigrActions, the budget constraint does not offer transfer agreements with programmed companies. As it is commonly practiced in small Parisian rooms, a coproduction contract is offered but the specificity is the lack of guaranteed minimum. The Centre Théâtre de

l'Opprimé usually offers companies a distribution set with a share of ticket sales for them that increases according to the attendance gauge by distinguishing three levels (40 to 60%). Teams are thus encouraged to get financially involved in promoting their show. However, since companies programmed in this festival perform *a priori* only once, it is not possible to activate a leverage by word of mouth and the key is consistent with a rate of 50% .

The administrator of the Centre Théâtre de l'Opprimé takes responsibility of the negotiations on the content of contracts of co-production and their redaction after the programming decisions are made. The prospection of companies usually starts six to seven months before the start of the festival; the temptation of the direction to leave a window to one or several heart-stoppers during the season can lead to late adjustments, less troublesome to write contracts than for communication on programming.

## **2. Contractual obligations**

As with any contract, the parties' identity should be specified and their legal capacity verified. In France, the producer must hold a category 2 show contractor's license and the show organiser a category 3 license. If s/he is also the operator of the venue, s/he must also have a category 1 license. The purpose of the contract must be circumscribed with the name of the show, the names of the authors of choreographic, dramatic, musical, and theatrical writings, the distribution, and the dates, times and place of the performances.

### ***Intellectual property law***

The show producer must have obtained permission from the writer.s of the play or music composition for performances under contract. The copyright system, dominant in Anglo-Saxon countries practicing common law provides for a transfer of ownership of works of the mind for a fee, which removes the possibility of moral control over the business cycle by authors. The Roman civil law recognizes an author's monopoly rights on the operating conditions of his intellectual works provided they are original and written on physical media.

The Roman civil law of intellectual and artistic property articulates for protected authors a property right, usually calculated on the basis of a percentage of operating revenue when the author is alive or died less than 70 years ago, and a moral right. The latter consists of four imprescriptible, inalienable and elusive components: right for respect for the work, which can restrict the freedom of scenic writings; right to paternity; right of disclosure and right to reconsider, which in theory allows the writer.s to interrupt an operating cycle already on provided to reimburse any expenses already incurred. The right for respect for the work and the right of authorship are perpetual and exercised by the Ministry of Culture and Communication at a last resort if the rights' holders do not manifest themselves. Breaches of law of literary and artistic property are considered legally as infringement actions.

When authors, composers, or their rights' holders are represented by a civil society of collection and distribution rights (DPRS), the producer should contact the company to request the agreement to use a work for a certain number of performances in specific places, except with an exclusivity clause which may not exceed five years in France. For the Société des Auteurs et Compositeurs Dramatiques (SACD), professionals are bid to formalize a first application six months before the date of the first scheduled performance and then to come back to the agency three months later to finalize the agreement after a better knowledge of the extent of scheduled performances. Fans are also required to seek the authorization of the author.s with a shortened time to a minimum of one month. The fee schedules are indicated on the websites of the DPRS. A minimum package is provided for the free performances by amateur companies. In the case of the Society of Authors Composers and Publishers of Music

(SACEM), a package is offered when the budget for the concert or variety show does not exceed € 3,000 including VAT if input prices do not exceed 20 €. A guaranteed minimum may be imposed on the producer of the show in order to protect authors' income against the vagaries of the broadcast. Partnership negotiations are also envisaged to reduce the economic rights in exchange for visibility at festivals that DPRS wish to promote.

*A priori*, it is the organizer's responsibility to pay copyright since s.he collects the ticket sales revenues. The contract may nevertheless indicate that the producer can be responsible. In contracts of co-direction, each party pays the copyright on its share of ticket revenue received. The producer is *a priori* liable to pay neighboring rights for the use of recorded music or audiovisual works.

### ***Social obligations***

The producer must meet the social obligations of the artistic plateau employer, that is to say the payment of social contributions.

When the assignment contract exceeds €3000 in France, a clause on financial solidarity binds the show organiser to the programmed producer in case of default in the payment of salaries and social contributions. The show organiser should solicit the producer vigilance clearance, when the contract is concluded and possibly every six months during the execution of it. It is issued by Urssaf<sup>40</sup> to the French employers to date with their reporting obligations and payment of social security contributions to collection agencies. The organizer is committed to check on the website of Urssaf the authenticity of this certificate. The show producer must also provide an extract of registration to the society and commercial register or an identification card of the trade directory and a quote with the name, address, registration number of the organization or its professional category and the number of the licence category for shows (art. D8222-5 2°, Code du travail).

If the producer does not have an establishment in France, the certificate shall be issued by the National Center for Foreign Firms and its authenticity must be verified by the organizer. Where registration in an official register is compulsory in the country of origin, it must be communicated to the organizer. When employees are employed for more than one month by the producer, s.he must issue a certificate of honor indicating the issuance of pay slips with the mandatory information required by the Article R3243-1 of the Code du travail. In the case of secondment of employees, the producer must issue individual certificates of secondment from the social protection scheme of the country of origin. Outside the case of secondment, the latter must send a certificate of the supply of social declarations issued by the French social welfare agency responsible for collecting social contributions dating from less than six months.

If foreign producers programmed in the festival lack administrative structuring, it is probably preferable for the organizer to substitute themselves for them in order to produce the performances on an international tour and to pay directly the artistic plateau. This avoids the risk of a financial solidarity to be assumed after the findings of breach of social obligations or a laborious follow-up of the administrative operations of the foreign producer. The question of verifications also arises for contracts concerning the provision of technical, reception, security or catering services. It is important to ensure that the employer meets its social obligations. Even if the contract is less than € 3000, the absence of a verification procedure can trigger the financial solidarity of the organizer of shows for the regularization of remunerations and social contributions.

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<sup>40</sup> Union de recouvrement de cotisations de sécurité sociale et d'allocations familiales = Organizations for the Collection of Social Security and Family Benefit Contributions

## ***Taxes***

In France, a tax of 3.5% on ticket sales revenues or the sale price of the right to use tax-free representations is levied when the producer of the show is private, i.e. when s.he received no public subsidy.

If the performances are to be paid for, the organizer of the shows is obliged to report to the ASTP (Association de Soutien pour le Théâtre Privé) for a dramatic performance or to the song, jazz and variety national centre (CNV) if the show is musical or humorous. It is then up to him/her to pay the tax. In the case of a contract of assignment without paying performances, these obligations shall be borne by the producer of the show.

Regarding the payment of VAT for copyright assignment agreements with a foreign partner, if the national show organizer and the foreign producer are both subject to VAT, the transfer price is mentioned in the contract and the VAT rate is paid by the organizer of the shows.

If the foreign producer is subject to VAT and not the national organizer, VAT is payable in the country of the organizer and the transfer price is negotiated with the organizer, tax included. If the producer resides in a country of the European Union, s.he has the option between completing the formalities for declaring and paying VAT with the Taxation Service of foreign companies and the appointment of a tax attorney who will act on his behalf. If the producer resides outside the European Union, the fiscal representative s.he has to designate will carry out the operations. The latter must be subject to VAT and be approved by the tax department on which it depends. The national partner is responsible.

In the case of a tour of a national producer abroad, VAT is paid in the country of the organizer of the show. According to the principles of self-liquidation of VAT, if the producer and the organizer are resident in a country of the European Union and are both subject to VAT, the organizer is in charge of its declaration and its payment. The invoice is made exclusive of VAT and refers to the intra-Community VAT numbers of both parties. If the organizer resides in the country of the European Union and is not subject to VAT, it is the national producer who takes responsibility for the declaration and payment of VAT either directly or through the intermediary of a tax representative. The sale price of the invoice is calculated inclusive of VAT. If the organizer is not resident in a member country of the European Union, it is advisable to obtain information on the rates in force for this consumption tax.

In France, if the show has been represented less than 140 times, it must provide an attestation to the organizer of the show in order to benefit from a rate of VAT super reduced (2.1% in continental France , 0.9% in Corsica, 1.05% in the departments of Guadeloupe, Martinique and Réunion).

### III – AUDIENCE DEVELOPMENT

Building an audience development strategy for a selected programming involves first identifying population targets to increase efficiency. The relationships with the audience is an important issue to generate interest from first-time viewers and retain some. The choice of price discrimination undertake an important decision-making process for the image of the festival and the realization of ticket sales. Finally, the key question of partnerships will be discussed. The analysis is based on the practices of two festivals studied in depth and 57 festivals in the sample who answered the question on changes in attendance between 2010 and 2015. 72% of the people who answered the survey declared have increased their audience and 28% stability. The lowest rate for the increase in attendance was reported by festivals with a budget of 50 000 to 250 000 €.

#### A. Targets

##### 1. Principles

###### *The target identification*

A guiding principle of marketing of the offer is to identify the audience profiles who could be interested by different programming proposals. The segmentation of demand is reflected in the existence of an audience attached to certain artists with a degree of willingness to attend the show in proportion to the expectation of satisfaction in the aesthetic experience. The refined knowledge of the public is thus a desirable complement in thinking to lead the strategic objectives to develop attendance in the programmed shows. This is a source of relevant information to anticipate the feasibility of the festival taken into account the positioning of possible support from the side of public authorities and patrons (*mécènes*). The collection of information on the judgments of the spectators on the various aesthetic, ethical, and friendly content of their experience may constitute elements to be considered in a process of continuous improvement of the positioning of the festival.

According to François Colbert, three components can be distinguished in the "marketing information system"<sup>41</sup>:

- internal sources, particularly with the use of data from the ticketing software that normally have a knowledge of the audience composition of the age, sex, place of residence and the traceability of shows already seen to operate inferences about the artistic tastes,
- the secondary external sources with national and regional surveys on existing public,
- sources with direct studies the festival public to perform.

The knowledge of the decision process by viewers who do not attend a venue nor a type of programming is difficult because they are based on cognitive processes, emotional and filtering advice according to the confidence granted to those who issue the programming.<sup>42</sup>

###### *Surveys of public festivals*

Several secondary sources exist with investigations eg on Avignon festivals<sup>43</sup> or music festivals<sup>44</sup>. They bring elements that confirm trends to the overrepresentation of higher

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<sup>41</sup> François Colbert, *Le marketing des arts et de la culture*, Montréal, Gaëtan Morin, 2006, p. 250-264.

<sup>42</sup> *Ibid*, p. 113-117.

education graduates and executives in public, already identified by general studies on public live performance. They also provide information on radiation festivals with estimated shares of regional, national and international audiences.

Of the 58 respondents to this question in our sample, 60% of festivals say they have already conducted a public survey. There is no significant difference in the proportion depending on the level of the budget. An open question offered feedback on the operation of such internal investigations. Some festivals have reported completion of the study by students of a partner university without having resulted in a use.

Several responses reveal an organizational and strategic positioning anxious to adapt to the expectations of the audience:

Using surveys evaluation partner after the festival we get valuable feedback from the attendances we use and That for the schedule of the next year (festival 2) .

We have considered the responses of our audience to improve the quality of public reception (Festival 11.)

Yes, we use professional surveys to study and Develop commitment hearing (Festival 35).

Be aware of audience's preferences and act accordingly (Festival 43).

We have developed the programming comedies because the meetings are held in the summer (Festival 49).

In many cases, the results of the investigation have been exploited to construct improvements in one or more specific areas:

We offered a discount to people who attended both shows, which helped retain 5% of the public (festival 5) .

Programming schedules, accessibility (festival 9).

We used it to adjust our communication. It was a survey for testing new names for the festival (Festival 34).

Changing the Image Festival (Festival 36).

They Were used to: - Improve the communication skills of the team, from the organization to the post-event; - Involve the younger generations in educational activities That Made Them Experience the Festival backstage ACQUIRE new skills, and Develop Their curiosity Towards Sicilian traditions and cultural heritage, theater, art, and new technologies used to Promote Culture and theater; - organizes participatory events, Even could of the Festival (Girotondo delle Marionette Addressed to autistic teenagers, Workshops with Children, demonstration of the building of Sicilian puppets) avocation to help the dialogue entre citoyens and the old generational of puppeteers - organizes related events, During the whole year avocation to present and prepare the whole project and festival transmitted the knowledge related to this field as to inform and educate through the discovery of cultures and approaches That are but different can Stimulate making new connections and better Understand Ourselves and the present (festival 37).

Readjusting programming and rhythm (Festival 38).

Mainly about the advancement of the festival (Festival 50).

Public categories of targeting are sometimes mentioned:

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<sup>43</sup> Par exemple, Emmanuel Ethis, *Avignon, le public réinventé. Le Festival sous le regard des sciences sociales*, Paris, La Documentation Française, 2002.

<sup>44</sup> Par exemple, Emmanuel Négrier, Lluis Bonnet, Michel Guérin, *Music Festivals, a Changing World. An international comparison*, Paris, Michel de Maule, 2013.

Efforts to reach young people and broaden public area (Festival 14).

The outcome of the survey the festival Was That Was not very Known by the younger people (18-30 years), therefore we Developed the project <30 years to Attract the younger visitors (festival 16).

Knowing the profile of the Existing hearing Allows you to Improve in Maintaining the hearing and Attract new audiences (Festival 24).

### ***The tensions between the logics of action***

Identification of specific target audiences can be seen as contradictory to perform a public service mission, which is structured by a principle of equal access. According to the logic of civic action, it should apply to everyone. Since certain population groups, least educated and occupying positions of professional execution (workers, farmers) are under-represented in public, the reduction of socio-demographic inequalities in access would require a work of positive discrimination with regard to these minority groups. The operating grant can fund reduced rates for certain population groups; patronage call addressed to individuals can also help to build a financial solidarity system between the audience by level of purchasing power.

In addition, construction of a deliberate marketing strategy is not obvious to the subsidized arts organizations, attached to the freedom of artistic creation that is largely antithetical part with an adaptation to the tastes of silvery public. Internal disagreements about the meaning lent to public service missions may well impede a serene reflection on priority targets in the public prospecting efforts.

## **2. Possible objectives**

Audience development - if measured by the number of entries - can be made by the conquest of new audiences or loyalty viewers that will step up their pace of attendance. Two types of strategies can affect the diversification of the public, either by targeting professional categories or generations.

One question asked in the questionnaire to assign a score of 1 to 4 depending on the degree of importance attached to four goals for public policies (or 0 if the objective is not pursued)

### ***Comparison MigrActions and VolterraTeatro***

The VolterraTeatro festival has classified four objectives as very important, in accordance with the vision of a mission of theatrical public service addressed to many. For MigrActions, the response was graded by considering the objective of social and cultural diversity of the audience as secondary unlike the other goals.

This comes in line with a mega-objective of the art direction of the Centre Théâtre de l'Opprimé, rejuvenate the composition of the public through the proposed festivals and offering important programming windows to young directors and companies. To a question on the three categories of age specific priority referred, young adults have been ranked first for MigrActions before adults and the elderly. At a three-year horizon, the social objective of diversification of the public is however deemed as essential as that of generational or diversification than the general increase in attendance. Search to retain viewers' loyalty is ultimately an important objective but at present with no progress in the Likert scale (rating of 3 for the current state and the desired state in three years).

Team MigrActions said not having yet developed specific tools for retaining viewers while showing the development of a theater audience as one of their goals. The regular organization of forum theater is however an opportunity to solicit the interest of amateur participants in

training courses on these intervention techniques. For VolterraTeatro, the entrance of viewers into the prison requires submission of supporting documents to validate authorization (identification, criminal record). The flagship show of the festival, linked to a staging by Armando Punzo involving prisoners, is a spectator's loyalty source as evidenced in reservations lists.

*Table 4.1 - Average rating of objectives in terms of public policies (0 to 4)*

	Current status (score 4-0)	desired state within three years (note 4 to 0)
Diversify the social and cultural composition of the public	3.24	3.42
Increase all audiences irrespective	3.09	3.04
Diversifying the generational composition of the public	3.12	3.30
Retaining spectators festival	3.33	3.42

***Comparing the sample*** (table 4.1)

55 festivals have answered the question on the prioritization of their objectives in terms of public policies. The average weighting statements does not generate very significant differences, however with a little more importance in terms of loyalty viewer and diversification of the social and cultural composition of the public.

The size of the festivals influences the weighting of these goals, with the exception of the diversification of the generational composition of the public for which the rating has no linear correlation. For other objectives, a positive correlation with the size of the festivals is discernible to research an increase in overall audience (with an average rating of attendance from 2.9 to 3.2) and a negative correlation for the first loyalty public, less for major festivals (rating of 3 against 3.5 for small festivals) and diversification of the social and cultural composition of the public (3.1 against 3.4 when the budget is less than € 50,000 ).

At the three-year horizon, the two public diversification objectives have achieved the highest rate of change (about 5.5%). However the size effect induced contrasting trends of these two objectives. The rate of change increases with the level of the budget to research a social and cultural diversity of the public and, inversely, reduces to the search for diversification of generational audience. The search for a viewer's loyalty experience an anticipated increase of lower importance on average (+ 2.8%) but this development is contrasted with the largest increase (+ 14.6%) when the budget is over € 250,000 while a lower average score of 1% is announced by the small festivals. Finally the objective of overall audience augmentation knows a decrease in average rating of 2%, this reduction being the most sensitive to major festivals.

Targeting strategies to strive for social diversification and / or generational audience are thus brought to progress at the expense of visions in terms of address to all public without distinction. To the question on preferred generational targets, adults and young adults appear as both average priority categories and this most strongly for major festivals, while elementary school students and the elderly are the least important targets .



## B. Relationships with the audience

### 1. The familiarity plan

A recurring obstacle to attendance at cultural institutions mentioned by people distant of scholarly artistic culture is the risk of feeling foreign to codes of conduct of the spectators used and not understand the complex artistic proposals. This risk experiment of a loss of self-esteem not feeling up to the program and feeling differently than the audience's reaction is a powerful symbolic barrier. To reduce this feeling that arts programming is "not for us", cultural institutions have attempted to develop devices intended to foster a sense of familiarity with the symbolic universe of show venues by organizing social spaces in the venues, offering outputs in groups less intimidating for beginners, devices to awaken a desire attendance by playful or cognitive biases. This is a fairly recurrent strategy for arts organizations animated by a spirit of cultural democratization as a broadening of the demographic basis of the public and not just an increase in attendance. Management NPT Chaillot by Jean Vilar is often cited as an historical example of the implementation of familiarization devices with social spaces, the highlighting of a republican identity and encouraging more egalitarian relationships with spectators.<sup>45</sup>

### 2. Familiarization devices

#### *Materiality of MigrActions devices and VolterraTeatro*

The questionnaire asked to classify the emphasis on seven types of cultural action devices. A common point emerges between the two festivals: the secondary role of the organization of debates shows. However 60% of programmed artists by MigrActions have had opportunities to meet with the public about their show, through a scene edge.

Positioning VolterraTeatro for research participation by part of the audience results in a very strong emphasis on participatory practice workshops and organizing debates on social issues, unlike MigrActions. The team of the festival, however, plans to increase the weight given to these devices in three years. Under the VolterraTeatro festival, the number of practical workshops offered varies between 3 and 10 over the years unlike one in the 2016 MigrActions edition. The difference in volume is less sensitive to societal debates: one to three in VolterraTeatro for the festival; one to two for MigrActions. Playwright of the Compagnia della Fortezza plays a pivotal role, very energizing, in animation meetings that always associate the artistic director in addition to invited protagonists.

Playful activities are not proposed by MigrActions while VolterraTeatro points out the organization of aperitifs in connection with the exhibition on the historical past of the festival, as well as various social moments.

#### *The importance of the devices in the sample* (Table 4.2)

Table 4.2 - Average rating of the importance of matchmaking devices with public

	Current status (note 4 to 0)	desired state within three years (note 4 to 0)
Organizing participatory practice workshops	2.56	2.84
Involve residents in artistic creations	2.19	2.69
Organize debates shows	2.21	2.63

<sup>45</sup> Laurent Fleury, « Retour sur les origines : le modèle du TNP de Jean Vilar », in Olivier Donnat, Paul Tolila (dir.), *Le(s) public(s) de la culture*, Paris, Presses de Sciences Po, 2003, p. 123-138.

Organize debates on societal issues	1.56	1 90
Develop contacts between professionals and amateurs	2.28	2.53
Develop contacts between spectators and volunteers	2,09	2,35
Develop convivial spaces	2.93	3.24
Organize playful events	1.89	2 June

57 festivals have answered the question of the relative importance of the various matchmaking features of the organization with the public.

The development of social spaces is announced as the type of the most important cultural action device according to a logic of diversification life experiences offered in the festival. The search for the participation of locals is the object of a graduation practice between workshops, commonly held, and engagement in artistic creations whose relative importance is comparable to that of the organization of debates around the shows. The development of contacts between professionals and amateurs is presented as having a little more weight than the enhanced involvement of volunteers in welcoming new spectators. The organization of playful activities and the organization of debates on societal issues are the least popular actions.

There is no linear correlation between the size of devices and the size of the festivals except the development of contacts between spectators and volunteers whose priority is negatively correlated with the level of the budget (2,2 for budgets of less than € 50,000 to 1.8 for budgets above 250,000 €). The relationship is rather of a inverted U with the highest average scores for midsize festivals regarding other actions.

On the horizon of three years, the highest rate of change concerning the involvement of locals in shared creations, organizing debates on societal issues and around the shows (+ 19% to + 22% ). The average rates of change vary between 9% and 11% for other actions. The inverted U-shaped curve effect is usually corrected by the highest rate of change for small and large festivals. A positive correlation of the progression of the action with the festival's size is noted for the development of participatory practice workshops (+ 5% for small festivals to + 25% for large festivals) and the development of social spaces (stability to + 18%).

### ***Bar and hygiene***

The importance of a bar in a venue is important for sociability in welcoming public. For MigrActions, the festival team supports the holding of the rotating bar, allowing to interact with spectators and invited artists. For the VolterraTeatro edition of 2016, an agreement was concluded with an inventive restorer for holding the municipal theater bar for most of the shows and workshops. Mini buffets were offered at a price of five euros with a drink. Revenues have been fully recovered by the restaurant; it allowed an animation of this meeting point without mobilizing the festival staff. In the case of the first edition of Travessuras Culturais, holding a bar at the entrance of the tunnel-parking lot where the concert of the ensemble and video *AB* took place enabled to offset revenue profits since it was free of access. Holding a place to eat for a long time is more problematic and can generate operating deficits if its management is not rigorous enough and attractive enough, hence the need to rely on a concession.<sup>46</sup>

The hygiene rules in the Public Health Code to drinking establishments and places of snacks impose the request of a license for the regular operation of a bar. The "reduced" license,

<sup>46</sup> François Mairesse, *op.cit.*, p. 135.

which can be asked by a performance venue, can sell soft drinks group 1 and fermented beverages, natural sweet wines and liqueur wines that do not bear more than 18 degrees of pure alcohol (group 3) (art. L 3321-1). An application should be made to the mayor of the town for the opening of an occasional refreshment place by an association according to the same restrictive modality for the possible range of beverage sales.

### *The languages used*

In the case of a program of shows in a foreign language in an international festival, the question of translating arises. A surtitling lets you hear the accents of the voice of the performers while following the cognitive sense about but it may be too expensive for small festivals. In this case, a written summary of the arguments exchanged can contribute to a better shared understanding of representations. During the panel discussions, simultaneous translation of exchanges by at least a multilingual person in the organizing team is a condition for the formation of listening relationships to include those with different cultural and linguistic references.

## **C. Fare policy**

### **1. General Principles**

The reference to a public service mission, shared by subsidized companies and cultural institutions, can encourage to practice a single low rate to reconcile the principle of people equal treatment and promote access to more programming. Thus the festival Travessuras Culturais proposed a single tariff of 5 euros for two theater shows while access to the concert organized in a tunnel, workshops and a film screening was free. At VolterraTeatro, ticket prices were 7 euros for performances at the municipal theater, some were available for free, while access to the show played in prison was free for all registered previously.

The pricing policy is likely to have an effect on the number of entries if attendance is sensitive to price changes (elasticity of demand to price). Econometric estimates tend to converge to a small negative elasticity, which means that demand will increase more slowly than a price drop or decrease slower than the rise in prices. However the calculation of these elasticities is based on series of average ticket price, determined by the ratios between total ticket sales and the number of spectators. The major disadvantage of this medium is that this price is paid by none of the viewer. When the available data makes it possible, the calculation of price elasticities for different categories of existing rates indicates differentiations according to the purchasing power of viewers. Willingness to make more viewers pay full price explains a low elasticity of prices; contrary to price sensitivity which is much higher for people with low incomes who receive discounted rates.<sup>47</sup>

Therefore an expansion of price discrimination can be a tool to optimize ticket sales from the categories of viewers more well-off, especially if a higher price is associated with the perception of specific services performed or better comfort. Meanwhile, access to the festival can be more open to popular categories with fares judged not penalizing.

The application of these principles of *yield management* areas is smaller in the field of performing arts than in rail or air transport due to reduced gauges in general proposed to operate a show. The national opera and region usually offer the most significant tariff

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<sup>47</sup> Bruno Seaman, 2006. "Empirical Studies of Demand for the Performing Arts". in Ginsburgh, V. and D. Throsby, eds, *Handbook of the Economics of Art and Culture*,. Amsterdam: North Holland, 2006, p. 416-472; Daniel Urrutiaguer, "Programming Strategies and Demand in the Performing Arts: the Case of the Forum in Le Blanc-Mesnil, France", *International Journal of Arts Management*, 17 (1), 2014, p. 31-43.

differentiation in the field of performing arts. There is rarely changes in rates depending on the day of booking according to the filling of the room, if not deep discounts to sales of tickets on the day of a performance for which the seat reservation rate still low. A risk to consider is against feedback of part of the public against changes in prices that would be difficult to anticipate and understand especially if the organization is subsidized.

The price can not be the only variable attractiveness due to the time consuming nature of performing arts activities. Arbitrations on schedule people take into account travel time to get to the place and watch the show, and the subjective perception of the potential interest of the show. Free access can thus be interpreted as a poor signal quality when artists are not famous, or on the contrary encourage regular viewers, or informed of this offer and ready to wait in a queue for a representation of a renowned artistic group that they feel. The construction of a tariff policy should involve all staff in direct or potential contact with the audience to determine an attractive strategy that combines information, cultural action devices and target prices based on the purchasing power and the degree of cognitive and sensitive remote sensed programming for different categories of spectators. Pragmatism is required and public surveys would be welcome to test the reported effects of tariffs on sources of motivation.

## **2. The festivals tariff policy**

VolterraTeatro originally wished to offer free access to its program of shows by designing it as an audience development tool for a festival addressed to the city. The tightening of fiscal constraint has forced management to gradually introduce in the 2010s paid access to an increasing number of shows to get an additional income over subsidies paid. Differentiation is on the full price or free access.

For MigrActions, the fee schedule is longer. About 20% of seats in 2015 were purchased at full price (16 euros), 60% at a discount representing at least two thirds of the full rate, and 20% of tickets were exempt. The reduced price is 12 euros for students, professionals of entertainment, the unemployed, and 10 euros for locals of the 12<sup>th</sup> district of Paris, groups of over 10 people, or with a yearly membership. Tariff experiments designed to encourage viewers' loyalty have been attempted: the purchase of a ticket for a second show at 10 euros when the first ticket was paid for at full price; the "pass" to get a similar rate to that of a programming subscription. Since viewers of the festival are still overwhelmingly occasional, moving to a known show or to monitor an individual distribution, these features are not enough to encourage an increase in the rate of attendance of the festival. The principle of a smaller tariff in favor of students from a Paris university with a ticket service and private courses in theater was selected for the following season. The reduced rate will diminish from 10 euros to 8 euros (half the full price) for past group bookings by students of these training organizations.

Of the 56 people who answered the question about the type of majority pricing, the share of festivals declaring mainly practicing full price or conversely gratuity is negatively correlated to the budget level (23% and 31% for small festivals at 0% and 17% for large). The most common situations concern a majority setting tariffs reduced to a level between 30% and 60% of the full price (32% of answers) or greater than 60% (25% of answers). The correlation between the majority tariff category and the size of the festival is positive in cases where the reduced tariff is between 30% and 60% of the full tariff (from 15% for small festivals to 39% for large ones) and when the reduced fare is less than 30% of the full fare (from 8% to 17% respectively).

## **D. Partnerships**

### **1. Building partnership bonds**

The construction of partnerships with local relays capable of relaying information from the festival or cultural establishment, attracting the attention and interest of people in their area of influence is desirable for a strategy of enlargement of the sociodemographic base of the public. Gaining the confidence of leaders or animators who act in these relays facilitates contact with people who are reactive or indifferent to the offer of professional live performances through their intermediation for the presentation of artists and P.R. officers and to gain insights into the most effective ways of building actions that create a non-intimidating artistic listening relationship. Specific cultural action mechanisms can thus be co-constructed between artists, the cultural operator and animators before the festival to raise awareness of the programming. The role of public relations officers in the development of the public development strategy is important for MigrActions and VolterraTeatro.

While the value of partnerships for public development is a principle widely recognized by cultural institutions, several obstacles limit the effectiveness that can be expected from this process. First, the identification of partners likely to share common objectives with the artistic and cultural approach and the negotiation of partnership relations require an investment of time, difficultly taken care of by small, multi-functional teams in a situation of overactivity to cope with the administrative, technical and artistic complexity of the conduct of festivals. The lack of staff to develop upstream projects is thus signaled by MigrActions as an obstacle to the development of partnerships.

The conflictuality underlying intercultural dialogue when the cultural reference grids are distant constitutes an additional difficulty. On the one hand, an initial agreement of co-operation between a social or educational establishment and an artistic organization may then meet with divergent interpretations of the objectives deemed desirable and legitimate for the participants in the aesthetic experience. On the other hand, any group dynamics encounters an initial period of tension during the phase of tuning the legitimacy of the objectives. The construction of a listening relationship in principle allows to develop a relationship of trust between the participants and the facilitators so that the dynamics gains in maturity by an incorporation of the objectives assigned to the group. Intercultural tensions can thus create tensions which it is not necessarily obvious to overcome, as the VolterraTeatro team points out.

### **2. Hierarchy in the types of partnership**

A differentiation between the partnerships for the development of the public and for the co-financing of the activities was carried out in the questionnaire initially submitted to MigrActions and VolterraTeatro. The comparison thus deals here with the hierarchy of partnerships aimed at widening the audience. As part of the questionnaire sent to the festivals, only one question was asked about all the partnerships because links are established in terms of co-financing and contribution to the development of the public with the same partners.

#### ***Comparison between MigrActions and VolterraTeatro***

The types of important partnerships commonly privileged concern the dramatic, choreographic, musical and vocal ensembles programmed. Artistic groups, thus invited to play their address book in order to drain their micro-audience, are important for both festivals. The same applies to partnerships with cultural institutions, conservatories, which

may be interested in performing live shows, or even to participate in some events organized by the festival. No partnership has been reported by MigrActions with schools, libraries, museums, archives, as well as cinemas, unlike VolterraTeatro which reports them as important relays. The MigrActions team does not foresee any special link with schools within three years, but is considering the creation of secondary links for heritage cultural establishments and cinemas. A difference in position and size of the festival explains the marginal nature of the links with the media for MigrActions whereas they are considered essential by the team of VolterraTeatro. The links with the places of performances, subsidized or not by the State, are secondary as well as the partnerships with the social field and the sanitary and judicial field, areas considered important for VolterraTeatro. The MigrActions team, however, plans to give more importance to these different types of partnership in the next three years.

### *Comparisons in the sample* (tableau 4.3)

The media appear to be the most priority type of partnership for all responding festivals irrespective of their size. The search for gains in media reputation thus appears to be the most important action. The average scores then indicate a significant weight given to cultural relays and to schools and universities to relay information about programming to their members.

The choice of the sample of festivals explains the greater weight given to relations with the theater and choreographic companies than to the musical and vocal ensembles and the conservatories. Non-state run shows play a more important role than those that are state-sanctioned. A positive correlation is discernible between the level of the budget and the importance given to publicly funded places (from 1.2 for small festivals to 3 for major festivals, similar to the media for the latter) and with the weight of non-subsidized cultural establishments (up from 1.6 to 2.6).

*Tableau 4.3 – Notation moyenne de l'importance des partenariats*

	Etat actuel (note de 4 à 0)	Etat souhaité dans trois ans (note de 4 à 0)
Publicly funded venues	2,13	2,24
Non state-funded venues	2,41	2,50
Drama and dance companies	2,37	2,63
Musical and vocal ensembles	1,43	1,76
Cultural relays	2,59	2,79
Media	2,96	3,26
Schools and universities	2,57	2,76
Conservatories	1,11	1,39
Libraries, museums, archives	1,63	1,92
Social field	1,67	2,16
Health and law field	0,74	1,00
Cinemas	0,91	1,18

On average, cultural heritage institutions are given a similar weight, which tends to open up to the performing arts in their cultural programming, and to organizations in the social field that focus more on the socio-occupational categories that are less well represented in the performing arts. Medium-sized festivals are the most involved in this type of partnership. Cinemas and health and judiciary organizations play a more marginal role. The projection of intentions over a three-year horizon indicates on average a desire to rebalance the gaps in the weights with the highest rates of change for the most minor partners

(music and vocal ensembles, conservatories, cinemas, social fields, health, judiciary). This greater commitment to this type of partners is positively correlated with the size of the festival. The major festivals plan to diversify their partnerships to pursue their development strategy.

### ***Cooperation conditions with partners***

An open question in the questionnaire asked to indicate the conditions for effective cooperation with partners to develop the public. The motivation to get involved in clearly defined common objectives is put forward quite recurrently:

Sharing goals, motivation to a cause (festival 2).

Work with them very early and make them feel part of the project (be in a process of co-construction) (festival 7).

Mutual interest ; Complementarity (festival 14).

Upstream work and definition of common objectives (festival 17).

Joint project (festival 20).

Mutual comprehension of the specific goals of each partner (festival 28).

The will to work together, a shared benevolence, a joint interest and shared resources (festival 32).

Synchronized cultural-artistic aims (festival 45).

Have a continuity, sincerity and clarity in the established relationship (festival 57).

Some festivals have highlighted the interest of organizing actions or even part of the programming with the partners:

An artistically shared co-programming, assumed at 50/50 by both parties, the 2 teams. Then the team's collaboration on public relations issues (festival 1).

A shared organisation and participation in common activities, for example tee[X]ers, a five-day programme of showings, ateliers and debates for young adults from 7 European countries during [X]. But there's also one common communication realized by all the partners (festival 41).

Communication is an area in which mutually beneficial actions can be taken:

Joint press offices and promotion (festival 10).

Create a privileged relationship with our partners; talk about our association in our media to enhance our relationships, patrons, etc. (festival 13).

Our partners should have direct contacts with theatre audiences. They should organize educational workshops and contact with media (festival 19).

Good communication between the different partners, an exchange around the media used to promote the event (festival 21).

Our partners are mostly other cultural associations that dedicate to the development of as different art expressions as possibly, but also municipal entities that help divulge the festival throughout their communities (festival 23).

Mixed branding (festival 29).

Reputation of our organization, tons of meeting (festival 31).

Partners can effectively collaborate in the audience development because, on the basis of their specific profiles, they can address a particular target supporting the diversification of the

audiences, and provide suggestions to adapt or promote more effectively an event. Moreover, by using their own contacts and public profiles (websites, mailing, social networks, press officers, etc.) they can help reach a wider audience (festival 37).

We'll relay the communication and display our logo in the common communication media (festival 49).



## IV – COMMUNICATION

Communication is a key operational marketing variable of the artistic offer since room for manoeuvre is limited to the contents of the offer, which is built according to the artistic line on which the programmer based its material and organizational constraints as well as its political and legal environment. It is the same for tariff policy, far removed from the hyper flexible rules of *yield management* in live performance, and the ability to diversify distribution channels. Written communication and digital communication are based on tools and diversified channels to increase the chances of capturing the attention and interest of potential spectators hoping to generate attendance desire and a decision ticket purchase according to the AIDA model.

The construction of a communication plan is based on the narrative identity of the organization that one wishes to project to the selected target through a variety of channels, by making a tradeoff between the cost of its implementation and outcomes. The plan defines the content and the graphic form of information documents, as well as the place to build for the development of interactive relationships. A key point is indeed not to be limited to an informative campaign about the programming but also seek the involvement of readers to create desires to participate and share their perceptions of the place, and the reception of the shows. It can lead the formation of small worlds attached to the shows, likely to deploy a great persuasive power relaying programming information. In the field of new information and communications technology, the creation of small digital worlds is such a compensation strategy to extend permanent visibility for "difficult marks" with limited recognition<sup>48</sup>.

Internal communication is a key driver for developing a mutually beneficial listening relationship within a team. Transmission of relevant information at the appropriate times allows greater efficiency in the coordination of tasks. Taking into consideration constructive comments on the problems faced by staff and sources of success in the tasks is a source of strengthening internal cohesion.

### A. Internal communication

#### 1. The heart of agile methods

##### *Integrated management projects*

Integrated management projects are organized based on a six-phase process: the Project Charter which authorizes the existence of the project; management plan for the project which includes all subsidiary sequential plans; driving process of the work defined in the plan; the project control process; the review process of the requested changes, approval and communication of the underlying provisions when milestones between phases; project closure<sup>49</sup>. Traditional project methodologies favour a breakdown structure of the hierarchical project which grants the project designer the power to plan, and be in charge of ordering the arrangements between the divided tasks and contacts assigned to their achievement.<sup>50</sup>

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<sup>48</sup> P. Harrison, N. Hartley, "The Case of 'Difficult' Brands", *Journal of Product and Brand Management*, 16 (4), 2007, p. 286-287;

S.B. Preece, J.W. Johnson, "Web Strategies and the Performing Arts: A Solution to Difficult Brands", *International Journal of Arts Management*, 14 (1), 2011, p. 19-31.

<sup>49</sup> Project Management Institute, *A Guide to the Project Management Body of Knowledge (PMBOK® Guide)*, Fifth Edition, PMI, 2013

<sup>50</sup> Eric W. Larson, Clifford F. Gray, *Management de projet*, Paris, Dunod, 2014, p. 111-112.

### *The principles of agile methods*

In 2001, the Agile Manifesto in the software industry offers different principles: self-organization of individual interactions, customer collaboration in the production process, rapid responses to changes. Unlike the vertical division of labor, the approach of *Scrum* encourages incremental increases of the product and retrospection loops to fit the complexity of production processes and risks.

The time cycles are divided into short sequences of work and brief daily meetings ("*Scrum* meetings") which present the status of tasks performed, in progress, performing with synthetic exchange on past difficulties<sup>51</sup>. The daily flow of information about job embodiments and expectations of what remains to realize activate a collective intelligence to revise the arrangement of operations in a more efficient way. The well stimulated horizontal interactions constitute a favorable condition for strengthening the solidarity of the team.

The intensity of internal communication therefore largely determines the efficiency of complex production processes for which expectations must be often revised taking into account the developments of the situations and productive context. The process of collective learning by experimenting with trial and error is based on the density of internal communication.

## **2. Internal communication modes experienced by the festivals**

### *Comparison between MigrActions and VolterraTeatro*

The most effective communication modes for the transmission of information on the preparation and conduct of the festival are the team, sub-team or ad hoc team meetings, around a particular theme, as well as informal discussions between colleagues for MigrActions festival. The team uses the Wunderlist task management tool.

For VolterraTeatro, organizing team work in an open office is conducive to informal information exchange and collective reflection to improve the arrangement of tasks or solve identified problems of coordination. The team publishes an internal newsletter and emphasizes the importance of informal exchanges with colleagues in the shares. The digital tool used to capitalize the information is WhatsApp. It was appropriated by the administrative team and ran into the reserves in its use by the technical team. Indeed, it favors physical interactions to ensure assembly and disassembly of shows but they do not necessarily see the value of using spontaneously written messages to coordinate. Nevertheless, oral transmission instructions can be incomplete from the transmitter or be partially memorise by the recipient, which is the source of malfunctions in the coordination between the administrative and technical teams.

Generally, the improvisations to fit the uncertain contexts require an orchestral type of communication, not telegraph-like from a transmitter to a recipient.<sup>52</sup>

### *The ways of improving internal communication expressed in the sample*

A question asked to select the three internal communication channels deemed most effective among nine items. Of the 54 answers, digital tools like WhatsApp, emails, newsletters are minor. Physical contact are considered more relevant. The statements highlight more organized frames of work than informal meetings, where only 20% of the answers considered them in their three most effective methods.

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<sup>51</sup> Claude Aubry, *Scrum. Le guide pratique de la méthode agile la plus populaire*, Paris, Dunod, 2013.

<sup>52</sup> Yves Winkin, *Anthropologie de la communication*, Paris : de Boeck & Larcier S.A / Seuil, 2001.

72% of festivals discussed the regular team meetings, that share being logically positively correlated with the size of the festival (55% for budgets of less than € 50,000 to 89% for budgets above 250,000 €). 44% highlighted occasional meetings team, this share amounting even to 89% for small festivals. The organization of sub-team meetings was advanced by 31% festivals; this share is positively correlated with the size of the festival (moving from 18% for small and 50% for large festivals).

The transmission of hierarchy instructions is highlighted by the big festivals (share of 44% against 30% on average). Reporting problems to the hierarchy is a mode of communication deemed less effective than group meetings (for 17% on average).

Another question was about changing the status of the internal flow of information between the team members. Of the 49 answers to this question, 49% of festivals felt it had improved while 51% said it remained similar. No answers has reported a deterioration. The share of festivals that have improved internal information flow is negatively correlated with the level of the budget (64% for small and 35% for large festivals), indicating the interest of a small organizational size to gain efficiency in internal communication and cooperation opportunities.

An open question proposed to specify the methods of improving the internal flow of information. Among the answers, some festivals have referred to an application of agile methods or intensification team meetings:

Frequent meetings, networks (festival 4).

More regular meetings, free speech (if difficult), develop initiatives related to possible improvements (festival 5).

Regular team meetings (festival 34).

Trust and communication (Festival 42).

Regular scrum-meetings in the morning (festival 45).

By more meetings (festival 55).

Some small and medium-sized festivals have included the digital tools of coordination in their response:

Use of digital tools (festival 3).

Sharing information by synchronizing the computer network (festival 9).

Reports of meetings, information, referrals, shared site (festival 14).

Emails WhatsApp + and a new chief executive (Festival 28).

Thanks to new technologies and a more cooperative team (Festival 38).

The reorganization of work teams including the terms of collective meetings is highlighted by several festivals, usually when they are large:

Especially with a set agenda for daily meetings held every morning of the festival , on production / organizational issues. Furthermore, internal communication on programming and festival areas for development relies more on print tools (press release, pre-program) and some briefings set the months preceding the festival (festival 1).

By getting more experienced and by gathering information more efficiently, but also by adding members to the team with special skills on the areas we think they are more needed (festival 23).

More keen definition of the tasks of the different teams (Festival 31).

Better organization and consistency at work (Festival 32).

By reducing the interlocutors (Festival 47).

## **B. Print promotion of the festival**

Among the 50 answers to the question about the person responsible for validating the content of external communication, the art direction is highlighted by 52% of festivals. The direction of communication is reported by 14% of festivals, a proportion similar to that shown for the people in charge of communication, when they are associated with the validation process. The decisive role of the administrative management of the festival is mentioned by 22% of average festivals and is positively correlated with the level of the budget (9% for budgets of less than 50 000 € and 29% for budgets above 250,000 €).

### **1. The tools used by MigrActions and VolterraTeatro**

Both festivals use brochures, leaflets and posters as tools for writing external communication. The volume editions evolves with budgetary resources.

#### ***The case VolterraTeatro***

For VolterraTeatro, 5000 brochures were published in 2016 while the number of manifestos, including sent to the press, went down from 1000 to 500 in two years. The document format has been reduced for financial reasons. An originality of the team is to edit the special issue of a journal in which programmed artists are invited to write a short article on the theme of the festival. An author is associated with the newspaper editorial office; he was also involved in the last edition of the festival in 2016 in the frame of a participatory writing workshop with the youth association Vaioltre! on an ideal constitution, based on its first article on volunteerism. The large sheet of paper is folded in format 'ro ro ro' (Rowohlt Rotations Romane), most commonly used in the 1950s for book publishing in newspapers on cheap paper. The draw was conducted in 2000 copies. The newspaper is sold for one euro in the network of partner libraries festival.

The playwright is key for writing texts and adapt their content to a wider audience while remaining close to the intentions of the artists programmed. In general, print festival promotional texts and programming raises the question of an acceptable language level of translation. The artistic language highlights the complexity of scenic proposals, whose originality is largely based on the multiplicity of reading levels, the share of mystery in interpreting the meaning. The rewriting in a more simplified language level is to facilitate the readability of messages and reassure those unfamiliar with the artistic culture "learned" about the cognitive and sensitive accessibility of the scheduled shows. However, the semantic simplification should not transform drastically expectations about the nature of artistic proposals to limit the risk of creating a misunderstanding with occasional spectators on the ease of understanding the play or concert. Highlighting a philosophical-political and artistic positioning by VolterraTeatro is in accordance with a language level more complex than that used in MigrActions promotional documents. The involvement of the playwright VolterraTeatro festival in the design and correction messages could afford to make bridges between the complexity of artistic thought and the most commonly shared cognitive abilities.

#### ***The case MigrActions***

For MigrActions, editorial autonomy is given to companies scheduled to present in a few easily understandable lines the main axes of their show. A summary is provided by the communications team if the size is exceeded. The delivery of these short texts vary. About

three-quarters of returns are done within a reasonable period of two weeks. In other cases, the reminders made by the young people in charge of communication fail to cause the sending of the response and the director's authority is to be deployed to accelerate the texts returns.

## **2. The graphic chain**

Construction of the graphic chain is dependent first of the delay between the end of the programming and the beginning of the festival. Contingencies related to the delay of response to a request of a grant or to nominate a call for proposals, or the decision of a co-programmer to get back on its reserved area, complicate the circuit production and exploitation of written documents. The circuits for validating documents should reduce the number of officials involved in order to avoid delivery delays that make a difficult operational campaign. Documents must indeed be deposited in different places of the town and surrounding area that may relay information to people who may be interested in art and culture festival. The choice of deposits is thus the subject of geographic targeting according to population categories referred through the choice of residential areas or passage for tourists. This geomarketing approach requires for its effectiveness contact interviews with people animating these places to awaken a desire for active participation in the dissemination of information about the festival.

### ***The evolution of the graphic line***

The choice of semantic content to reflect the aesthetic and ethical bias of the programmed shows is accompanied by a reflection on the graphic line, with the logo of the organization, the choice of color and arrangement of the sections in the model document. The desire to modernize the image of the festival leads logically to gradually change this line taking into account the policies, spatial arrangements and fashionable colors. Thus, without jeopardizing its overall direction, the MigrActions logo has undergone changes, including suggested by graphic or people in charge of communication, which required prior validation of two co-programmers. The ink stain was changed on the logo, the name of Théâtre de l'Opprimé was enlarged to gain visibility, the colors were less charged so as to smooth the image, perceived as more flat and without depth accordance with the graphic trends in fashion.

For VolterraTeatro, choice of graphics has been the subject of discussion between the artistic directors, administrative, general coordinator and playwright from four proposals worked by graphic artist for ten days after stopping programming at the beginning of June. The differences manifested themselves in the colors and layout of the signs in the space of the image while three blocks of information were structurally distinguished: the reference to the 30<sup>th</sup> edition of the festival led by Carte Blanche at the top of poster; the title of the master axis ("the ideal city") and drawn or photographed object (a carved egg). The choice could be done without difficulty, relying especially on first impressions.

In the sample of the 48 answers to this question, 73% reported changes in their line graph, the part being the most important for midsize festivals (79%) and lowest for small festivals (64%).

In response to the open question about the causes of this development, some festivals have reported a change in management or communications manager. Many responses stressed an objective in terms of improving the perception of their image:

Readability and visibility issues (festival 1).

The graphic design is more unambiguous (Festival 16).

Need for renewal, affirming the brand (Festival 20).

Need of being more readable, more appealing (Festival 31).

Every year the Festival's graphic design changes to attract and thus expand its audience through a new and fresh image (festival 37).

Change the design of the festival (modern) (festival 46).

Modernization (Festival 52).

We wanted a visual more “in the spirit of the times” (Festival 56).

Some festivals have discussed this evolution in the context of organizational learning open to creativity:

Creativity of communication actors (festival 9).

Evolution and development of the festival over the years (Festival 14).

By gathering experience from one edition to the next by the people in support of the communication (Festival 23).

Permanent improvement (Festival 43).

The experience earned in years (Festival 55).

Experience and feedback (Festival 62).

The opportunities offered by an increase of the festival budget are reported in some cases as a major cause:

It [the graphic line] evolves following the allocated budgets (Festival 12).

The opportunity to invest more money on that (Festival 28).

An evolution of the festival's positioning is finally another major cause:

Better definition of AIMS (Festival 10).

We worked on the popular and festive dimension (accessibility) (festival 13).

Post has become an artistic project in itself (Festival 34).

Adaptation to the festival audience (Festival 36).

Identification of new issues (Festival 48).

### ***Subcontracting***

The selection of outsourcing are guided by the existence of internal skills and the comparison between the purchase price of goods and services to suppliers, and the enhancement of working time to produce by the internal team . For MigrActions, subcontracting is limited to print documents after signing the ready-for-press document. For VolterraTeatro, graphic design is delegated to graphic studio Funambulo. The choice of the image for the poster and brochure front page result from consultation within the MigrActions team after the proposal of some images by the communications agency Citron Vert known by co-programmers of the festival. For the 2016 edition, the choice between a stationary train image on a railway and that of a back silhouette looking at a cascade aroused unanimous in favor of the second option. The image of the train was missing too much energy and it implicitly referred to current issues on the European blockages of human migration.

Of the 42 answers to the question on outsourcing of communication operations, 64% of festivals reported designing graphic documents, this share is highest for large festivals (77%). Printing documents is the second area mentioned (45% on average), this share is also the highest for major festivals (from 62%). Drafting one's own documents by outsourcing is somewhat rarer (17% of average).

### **3. Relations with the press**

The presence of cultural journalists is an issue for the media reputation of the festival and scheduled airlines. Positive reviews are regarded as good quality signals by public funders and programmers. The notoriety gain may well create a better valuation of the artistic work, by public subsidies revaluation prospects and an extension of the upstream funding for co-production agreements and downstream in programming networks. The attractiveness of the festival for the companies and the musical and vocal ensembles is also increased by a better extent of media coverage. The context of overproduction shows increases competition among artistic groups to attract the attention of cultural journalists to generate temporal shifts into a shift to the festival. The use of a press officer is difficult to avoid in order to build on a trust relationship established by this means to convince journalists in this area of influence to move.

For VolterraTeatro, media coverage is an issue that mobilizes some of the human and financial resources of the festival. The playwright, also a recognized drama critic in Italy, has a good knowledge of cultural journalists from the regional and national press. A file with the journalists' addresses is constituted by the press office Pepita.com, which is used for sending invitations and information about the festival, written by the playwright. The playwright then performs electronic and telephone reminders to convince journalists to move. The logistics for the transport tickets and reservations to host the invited journalists is supported by the subcontractor press office. The drama critics' names are mentioned on the festival website.

The reputation of the director's staging in the prison is a main force of attraction for the media coverage of the festival activities. Journalists who went specifically to appreciate the new show in prison, scheduled in the afternoon, have the opportunity to discover other shows scheduled in the evening or the previous / next day. This tactic shows the locomotive effect of programming renowned artists sought for its dynamic effects on the extent of the media recognition of the festival.

In the sample, among the 42 answers, outsourcing relationships with the press is shown in 38% of cases. Smaller festivals distinguish themselves by a very large use of intermediation in this area (75% of cases against 21% for medium 23% for festivals and major festivals).

### **C. Digital communication**

The answers to the question on outsourcing communication operations discussed in 40% of cases the animation of the festival website, this share is highest when the budget is over € 250 000 (54%) and 21% for the social networks.

#### **1. Electronic media**

The digital revolution requires integration of the information flow from electronic networks for a communication strategy, complementing print supports. The significant reduction in production costs of communication media is offset by the increased competition that reduces the messages attractive force in saturated environments. The effectiveness of digital dissemination of information depends on the already acquired reputation and mobilization of human resources to build the formats and contents to circulate to selected targets. While raising a barrier to entry, digital networks face an imbalance between the flow of information and attention abilities of people who use fame as a benchmark in the context of uncertainty about the quality of aesthetic and ethical experiences proposed. The extension of the menu choices, favored by the electronic media, is counteracted by the spontaneous concentration of

attention on the most renowned brands, goods and services. Contrary to predictions by Chris Anderson<sup>53</sup> on the long digital trolling and reducing inequalities product distribution for online sales of cultural products, from observations on Amazon.com favoring maintenance of lower cost niche markets, the resultant of these two forces is uncertain.<sup>54</sup> This depends on the time invested made to improve the visibility of little-known brands. A disappearance of print materials could weaken the media visibility of arts organizations, who must seek a balance between the printed supports and electronic media.

Electronic tools are based on the pages of the website of the organization and the different types of social networks. The most commonly used are Facebook, Twitter and Instagram. These tools can be operated as positioning and programming display window focusing on unilateral artistic and practical dissemination. Another way is to solicit the participation of users by asking them on-line comments and to post their photos and videos of the festival.

For multi-site festivals, broadcasting a streaming conference in another place offers an opportunity to increase the hearing of it. For Travessuras Culturais, artistic conferences were organized in the auditorium of a private school in Funchal. Scheduled at 4 p.m., they have not really attracted listeners beyond the circle of organizers despite the interest shown by many on social networks. On the contrary, the streaming broadcast was followed by a larger number of people in Punta Do Sol and Internet users on the Facebook page of the event.

Of the 31 festivals that answered an open question about the modes to improve the effectiveness of communication tools to promote the festival, fourteen of them have referred explicitly to the development of social networks based on specialised community managers. The increase in digital visibility can be thought to complement the mobilization of other communication tools:

We have developed new tools (digital, billboards, web visibility, graphic charter) (festival 13).

We have increased our fieldwork by distributing flyers in targeted locations and we were more proactive on social networks, cultural websites, as well as in public transports (Festival 21).

Through a better synergy between the different media used, the constant updating of the website's content, the collaboration with other institutions – national and international – each one supporting the communication of the event; the participation in international networks; the creation of a network of Mediterranean festivals focusing on the same subjects and artistic fields; the involvement of volunteers/interns (festival 37).

All communication is done by the same graphic designer, is 100% bilingual Dutch/French and is evaluated every year to make the large programme as transparent, as teasing and as accessible possible. We try to make a good mixture of common tools and specific tools per (Flemish, French and Walloon) region to be able to reach the largest number of people possible with a limited budget (festival 41).

## **2. Towards the search for community involvement**

In the case of performing arts, a traditionally explored approach is the construction of small, motivated communities to discover the programming of the venue through the detour of artistic actions that create links between performers-animators and the non-professional participants. The satisfaction gained from the experience of participating in the cultural action system is likely to change people's mental representations of the place and the artistic culture

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<sup>53</sup> Chris Anderson, *The Long Tail: Why the Future of Business Is Selling Less of More*, New York, Hyperion, 2006.

<sup>54</sup> Pierre-Jean Benghozi, Françoise Benhamou, « Longue traîne : levier numérique de la diversité culturelle ? », *Cultures Prospective* 2008-1, 2008.



by encouraging them to become ambassadors of an artistic programming and the cultural significance of the place.

Digital communication can be directed towards a similar objective by stimulating the participation of Internet users in exchange of impressions and visual documents on the festival and its environment. This objective of developing an orchestral communication requires the mobilization of human resources dedicated to the animation of blogs on the pages of the website of the organization and social networks, more important than the projection of practical information on the activities of the festival. The low budget of MigrActions prevents the stimulation of digital interactions by the festival team; the website is thus used as a priority for an agenda of cultural events and practical information. The collaboration with the company Frati Ribeiro made it possible in 2016 to energize the presentation of the site with a video montage on the atmosphere of the festival and an arrangement of sequences of shows, especially that of the troupe of the Théâtre de l'Opprimé.

In the case of VolterraTeatro, an agent is regularly recruited during the festival to animate the social networks. Initially hired as an intern, and then as an employee for the logistics reception of companies, he proposed to the administrative director to complete his duties by working on social networks from 2010 onwards when Facebook was gaining popularity. The festival was the first theatrical organization in Italy to open a Facebook page in February 2010, before the Piccolo Teatro in May 2010. Its previous practice of theater blogs has been used to encourage Internet users to enter into dialogue, more by posting their photos or short videos on the festival than by comments on the cultural contents of the festival. As the interest in performing arts is very unevenly shared among Internet users, the call for digital pluralism was an opportunity to get in touch with young people motivated by the festival's activities and to outline better the trends in the audience. Thanks to this experiment, he was able to accompany a turning point in the communication strategy, the transmission of information in search of an active involvement of Internet users, following the success of esteem performances of the participative show *Mercuzio no vuole morire* in 2012. The interest generated by this experience with spectators and volunteers has created the conditions for an intensification of exchanges between Internet users. The festival management was sensitized to the project to transpose the mobilization of the population in the creation of the show to that of a community of Internet users by interactive devices.

Organizational learning has provided the groundwork for interactive digital communication. The first step is to select the contents to download; the visual documents are more conducive to attracting attention and giving a vision on the convivial atmosphere of the festival in parallel with the aesthetic biases of the staged, choreographed or programmed concerts. In a second step, the content must be tagged on the social networks by addressing the chosen targets. The loyalty of a public for the stagings of the artistic director of the festival offers the opportunity to stimulate exchanges followed by the spectators of previous editions who have not moved. Finally, the third time is the participation with the reactions of the Net surfers. The downloads designed by the festival team are complemented by those of the spectators or participants of workshops on Twitter and Instagram, used respectively since 2012 and 2014. The expanded possibilities to download directly the information and visual documents have made it possible to stimulate an intensification of interactions since 2013.

The writing of the posts involves close collaboration between the person responsible for digital communication and the playwright. The writing should be short; the content of the message on artistic intentions, partnerships is controlled by the playwright and the short style is worked according to the usual usages of the Internet users. The choice of the photos that

accompany the text is often the subject of a joint approval. In general, a question posed usually arouses more reactions by spontaneous responses than factual information. Statistics on Facebook make it possible to follow the attention and interest shown in the various posts, which is the opportunity to spot those who have had a wide echo and those who have failed in their reception in order to try to understand the reasons.

This process of continuous improvement also takes structural features into account. The reading and appreciation of the posts are most developed for the staging of the artistic director in prison and the shows proposed by actors or the musician of the Compagnia della Fortezza. The peak of digital attendance is at 2 p.m. During the month of July, the number of “likes” on Facebook increased mostly during the first five days of the programming, from 25 to 29 July, in connection with pictures of shows and meetings. The number of people who visited the festival's Facebook page was the highest between July 26, the second day of programming, and August 1st, the day following the festival's closing. The average attendance was 2.7 times higher during this period than during the general period from June 30 to August 6. With a number of postings higher on August 1st, many festival participants want to remember some of the highlights during the programming.

However, a dimension to be taken into account concerns the permissions to use the images of the participants, which are used in particular to feed the Facebook page of the event, and those of the spectators. Contracts for the sale of performances may specify the conditions for the exploitation of artists' images in the context of the promotion of shows and the festival. For other people, obtaining a prior authorization on the right to use the images makes it possible to dialogue and to raise questions about their possible uses, as well as to guard against risks of prosecution. Indeed, people whose images were used without their agreement can file a lawsuit to a civil or penal tribunal, and seize in France the National Commission of data processing and freedoms (Cnil) in order to obtain the removal of the images in dispute, plus damages and interests, and even criminal sanctions for the culprit if there has been an invasion of privacy.

## V. THE ORGANIZATION OF TECHNICAL WORK

The pace of development of technical jobs is part of a significant increase in the number of very small companies, with less than five employees, and increased insecurity for many small organizations who have experienced lower average revenue per performance. A survey of the territories and resources of companies in France evaluated this reduction at 40% between 2007 and 2009, of which just over half is due in particular to the decrease in the average size of the casts of shows<sup>1</sup>. Deteriorating terms of trade between companies and cultural institutions is generally linked to a lower margin of subsidies for places available for artistic expenses. Fixed costs, including payroll of permanent staff, tend to grow faster than operating grants. This is accentuated when public subsidies are reduced, for example in Italy where the recovery of public accounts has affected the allocations of the ministry of culture and especially local authorities. This has resulted in a lower number of technical staff assigned to companies who are observed by the technical directors of the performance spaces when hosting the programmed companies.

A reminder of the effects of some major social changes in the technical professions is well justified before analyzing professional practices observed in the coordination of the technical tasks of small festivals.

### A. The effects of societal transformations

#### 1. Generational cultures

An intergenerational conflict through technical professions regarding referenced organizational values. First, the working culture is linked to a hierarchical division of the technical work, permanent jobs and tasks that were previously mainly manual. The older staff involved in the subsidized performing arts is often steeped in this culture by showing a commitment to the unions and respect for collective agreements for defining job descriptions and the regulation of working conditions. The flexibility of work relations is viewed negatively and the whims of directors and choreographers can be looked at with suspicion by treating them as egocentric artistic whims.

Moreover, the culture of creation, and self-realization through a commitment to heavily refining the technical and aesthetic performances, is more often driven by young technical professionals. The need for collective representation is less pressing because of a sense of shared objectives and the possibility of a direct dialogue with superiors to smooth tensions in work situations. In addition, entry into the job market in lower level positions encourages young professionals to get involved, and encourages job advancement by having higher wages, recognizing higher qualification levels.

The small sizes of festivals and their budgets lead to value the culture of artistic commitment, passion instead of industrial counting working time. The layout of shows requires strong relationships to ensure flexible mounting and dismounting in a minimized time.

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<sup>1</sup> Daniel Urrutiaguer, Philippe Henry, Cyrille Duchêne, « Territoires et ressources des compagnies en France », *Cultures Etudes* 2012-1, 2012.

## 2. Safety and Security

Security concerns the prevention of accidental injury risks at work or when there is an audience. There are many rules that govern these preventive measures. It is thus important to stay up to date on the evolution of legal norms. In France licensees of Category 1 entertainment organizers are responsible for security and are required to manage a performance venue. Security also concerns the prevention of intentional acts that will have an effect on the property and people. It has become a greater concern following the recent increase in targeted attacks on places of assembly.

### *Densification standards*

Safety standards for performance spaces come from the rules in the Code of Construction and Housing and the safety regulations for buildings open to the public (ERP). An obligation of liability of the show organizer with regard to public reception while a performance obligation is imposed on the employer for its employees, the presumption of guilt is supported by the employer in case of industrial accident. This will prove that employee negligence can explain the accident if this was the case.

Safety standards in France have gotten more strict in response to several accidents during performances. Notably in 1992, a bridge collapsed in a production of *Otello*, produced by the National Opera of Paris, during a rehearsal in Seville and caused the death of a chorus member and injured 43 others (including 10 who were seriously injured). This was preceded by the collapse of grandstand bleachers that were hastily mounted to expand the capacity of a semifinal game of the France Football Cup (43 dead and 2,300 injured May 20 1992). Darkness is one of the biggest dangers to an audience, so security lighting is required inside and in outdoor spaces at night.

The noise regulations for performances also became more restrictive because of concern for neighbors. In France, the sound pressure level is limited to 105 decibels and 120 decibels in average peak for outdoor events. Following the Decree of August 31, 2006 about noise levels in neighborhoods, article R1334-33 of the Public Health Code stipulates that the maximum sound is limited to 5 decibels during the day (from 7h to 22h) and 3 decibels at night if the accumulated time of exposure to this noise exceeds 8 hours. A higher level of 6 decibels is tolerated depending on the exposure time if it is less than this threshold (the range 4 to 8 hours to that of a minute).

### *The compensation measures*

Compensation measures required to limit risks can reduce the flexibility of staging choice if applied too strictly. The compensation of the fire risk in the absence of a fire curtain limits its effects by creating higher technical costs because of the need to use flame-retardant materials for the sets of the show, and labor costs by the use of internal fire safety service agents and support people (SSIAP 1). The staff trained to intervene in case of fire can still be assigned to tasks of technical logistics in connection with the operation of the show. Their number varies depending on the size of the room<sup>2</sup>. The high risk spaces such as set and costume storages

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<sup>2</sup> En France, le Règlement de Sécurité des Etablissements Recevant du Public distingue cinq catégories pour les établissements recevant du public de type L (salle de spectacle, de projection ou à usages multiples), de type P (salle de danse ou salle de jeux), de type CTS (chapiteaux, tentes et structures) et de type PA (plein air) selon

should be sufficiently insulated to prevent the fire from spreading to the rest of the building. In the case of open-air events, fire extinguishers for each type of fire<sup>3</sup> with people trained to use them must be placed next to electrical installations.

The compensations for protection of falling leads to constraints with the addition of safety barriers for raised platforms and stages. The Technical Director may agree to compensate for the absence of these unsightly barriers by fluorescent markings indicating the limits of the stage to the actors. In general, it seems that an increase in levels of training of technical staff who are thus able to anticipate risks is the main cause of declines in industrial accidents for the performing arts sector.

### ***Flexible preventing security risks***

According to the consultant Jean-Claude Herry<sup>4</sup>, the most frequent accidents in the field of performing arts are related to the manual handling of one level and falls. The suggested practice is to first analyze and evaluate occupational risks taking into account all professional situations. The integration of a "health and safety" dimension in the production process led to the implementation of prevention plans, ensuring "health and safety" training appropriate for the various stakeholders. The establishment of a dialogue between the various stakeholders present on the site, an information feedback system, training and information sessions for knowledge of organizational choices and preventive measures promote accountability technical teams on safety rules.

Sight should not be lost of the prevention of risks of the least controllable crowd movements, especially for public concerts. This risk worsens with audience density in smaller spaces. Speaking on risk management at a legal information day in Paris, Yann Métayer, a trainer and consultant, estimated the average thrust of 100 tons to 6 people and recommended the use of *crash* barriers in front of the stage<sup>5</sup>. The common sense of individuals should also be considered to avoid overloading protective barriers. To this effect, as stated by Stéphane Mohr, then the technical director of the Furies street performing arts festival in Chalons-en-Champagne, a preliminary understanding of the usual traffic flow in place is necessary to take into account in mounting set design and anticipate this flow during the event<sup>6</sup>. During the information day in March 2011, one of his co-hosts, Gentiane Guillot used the example of the Carabosse street arts collective, using flowerpots or burning brazier sculptures in their shows without barriers. The company avoids placing these objects in the places of passage, while

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leur jauge : 1) plus de 1500 personnes ; 2) de 701 à 1500 personnes ; 3) de 301 à 700 personnes ; 4) moins de 301 personnes et supérieur au seuil de la cinquième catégorie ; 5) moins de 20 personnes en sous-sol pour les établissements de type L ou P ou moins de 50 personnes tous étages confondus pour les salles de spectacles, moins de 120 personnes tous étages confondus pour les salles de danse.

<sup>3</sup> Cinq types de feux sont répertoriés : feux secs pour les matériaux solides, feux gras pour les liquides et solides liquéfiables, feux de gaz, feux de métaux, feux d'origine électrique (José Rubio, Gentiane Guillot. *Organiser un événement artistique dans l'espace public. Guide des bons usages*. Paris, Hors les Murs, 2007, p. 95).

<sup>4</sup> Jean-Claude Herry, *Le management responsable du spectacle. Comment intégrer les principes du développement durable à son activité*, Paris, Irma, 2014, p. 70-71.

<sup>5</sup> Yann Métayer, « Responsabilité et accueil du public - analyse des risques ». *Compte-rendu de la journée d'information juridique : Organisation d'événements artistiques : gestion des risques et responsabilités*, 11 mars 2011, Cipac, CND, CnT Hors Les Murs, Irma, p. 9-10.

<sup>6</sup> Stéphane Mohr. « Organisation d'événements artistiques dans l'espace public : le rôle du directeur technique ». *Ibid.*, p. 15.

still employing several team members to keep an eye on them, and the audience understands to stay away from them No accidents were observed<sup>7</sup>.

For street arts festivals, Stéphane Mohr outlined three types of risk: the reconfiguration of the space by installations with the need to anticipate the uses of street furniture by spectators to prevent access to dangerous spots (like climbing on a bus shelter for a better view); traffic with the possible negotiation of suspension by the municipal authorities in one place for the duration of the performance; and vegetation present by analyzing the specific risks as the possible fall of tree branches<sup>8</sup>.

Festivals must therefore ensure that the technical teams are involved in the adaptation of the performance to the technical regulations of the performing arts while being willing to experiment with creative solutions in the choice of staging and control of technical risks.

Planning work schedules by providing adequate rest periods is also important to improved security conditions; this can come up against a lack of budgetary resources, which tends to encourage the development of labor partially paid and cause overactivity for those involved in the installation and operation of shows.

### ***Safety***

The increased risk of attacks has led to a new constraint to the implementation of security under the supervision of administrative police authorities, seeking to articulate compliance with standards of safety and protection against people with malicious intent. The state of emergency proclaimed in France since November 14, 2015 allows prefects to ban the organization of cultural events depending on their risk assessment and protection mechanisms offered by the organizers. State authorities have published guides on this kind of safety.<sup>9</sup>

The guiding principle of prevention is to assess the risks of the event in partnership with the administrative police authorities and representatives of the security forces. It should evaluate the economic state of threats of attacks and identify weak points in the control of access to the festival and traffic flow, and any eventual emergency exits. This discovery enables the design of safety and security devices to be implemented. Tests during simulation exercises are used to refine the implementation of these devices. Preliminary staff training is necessary for the assimilation of first aid techniques and the formation of appropriate attitudes vigilance for the operation of a chain of alerts for suspicious behavior.

It is necessary to inform the audience about the festival access conditions so that the filtering of access points and visual controls by staff or a security firm are accepted calmly. Protection of the site also requires vigilance on traffic flow in the area<sup>10</sup>. In the case of street art, the increased level of control of access to a festival must seek a balance with the preservation of a sense of freedom of movement for spectators. The installation of a device similar to that of a

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<sup>7</sup> Gentiane Guillot, *op.cit.*, p. 17.

<sup>8</sup> Stéphane Mohr, *op.cit.*, p. 16.

<sup>9</sup> En France le guide *Gérer la sûreté et la sécurité des événements et sites culturels* a été publié et mis en ligne sur le site du Ministère de la Culture et de la Communication le 19 avril 2017.

<sup>10</sup> Ministère de la Culture et de la Communication, *Vigilance attentats : les bons réflexes. Guide à destination des organisateurs de rassemblements et festivals culturels*, <http://www.sgdsn.gouv.fr/vigipirate/guide-a-destination-des-organisateur-de-rassemblements-et-festivals-culturels>, p. consultée le 1/07/2017.

fan zone at the Street Arts Festival of Aurillac in France in August 2016 sparked hostile reactions like event caused clashes between spectators and police officers.

### **3. The inclusion of disability**

Awareness of disability issues has spread in society and obstacles to movement and access to buildings are considered forms of discrimination and should be avoided whenever possible. In France, the law of 11 February 2005 on "equal rights and opportunities, participation and citizenship of people with disabilities" amended Articles L. 111-7 to L. 111-7-4 of the Construction Code and housing by setting a deadline of 10 years to allow equal access to public buildings.

Art. L. 111-7. - The architectural, interior and exterior furnishings and fittings of residential premises, whether owned by private or public persons, establishments open to the public, facilities open to the public and workplaces, shall be such that: these premises and facilities are accessible to all, and in particular to persons with disabilities, regardless of the type of disability, in particular physical, sensory, cognitive, mental or psychological.

Physical accessibility for the disabled is thus an important goal for the Centre of the Theatre of the Oppressed which hosts the MigrActions festival. For VolterraTeatro, the festivals dependence in regard to venues for shows limits the possibilities for autonomous action but the technical and administrative teams try to best facilitate timely access conditions. For outdoor shows, specific seats with good visibility should be reserved for wheelchair users and facilitate access to the performance area with the construction of ramps if necessary.

Actions to mitigate the effects of disability may also include audio description devices for the visually impaired. The description of the sets, costumes, attitudes and positions of characters, broadcast to a headset, is difficult to access for low-budget structures because of its cost. In the case of major arts institutions, only a few performances during the season offer this type of support. The association Access Culture<sup>11</sup>, created in 1993, supported by the Delegation for the French Language and the Languages of France's Ministry of Culture and Communication, may nevertheless provide specific help on this. The spectators of pairs of training with the description of the staging in the ear of the visually impaired person is more efficient if it can rely on the mobilization of volunteers.

For the hearing impaired, some companies offer performances in sign language; adapted subtitles, and the presence of translators in sign language are possible alternatives if fiscal space allows. In France, thirty theatres that are a part of the Culture Access network are able to offer hearing-impaired viewers a sound amplification system for all performances.

## **B. Coordination of technical tasks**

### **1. Legal authorizations**

#### *The authorization request*

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<sup>11</sup> <http://accessculture.org/surtitrage>, p. consultee le 28/12/16.

The local administrative power to enforce public order is held by the local mayor. The permission for open-air performance spaces must be sent to the mayor after looking at places and their daily uses, choosing the performance spaces and preparing a plan of their occupation for the duration of the artistic event. It is the same for a request to open a public building (ERP). In France, the prefect of power replaces that of the mayor when towns are concerned simultaneously or in the case of Paris. It is helpful to talk with police officers, firefighters, association leaders who organize local cultural events, familiar neighborhoods covered by the festival, diversity of population, and can collaborate in a collective reflection on the anticipation of possible technical risks.

The permit application must be submitted within a minimum period of up to six weeks for the lightest outdoor events to five months for the most important. For the creation of an ERP, the application must be submitted at least one month in advance. As for performances that use private spaces, a verbal agreement with the owner of the place is *in principle* sufficient. The use of space in ERPs not dedicated to the performing arts may require prior authorization from the competent authority (eg the bishop of a parish, the school inspector for a school).

### ***Representations in apartments***

The desire to deconcentrate the activities of a festival may encourage the development of representations in private apartments, which play the role of relays to invite acquaintances to discover an artistic work in conditions of physical proximity with the performers and friendliness. This aesthetic experience can modify the image of cultural institutions turned towards an elite maintenance of the inter-self. However, an apartment cannot be considered an establishment receiving an audience. Private festivals with occasional hiring of artists are tolerated but professional representations do not have a legal framework in the homes of private individuals. A minimal precaution is not to charge the entries for these performances, using them as convivial invitations to come to discover shows scheduled in dedicated places.

### ***The safety record***

Safety records are in principle prepared by the technical department. This includes a presentation of the project and its context, the dates and times of performances, estimating attendance with clearances, plans for the event, bleachers, grandstands, stage, reports control bodies on the compliance of various facilities provided, reaction fire certificates of materials used, the administrative documents of the rented objects, extract the security registry for marquees, tents and structures may be used<sup>12</sup>, and the definition and plan for envisaged security measures<sup>13</sup>. Safety documentation must also accompany a request to use a non-dedicated ERP for a show to indicate the compensatory measures planned to welcome the public in safe conditions.

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<sup>12</sup>José Rubio, Gentiane Guillot, *op.cit.*, 2007, p. 53-54.

<sup>13</sup> Gentiane Gillot, José Rubio, *Organiser un événement artistique dans l'espace public*, Paris, Artcena, 2017, p. 48.



For fireworks, the safety record should include the site plan, the list of products used and the weight of active material, the firing of manager coordinates and the slot and place envisaged for shooting, the specific liability insurance, provisions to reduce the risk of fire<sup>14</sup>.

The Committee for safety and accessibility will build on this record and / or organize a site visit to give its advisory opinion that the mayor can take into account in its final decision to authorize or not artistic event. For marquees, tents and structures, inspection is mandatory for each new location before the first public reception.

## **2. The technical tools**

In the survey sample, of the 52 respondents to the question on preparation methods of technical reception of scheduled airlines, 81% of the festivals mentioned the use of technical data and 83% an upstream dialogue with the invited artistic teams. Adaptation to place on the day of the festival is indicated by 55% of festivals with a budget with a budget of less than € 250,000 against 14% of them when the budget exceeds € 250,000.

### ***The profile and the technical dialogue***

Sending a data sheet of the show by a programmed company technical director of the festival is a usual procedure for preparing the reception performances of the show.

Technical requirements for quality lighting, sound, on the set shifts are reported by the manager of the troupe invited. For VolterraTeatro, the Executive Director under the technical possibilities of the venue during the negotiations on the sale price of the shows. For MigrActions, the concentration of the festival in the room and home theater induces the need to adapt to the technical offer of the place, limited by the number of circuits available in-house light for variations.

The dialogue established by the technical director with the hosted companies, after receiving the data sheet, can anticipate the needs for governance performances and technical possibilities of the location for the company. For the technical director it is important to offer cheaper alternatives, in accordance with the fiscal space of the festival, to move towards similar aesthetic results. The collaboration between the technical director and the festival's executive director and is an essential dimension to contain inflation technical costs prompted by the temptation to compete with the iconic sound capabilities and cultural industries by an escalation in the effects of sound and lights. The technical director also plays an arbitration role on the prioritization of technical requirements of the show by approaching the Executive Director to eventually obtain funding for a rental equipment in its specific light or difficult to avoid for the technical quality of some performances. In the sample, rental of special equipment were mentioned by 48% of respondents to the question on the preparation of reception conditions while a strict adaptation to the festival organizers of equipment were reported by 13% of respondents.

The previous meeting between the technical director and the technical team of the company also enhances the probability of building a more balanced and serene collaboration at different times of the assembly, operation and dismantling of the show in a period of short time, which requires intensive work. However some designers need to see how their show is arranged on the stage to stop their preferences for lighting.

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<sup>14</sup> José Rubio, Gentiane Guillot, *op.cit.*, 2007, p. 102-103.

### ***Planning tools***

Minimal planning tools are desirable to anticipate the needs of companies and avoid adjustment difficulties during assembly of the show. This is synthesized in writing the technical requirements imposed after exchanges with technical companies, light plans prepared with the commissioners, the possible arrangements between the material and human resources. The retro-planning can be a suitable tool because of the circumscribed scale projects and mandatory deadlines set by programming. In the survey sample, 58% of respondents reported using festivals technical tasks planning tools (and 42% no). The tool the most widely used is actually the retro-planning (77% of the structures reported using at least one tool). The use of the Gantt chart was reported by 30% of festivals but is positively correlated with the level of the budget (17% for small festivals to 38% for large). The use of PERT chart has been indicated by a single festival.

The use of collaborative online tools was reported by 58% of respondents, which is the second highest after the retro-planning. MigrActions uses the Asana software to summarize the tasks performed and the existing tools such as the retro-planning. It helps to capitalize on organizational learning from previous experiences of the festival. The Travessuras Culturais team used this same tool to plan the distribution of tasks between available human resources and make the necessary adjustments in the implementation of the project. These were not radical but updates were held fairly regularly for the duration of the preparation. Coordination difficulties focused in particular on the transfer of people from the town and Funchal airport in the town of Ponta do Sol which was the operational center of the festival, the catering and the availability of the cultural center to host rehearsals .

For the travel of artists and stakeholders, establishing route cards allow each person to identify the distance and predictable traveling time from one place to another. They specify the individuals directly affected by displacement, limiting defects in coordination with unnecessary expectations.

### **3. The conditions for effectiveness in the technical preparation of the festival**

A continuous improvement process on the preparation of the technical organization of a festival can rely on partnerships to benefit from loans of equipment and organization flexible work promoting communication between stakeholders.

#### ***Partnership networks***

Budgetary limitations of small festivals can be relaxed to some extent by the use of non-monetary resources. In the case of the surveyed companies on their territories and resources, they first report to the sharing of a local arts and an administrative room and finally equipment<sup>15</sup>. Interpersonal networks between technical directors play a role in the opportunities to borrow equipment or receive gifts, increasing the host's technical capabilities of programmed shows.

In the case of the Center of Theater of the Oppressed, professional knowledge of a former manager was used to recover donated projectors and governed circuits from several prestigious Parisian theaters. For VolterraTeatro the technical director is a fellow from the

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<sup>15</sup> Daniel Urrutiaguer, Philippe Henry, Cyril Duchêne, *op.cit.*

beginning of the festival under the leadership of the association Blanche card. He was able to play professional network for the edition 2016 with the loan of technical material from three theaters, which helped to loosen somewhat the strongest constraint balanced budget with a limited technical expenditure of 5 000 and technique payroll of 10,000 euros. The technical team for 2016 has been reduced to two machinists, two light stage managers, sound manager and a manager in charge of follow the tour of the company programmed in neighboring municipalities (Teatro dell Arlette with his show *Tuto lo que sabo delgrano*). Three theaters have agreed to lend the equipment: Opera Pisa where usually works the technical director of the festival, the Teatro Politeama and Castiglicello of Cacinia. Contributions in industry thus obtained are estimated at 4000 euros. The built trust allows informal equipment loans; the signing of a loan agreement is necessary in most cases, beyond a threshold of 2,000 to 3,000 euros.

### ***The flexibility of labor relations: MigrActions and VolterraTeatro***

In the context of frequent rotation of companies and hard budget constraints, the flexibility of labor relations is important to allow adjustments between the technical needs of companies and the possibilities of the performance space.

In the most constrained cases, for example MigrActions, the Technical Director is required to prepare plans for general lighting, the depth and sides of the stage and to seek registration of representation in some variations permitted by these planned light sequences.

Setup starts early in the afternoon for a performance the same evening in the case of MigrActions which allows for daily turnover of companies and programmed musical ensembles. A Gantt chart does not appear useful in this context because the preparation time is too short. The personality of the technical director plays an important role in the coordination of relations between the teams of the festival and companies to deal with the pressing needs of the latter. Serenity and the ability to propose solutions after listening to the wishes of the company's technical expert are valuable qualities to build a climate of constructive cooperation in emergency situations. This also presupposes that the companies programmed knowledge unambiguously limited technical possibilities of the place with possible occasional variations from a general fire plan through the use of a few isolated projectors. A two hour slot early in the afternoon is usually dedicated to technical adjustments before a dress rehearsal.

The working time modulations must respect the rest periods provided for in the Labor Code (11h between two services modulation weeks of work up to 48 hours for 12 consecutive weeks in the case of France). Overall, the workweek of the team of the Centre of the Theatre of the Oppressed is anywhere from 35 to 40 hours for the duration of the festival.

For VolterraTeatro, the ethical choice and budget to focus the festival activities in different areas of the theater Persio Flacco in 2016 complicated technical coordination to manage the assembly and disassembly of multiple shows on the same place. The complexity was enhanced by the importance of new creations in programming. For several performances, advance discussions focused on general intentions without lighting plans were defined, which sharpens the capabilities of the technical director. The technical team had to deploy creative flexibility to invent an arrangement of lighting sequences in accordance with the aesthetic intentions of the creators from the projectors already installed. Both shows have common features. Finally, a rotation of the technical team should be organized for the night

dismantling sets after the performance to allow for time for the next show to set up the next morning and leave enough time to check all technical things.

### ***The way of improvement reported in the survey sample***

An open question offered respondents to indicate places where improvement of technical practices could be made for programmed shows and the other complementary open question asked to describe their good practices in this domain.

The communication between the technical teams of the companies and the festival is a crucial point judged by several respondents:

Better organization and communication with the artistic team (festival 2).

In preparing further upstream and exchanging a maximum with the commissioners of the invited companies (festival 7).

Close contact with companies (festival 9).

The issue of upstream trails with companies is very important for urban course projects or projects in natural unusual places (Festival 15).

We have a stage manager on site during the festival who knows the rooms where the festival is held. They is in connection with the companies from the beginning of the collaboration (Festival 21).

Anticipating and validating the programming once the data sheet has been validated (stage costs), the link between the companies and the technical director (Festival 32).

Thanks to the cooperation with expert external collaborators and the dialogue with the company's (Festival 37).

Intense communication and visiting the groups and their shows in advance (Festival 44).

Beginning dialogue early and finding the right locations (Festival 62).

The professional specialization of the technical team of the festival and organizational learning gains from its stabilization are strengths sometimes put forward:

Employment of a professional manager (festival 6).

The Technical Writer is growing year by year (festival 18).

During the years, we enlarged the logistic team. We preferred professionals to volunteers. (festival 31).

Keep your teams, renew your hardware (sound and light), developing the motivation of your actors, join a project (festival 49).

Working on the continuity of the technical staff (Festival 50).

A continuous and permanent team formed on the experience of the festival (Festival 57).

Specific choice of work organization in the sense of autonomy are reported by some respondents:

Meet in advance with artistic advisors. Inform companies of available equipment (festival 5).

Every theater has their own technical preparation and support (Festival 19).

To lessen the burden for the technical staff, we try to ensure that shows programmed to be as autonomous as possible (Festival 22).

Technical realization is organized by presenting every house of the festival. No common approach (Festival 41).

These choices are deemed suitable according to an assessment of the organizational setup of the festival and can not be equated with better practices. Indeed, a festival emphasized the benefits from a centralized decision process:

Instead of leaving the schedule to the different companies, the festival team did pre-planning, and only left minor technical details to the technical manager's (festival 26).

Link building partnerships based on reciprocity is a dimension highlighted by some festivals:

We lend equipment often our partners in the region, and these partners lend us equipment or instruments during the biennial (festival 7).

The organisation has numerous partnerships with both public and private organizations and among all, in a collaborative process, gathers the technical means necessary for each artist or show, or finds an adequate venue that already has that technical capacity installed (festival 23).

The benefits of collective leadership with the involvement of the technical director in the programming choices were reported by the festival 61.

### ***Professional training***

In the survey sample, among the 49 festivals that gave a numerical evaluation of their workforce, the average number of employees hired for the festival was estimated at 16 in 2015 and the average number of people trained was 1.9 in 2015 and 3.7 in the past three years. These average numbers are logically correlated with the size of the festival, the average number of employees ranging from 7 to small festivals 29 for large, the average number of people with vocational training respectively ranging from 1.2 to 2.2 in 2015 and from 3 to 4.2, respectively.

In more technical fields, festivals indicated that they employed intermittents that were trained in other ways. The details given in answer to the open question on the needs of the most frequently expressed by the technical staff training center on learning on compliance with safety standards and the use of new technologies:

Knowledge of electrical systems (festival 3).

The technical authorizations (SSIAP) and the training of use of digital tools for music creation (festival 7).

Computers / Software specific (festival 9).

Handling specific equipment (Festival 20).

Safety and OSH SSIAP electrical and Empowerment (Festival 25).

For new light / sound equipment (Festival 27).

Video makers, webmasters, photographers (Festival 31).

Being up to date with every project they're in support of, being able to use the light and sound consoles (Festival 96).

## **C. The coverage of non-financial risks by insurance**

According to the well-known proverb, prevention is better than cure. Several suggestions have already been made on prevention of risks related to arts and culture festivals. Insurance is there to cushion the effects of the occurrence of certain risks on failure prevention approach.

## **1. Liability insurance**

In Roman civil law, liability is intended to offset the effects of a lack of compliance with a contractual obligation by the signatory parties (contractual liability) or bodily, material or intangible caused to others outside of contractual ties (tort). In the legal traditions of the *common law* tort covers offenses that allow an injured person to be indemnified by another.

It is the responsibility of the corporation that is *a priori* engaged unless a director or one of the attendants (employee, self-employed member or volunteer) of the structure exceeded its functions without authorization and acted outside its powers. The personal liability of an officer or an attendant can also be engaged if he was at fault in the management of the organization at the expense of the structure of one of its members or a third party.

Professional liability insurance helps to support the coverage of damage caused to others for activities that have been explicitly declared to the insurer for the constitution of the insurance contract. As stated by Jean-Louis Ricot<sup>16</sup>, a former director of special risk insurance, professional liability insurance does not provide for all perils. It should be pointed out to the insurer any changes in the scope of activities or the severity of the risks. When making a claim, the injury assessment is made by the insurance company and the final authority to justice in case of disputes.

The "individual accident" insurance is recommended for non-employee members of associations and volunteers who are not covered by the legislation on accidents at work. They will be able to receive compensation in case of accident during their assigned missions. The principle can be applied also for the public in case of risk to its density. This coverage allows victims to receive compensation provided for in the contract in a rapid period pending judicial determination of responsibilities in case of accident.

The insurance contracts liability leaders to protect their personal assets in case of indictment of their individual liability as a result of mismanagement or action outside of the corporate purpose of the structure or a regulatory or statutory violation.

## **2. Other insurance**

Only insurance of motor vehicles in the structure is mandatory. If a member of the organization or volunteer uses his personal vehicle, you should check that his personal insurance includes guarantee for professional use. Otherwise, the company must purchase an additional security with their insurance company. Other types of insurance are optional but are recommended to address the risks that may generate significant expenses.

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<sup>16</sup> Jean-Louis Ricot. « La couverture des risques et des biens ». *Compte-rendu de la journée d'information juridique : Organisation d'événements artistiques : gestion des risques et responsabilités*, 11 mars 2011, Cipac, CND, CnT Hors Les Murs, Irma, p. 17.

The insurance on the premises covers damage in the local professional by the insured or a third unidentified owner of such premises or to other people. It should guard against the risk of fire, of water damage and explosion. If the structure occupies space held by a public authority or an individual, they must refer to the local occupancy agreement to know the extent of the risks insured by the owner. If this is an occasional local representation not dedicated to the show, a waiver of liability clause can be negotiated with the owner's insurance company paying a premium, *a priori* much less burdensome than the cost a local own insurance for the duration of the installation and operation of the show.

Insurance hardware structure can be "all risk" covering the risk of theft, damage, possibly loss depending on the value reported in the insurance company. The cover of electricity-related damage is recommended. If equipment is on loan, it may be cheaper to use insurance included in rental fees provided that the owner waives all recourse against the tenant in case of disaster. If the goods are not covered for their use by others, you must subscribe to a specific insurance during the rental period.

## VI. LABOUR RELATIONS MANAGEMENT

Labor relations management is an essential component for the development of a cohesive staff involved in the organization of a festival. The festival's administrative staff is an important internal stakeholder groups since a large part of sustainable core of the organization next to the art direction. It plays a significant role in coordinating tasks by forming a binder between the technical staff and welcomed artistic teams.

Questioning first focus on factors affecting the feeling of well-being at work to define the sources of resistance to change and how to reduce them. Work Contract management and the necessary precautions to respect the rules of labor law will then be developed in a context where the flexibility of labor relations developed and international traffic rules of labor have strongly differentiated between the European economic Area, Switzerland, Andorra, Monaco, San Marino one hand, and third countries on the other.

### A. The welfare to work

#### 1. Job satisfaction

Many psychology studies on organizations converge to highlight the positive effects of job satisfaction on employee performance, including more sustained engagement in work effort and increased involvement in improving the quality of technical tasks<sup>17</sup>.

A breakdown commonly accepted by researchers on job satisfaction distinguishes internal and external causes<sup>18</sup>. The internal attributes from the tasks entrusted through the hand of independence and responsibility in their realization, and the feeling of self-fulfillment. They contribute to the formation of a degree of job satisfaction within the meaning given to the tasks involved and the recognition came from the internal team and the partners associated with the production process. External sources of satisfaction derived from the work environment, including the amount of wages, conditions and organization of work. The perceived fairness of pay, in a proportional relationship between the efforts made and the levels of wages paid, is a driving force. These internal and external elements act on the feeling of recognition, basic needs with that of self-fulfillment for the well-being at work. Several studies focused on an approach to social exchanges converge to highlight the prevalence of

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<sup>17</sup> W. Organ, A restatement of the satisfaction-performance hypothesis, *Journal of Management*, vol.14, n°4, 1988, p. 547-557;

TA Judge, CJ Thoresen, JE Bono and CR Patton, The job satisfaction-job performance relationship: A qualitative and quantitative analysis, *Psychological Bulletin*, vol. 127, n°3, 2001, p. 376-407;

RD Edwards, ST Bell, W. Arthur, AD Decuir, Relationships between facets of job satisfaction and task and contextual performance, *Applied psychology: An international review*, vol. 57, n°3, 2008, p. 447-483;

YP Peng, Job satisfaction and job performance of university librarians: A disaggregated examination, *Library and Information Science Research*, n°36, 2014, p. 74-82.

<sup>18</sup> P. Spector, *Job Satisfaction: Application, Assessment, Causes and Consequences*, Thousand Oaks, CA Sage Publications, 1997;

Robert R. Hirschfeld, "Does revising the intrinsic and extrinsic subscales of the Minnesota Satisfaction Questionnaire short form make a difference?", *Educational and Psychological Measurement*, vol. 60, n°2, 2000, p. 255-270.



internal satisfaction factors on external conditions. These act on emotional engagement through enjoyment<sup>19</sup>, the feeling of freedom of choice in the organization of missions<sup>20</sup>.

The meaning given to missions, a prerequisite for job satisfaction depends on adherence to the culture of the organization, in particular through an appropriation of the idealized vision of the structure in its environment and identifying its main objectives .

The motivation of employees related to a sense of accomplishment in service missions whose meaning is valued by their grid cultural references, provide the conditions favoring the exercise more adaptive and creative intelligence that the conduct induced automatic<sup>21</sup>intelligence. Encouraging curiosity of mind, of reflexive logic, the expression of opinions can stimulate engagement of people in a process of continuous improvement of work processes, following for example the principle of Deming<sup>22</sup>.

### *The Deming Wheel*

W. Edwards Deming is an American statistician who participated in the renewal of business management methods in Japan. The wheel he schematized articulates in a feedback loop the four phases of conducting a cycle of actions: Plan (plan what to do) Do (implement the chosen solution) Check (check the results by measuring the differences between the predictions and the realizations) Act (act on the points of improvement after understanding the sources of discrepancy between the expected results and those obtained). This iterative process of continuous improvement of the effectiveness of actions can enable all concerned to participate in the rescue of malfunctions by acting on their causes after an examination of the facts.

The encouragement given to continuous improvement procedures can thus question the effectiveness of organizational routines, reproduced by force of habit, relying on a more complex organizational vision for the coordination of tasks.

The marks of attention of superiors provided to team members participate in a recognition of the qualities deployed during missions, including highlighting the individual and collective successes or exchanging the obstacles encountered in a constructive spirit. The development of listening balanced relations between staff members and between management and employees is a way to stimulate participatory engagement within the team.

## **2. Resistance to change and autonomy**

Personnel resistance phenomena are expressed by passive defensive behavior related insecurity in the face of changes proposed by management of the organization. Without provoking a conflict with the affirmation of a refusal, the attitude of resistance usually results

<sup>19</sup> JR Hackman, JR Oldman, 1980, *Working redesigned*, Reading, MA, Addison-Wesley, 1980.

<sup>20</sup> R. Kanfer, "Motivation theory and industrial and organizational psychology". In MD Dunette & LM Houghs (Eds.), *Handbook of industrial and organizational psychology*, vol.1, Palo Alto, CA, Consulting Psychologists Press, 1991, p. 75-170.

<sup>21</sup> Jean-Claude Herry, *Le management responsable du spectacle. Comment intégrer les principes du développement durable à son activité*, Paris, Irma, 2014, p. 68.

<sup>22</sup> Vincent Drecq, *Pratiques de management de projet*, Paris, Dunod, 2014, p. 140-142.

in a loss of confidence in the hierarchy and disengagement in the fulfillment of tasks under different forms of passivity.

### ***Factors favoring resistance to change***

Following econometric tests of the scale of individual resistance to change applied to seven situations Shaul Oreg<sup>23</sup> broadly confirmed the decisive influence of taste for routines, emotional sensitivity under stress, the focus on the short term and to a lesser degree of cognitive rigidity. Key factors of resistance to change of work organization are thus linked to a focusing of employees on fears of short-term destabilization of their professional lifestyle without projecting the possible benefits of new organizational configurations on their future .

The usual confinement in a position without a solicitation of the initiative in the work chain accentuates the phenomena of passive resistance, even hostility to the facilities when their central objective is perceived as a desire to strengthen the exploitation of the labor force. In a study of members of NAHRO (National Association of Housing and Redevelopment Officials) in the United States Connie Wanberg and Joseph Banas<sup>24</sup> highlighted the degree of participation as a contextual variable that can foster openness to organizational change as the level of information received and perceived efficacy in individual care of new tasks.

### ***Autonomy against force***

The empowerment of employees in the workplace is a force against resistance to change. The feeling of accomplishment is fostered by the delegation of responsibilities and opportunities to speak and act on developments in work organization. Self-esteem, and energy are essential for personal commitment and are likely to be reinforced by a sense of simultaneous engineering. This is to overcome the separation of design and execution of tasks according to the position in the hierarchy. This logic is likely to mobilize collective intelligence and to jointly reflect on the evolution of the division of labor and facilitate their ownership by all staff. The development of a culture of participation in professional work teams can be a horizon can strengthen employee involvement in creating conditions for a more shared control of changes required to adapt to changing environment and try to improve the quality of services rendered. Participatory culture is likely to strengthen solidarity within the team because of the association of people in decision-making and enhancing the awareness of the interdependence of individual actions to move towards a common goal.

This personal empowerment can be experienced however ambivalently or anxiety, if the objective assigned to the frame is to spread a sense of individual responsibility for faults resulting from the collective interactions in a workflow. Delegation of tasks should be in areas that can employees can master so that they can develop a sense of self-realization and of belonging to a community of work.

## **3. The autonomy of working in the organization of festivals**

### ***The desired empowerment***

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<sup>23</sup> Shaul Oreg, "Resistance to change: Developing an individual differences measure", *Journal of Applied Psychology*, Vol 88, n°4, Aug 2003, p. 680-693.

<sup>24</sup> Connie R. Wanberg, Joseph T. Banas. "Predictors and Outcomes of Openness to Change in a Reorganizing Place". *Journal of Applied Psychology*, vol. 35, n°1, 2000, p. 136 (132-142).

Of the 51 respondents to the survey question about the independence of people favored or not by the organization of work, 86.3% of festivals gave a positive response. The open question on ways to improve coordination between facility staff and stagings received some answers:

Assigning specific tasks, increasing the complexity step by step (3 festival).

Involving in the whole organization in the festival (Festival 16).

Give them some freedom to give opinions and get involved with the artists they see (Festival 29).

Each one is responsible of a specific task or sector and at the same time is always involved in meetings to update and inform everyone about the overall situation (festival 37).

The partners' staff members responsible for programming, communication, public relations, ticketing, administration, etc ... - work together in cooperative working groups. In these groups, they work on the common festival and learn from Each Other's expertise and methods (Festival 41).

By defining clear areas of responsibility and having a flat organizational structure (Festival 62).

The administrative management of both MigrActions and VolterraTeatro also indicate that their organizations promote independence for people in their work by the empowerment of each person on the tasks entrusted to them. The modulation of working time is a dimension indicated by MigrActions while Carte Blanche highlights the vocational training of their staff. Three people were trained in 2015 and four during the previous three years (for a team of five people with permanent contracts and two people with a fixed term contract part-time throughout the year). For MigrActions, two people followed vocational skills training in 2015 (for a team of five permanent job). Empowering staff seems useful to adapt to any unforeseen issues during the duration of the festival. Risk management, which is difficult to predict in its entirety, can be improved by empowering employees and internal communication to think about possible remediation.

### ***The sources of tension***

Resistance to change in work organization changes are limited. For VolterraTeatro, the main coordination problem indicated by the administrative team lay in the reluctance of technical staff to use new communication technologies such as digital platforms for the submission of written information, modifiable by the stakeholders according to advanced tasks. Their reservations were related to the perception of transaction costs related to written transcription work instructions and had trouble with the reduction and clarification of information. At the festival in 2016, the technical director said that using these digital tools in its relations with the administrative team as he communicates with his technical team mainly by phone, SMS or face to face. The statement indicates a recognition of the potential value of sharing written information but the administrative coordinator believes that the methodological reservations remained just as strong. A social desirability bias vis-à-vis the festival organizational standards and has guided the response of the technical director.

For both festivals, potential sources of tensions reside in difficulties faced by teams in a matrix organization in the final preparation and operation of the festival. The balance between personal life and involvement in professional missions is destabilized at this time and can be a source of anxiety. Fatigue caused by overactivity is thus signaled repeatedly in interviews as a disadvantage for the quality of the commitment in the missions necessary for the organization

of the festival. This source of motivation is counterbalanced by joining the artistic and ideological values of the festival project. The aforementioned study of Sinapius and Juno-Delgado<sup>25</sup> has highlighted the significance of this factor on the longevity of artistic business combinations. Beliefs in the civic, aesthetic and social virtues of the festival project justify efforts to excel and thus transcend the barriers to a relative lack of human resources dedicated to the organization of the festival. Intensification of interactions between members of the administrative team and their relationship with the artistic and technical teams received during the festival can reinforce feelings of solidarity and internal cohesion of the team (Administrative). The confidence and enthusiasm in the service of a transcendent project are put forward explicitly by the team *Carte Blanche* to overcome the sources of tension in labor relations.

Beyond the ideological motivations that primarily concern the management team, attention must be paid to the development of employees' working time limits to avoid excessive fatigue. For *MigrActions*, the 35 hour French workweek was increased to 40 hours during the festival's duration. *Carte Blanche* applies the Italian 40 hour work week for preparing the festival staff outside the core decision while the weekend is worked during the operation of the festival. The management team is paid a flat rate without taking into account working hours.

## **B. Work Contract management**

### **1. General principles**

Legal procedures concerning labor contracts vary between European countries. It is important to know the legal rules governing the contracts to secure the relations between employers and employees.

#### ***The rules of employment***

In France, the Category 2 show contractor's license is required for any non-casual employer. It requires compliance with employment regulations and social obligations. Before employment, the employer must declare their business with the work inspectors and connect with various social organizations. Article L. 1131-2 of the Labor Code prohibits discrimination based on sociodemographic characteristics, except for the specification of gender roles, as well as political opinions, religious beliefs, trade union activities, sexual orientation, health, last name, physical appearance, marital status, and genetic features.

When hiring, the employer must ensure that the employee has been examined by a doctor working there less than a year, submit a statement prior to hiring (DASP) from the URSSAF<sup>26</sup>, a copy of this document to the employee, civil register contact information, employment, qualifications, dates of entry and exit of the employee in the single registry staff. DPAE should be performed no earlier than eight days before hiring the employee.

#### ***The transmission of the employment contract***

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<sup>25</sup> Christine Sinapi, Edward Juno-Delgado, "Motivations for establishing cooperative companies in the performing arts: an European perspective", *Advances in the Economic Analysis of Participatory & Labor-Managed Firms*, vol. 16, 2015, p. 67-103.

<sup>26</sup> Union de Recouvrement des Cotisations Sociales et d'Allocations Familiales.

Unlike the UK where the commitment is oral, a written employment contract shall be issued in France to the employee within two business days at the latest after taking effect. That deadline shall be the first day of the commitment to fixed-term contracts of less than 48 hours depending on the CCNEAC (national collective agreement for artistic and cultural enterprises regard the live subsidized). In CCNSVP (private sector collective agreement of performing arts), the employment contract must be delivered the day of the engagement of artists while a 15-day period is accepted for technical and administrative staff when exchanges signatures are done by correspondence. The belated transmission of a fixed-term contract (CDD) is considered by the courts to be a lack of writing, which may justify a reclassification by permanent contract (CDI). Indeed, this is the normal form of employment and fixed-term contracts must be justified by an overriding condition: the substitution of an employee or business leader temporarily absent; a temporary increase in activity, economic or related to the occasional support of a secondary activity as a practical workshop; seasonal jobs; jobs for which it is customary not to use a CDI due to the nature of the activities in certain sectors, including the show, and "character by temporary nature of the jobs" (Article L. 1242-1 of the labor Code).

### ***Labor risk prevention***

Some documents are required for organizations to formalize risk prevention approaches work. The employer has an obligation in terms of work safety and civil and criminal liability is primarily engaged in the event of personal accident.

In France, the single document transcribes internal risk assessment on all workstations of the structure. This document is mandatory for all companies, even the smallest, indicating the measures already taken and those planned to improve employee safety. If an outside company involved in the production process for more than 400 hours per year or hazardous work listed by the Ministry of Employment are run as work in high altitude, a risk prevention plan is made mandatory.

## **2. The flexibility of contractual relationships**

### ***CDD use***

Performances fixed-term use (CDDU) concern *a priori* all arts jobs while their use for technical or administrative functions is framed by a nomenclature of jobs<sup>27</sup> and can apply only temporary by nature occupations such as mounting and operation of entertainment (and not the structural operation of the employer's business). Unlike CSD, the CDDU can be renewed without limit or waiting period, has no maximum, does not provide for precarious bonuses at the end of the contract and the employer contributes to performance leave for compensation in lieu of paid leave.

In France, a 1969 law introduced a presumption of salaried status for hiring artists. If they are not registered as entrepreneurs in the commercial register and societies, they must be subject to an employment contract for any services. This rule was amended in 2009 excluding artists residing in other countries of the European Economic Area, if they have the quality of service providers in their country of habitual work, following a Court judgment of Justice of the

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<sup>27</sup> Voir l'annexe C de l'accord interbranche du 24 juin 2008 sur la politique contractuelle dans le spectacle vivant public et privé.

European communities on 15 June 2006 for obstructing the freedom to provide services, prescribed by Article 49 of the Treaty on the European Community.

### ***The model of "flexicurity"***

The evolution of the rules of labor law in the European Union went in the direction of a merger with an idealized model of "flexicurity", based on a development of flexible contractual labor relations based employers adjustment needs to order flow, and a career security with the unemployment benefit scheme, an active policy of training. In the case of France, the compensation scheme of unemployment show intermittent accompanied a significant increase in flexible contractual labor relations. For artists, the average duration of contracts was reduced from 10 days to three days and the number of intermittent increased by 7 to 15 between 1990 and 2009. For managers, technicians and workers, the average duration of contracts rose on the same period from 14 to 6 days and the number of intermittent 6 to 14. Meanwhile, for intermittents, the average annual volume of work fell by 24% and annual earnings by 22% between 1990 and 1999 and then are rather stabilized in the 2000s<sup>28</sup>. Aid to return to work here play a key role in maintaining a highly skilled labor pool available and representing on average about the equivalent of labor income for intermittent compensated. Specific rules for artists unemployment insurance will also apply in Belgium and Luxembourg.

European borders between self-employment and wage employment have become more porous with the development of auto-entrepreneurs in France, creating a category of "economically dependent self-employed" in Spain in 2007, the status of "para subordinate worker" in Italy, while the status of "worker", established in the UK since *the Industrial Undertaking Act* in 1971, applies to many intermittent providing a positioning between the rights of the employee and those of the self-employed to people "who provide services to a third party entity that is neither a customer nor a consumer"<sup>29</sup>.

### ***Flexibility and recurring commitments***

As contractual flexibility tends to take precedence over securing, festival organizers should consider this potentially anxiety provoking changes in the management of human resources. The flexibility of contractual relationships do not translate, however to a mechanical development of professional insecurity and economic insecurity. Employers and employees can converge in their interest to retain committed relationships, reducing uncertainty for employees and improves the effectiveness of artistic and technical work by the consolidated share of verbal and gestural codes and incorporation aesthetic universe of artistic directors.

From the data of the Caisse des spectacles holidays in France on a sample of 8,342 intermittent actors between 1987 and 2000, Olivier Pilmis showed that the only "hard core" of the largest employers has achieved the threshold compensation of specific unemployment insurance scheme (507 hours) in 70.9% of cases<sup>30</sup>. Although employers renewal rate is high

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<sup>28</sup> Marie Gouyon, Frédérique Patureau. « Tendances de l'emploi dans le spectacle ». *Cultures Chiffres* 2014-2, 2014, p. 4.

<sup>29</sup> Emmanuelle Mazuyer. « Les mutations des droits du travail sous influence européenne », *Revue de la régulation* [En ligne], 13 | 1er semestre / Spring 2013, mis en ligne le 31 mai 2013, consulté le 22 décembre 2016. URL : <http://regulation.revues.org/10117>.

<sup>30</sup> Olivier Pilmis. « Des 'employeurs multiples' au 'noyau dur' d'employeurs : relations d'emploi et concurrence sur le marché des comédiens intermittents », *Sociologie du travail*, 49 (3), 2007, p. 297-315.

on average from one year to another<sup>31</sup>, the contractual relationships are not as ephemeral as interchangeable with employers in the ideal type of perfect competition.

### **3. The reception of artists and foreign technicians**

International festivals welcome by definition teams, artists and foreign technicians. The organizers must respect the regulations in force and anticipating possible obstacles to their coming. In the case of programming a foreign company, the festival may decide to play the role of producer being the employer of the artistic stage if the company does not seem sufficiently structured administratively to defray respect to national regulations.

#### ***The parts of the host file***

Working Freedom is available to nationals artists and technicians of the European Economic Area, Switzerland, Andorra, San Marino and Monaco in the European zone. In France, third country nationals must obtain a work permit from the Aliens Department of the prefecture or Direccte (Regional Directorate of Enterprises, Competition, Consumption, Labor and Employment). One exception is employees seconded by their company for the provision of international service when they already have a work permit in the country where they are employed. The record for the work permit must be submitted by the employer to the competent body within one to three months before the start date of the service. The administration's response time is two months after the receipt of the dossier; no response is interpreted as a tacit rejection of the request.

For fixed term contracts of more than 12 months, a temporary residence permit for the "employee" is necessary while a residence permit "temporary worker" refers to CSD foreign employees for a period less than 12 months, including technicians. A temporary "artistic and cultural profession" residence permit is intended for foreign artists with a contract of more than three months. A provisional authorization of the work must be requested for foreign employees who can not benefit from any of these three titles. Hiring an employee of a third country without a work permit is punishable by a prison sentence of 5 years and € 15,000 fine for the employer; the fine can be increased fivefold for legal persons, which may be dissolved at that time.

The Code of entry and residence of foreigners and asylum defines the rules concerning reception in France of third countries in the European Economic Area, Switzerland, Andorra, Monaco and San Marino. In addition to the work permit requested by the employer, a C visa is required for stays of less than three months for certain nationalities. This is valid in all countries of the Schengen area for a maximum period of 90 days during six months. In principle, the visa requires prior possession of a medical insurance repatriation. Beyond a period of three months, obtaining a temporary residence permit is required by first asking a long-term visa at the French consulate of the country of residence and then presenting a case to the prefecture of Home department. For entertainment workers, a specific residence permit for a maximum of one year may be granted.

The tours of companies composed of national and foreign workers were particularly penalized when they left the Schengen area temporarily in order to then come back because of

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<sup>31</sup> Entre 50% et 75% des employeurs ont été renouvelés pour 48,6% des comédiens intermittents sur la période 1987-2000 (*Ibid.*, p. 304).

fluctuating rules in the allocation of short-term visas by state<sup>32</sup>. To partly remedy this lack of coordination, the states of the Schengen area of the EU have agreed to harmonize the rules for issuing short stay in the Community code renewed on April 5, 2010. The grounds for a refusal must be provided to applicants who have a right to appeal against this decision.

The national labor law with its social obligations should apply to foreign employees directly hired by a French employer. For employees of the European Economic Area or Switzerland, payment of social security contributions is done in the usual country of employment except for Afdas<sup>33</sup> and Caisse des spectacles leave. For other nationals, payment is made in France. The Generalized Social Contribution (CSG) and the Contribution to the Repayment of Social Debt (CRDS) are not due to workers not resident in France for tax.

Finally a withholding on the compensation paid must be performed up to 15% of the gross amount charged for artists and at a progressive rate ranging from 0 to 20% depending on the level of salary paid to the technical applications.

### ***The use of seconded employees***

Employees seconded by their foreign employer Employment is regulated by the law of 10 July 2014, which is intended to protect against unfair social competition. Foreign employers must make a prior declaration of posting to the Labor Inspectorate on the Internet and designate a representative in the country to make the link with the labor inspectorate for the duration of the benefit. When the producer is resident in a country of the European Economic Area, Andorra, Monaco, San Marino, Switzerland or a State which has concluded a bilateral social security agreement with France, payment of social security contributions is in the country usual job.

The counting of employees seconded to appear in the social balance sheets. National social obligations must be respected by the foreign employer. The festival is held to summon it to comply with these rules within 24 hours after the information (s) defect (s) and the foreign employer within two weeks to indicate the provisions that will implemented, except for the minimum wage where the period is reduced to one week. The information received by the festival must be sent to the agent who operated the reporting of the illegal situation. In case of a breach of its obligations and information injunction, the festival is made jointly liable with the foreign employer payment of wages and social security contributions due.

The rules for payment of social contributions of workers posted by a foreign employer are similar to those for foreign employees directly hired by a French employer. In the case of France, the foreign employer having no establishment in France is liable to pay social contributions to the URSSAF of Bas-Rhin for the general scheme of Social Security, employment center, and Novalis Taitbout group for supplementary pensions.

## **4. Contract Management and Training**

Management of contracts and payslips therefore requires legal and accounting skills. Some organizations may make the choice of the administrative work if internal skills are missing or

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<sup>32</sup> Richard Poláček, *Study on impediments to mobility in the EU live performance sector and on possible solutions*. Bruxelles, Mobile.Home, 2006, p. 21-24.

<sup>33</sup> Fonds d'Assurance Formation des Activités du Spectacle, des loisirs, du cinéma, de l'audiovisuel et de la publicité



if the cost of using outside expertise is lower than hiring. Unlike the Center of the Theater of the Oppressed, Carte Blanche outsources the management of pay slips and the drafting of certain employment contracts to a sales office. The director of the company participates in the drafting of all employment contracts for MigrActions and part of these for the VolterraTeatro festival.

Director education should be strengthened to maintain independence in daily management of labor contracts. Standard contracts can constitute an editorial basis starting. The management of payslips is a technical operation that outsourcing is less problematic for arts organizations lacking effective over their activities. The administrative staff of the Centre of the Theatre of the Oppressed receives training in payroll and social obligations to respect.

Legal advice is necessary to complex situations. African festivals interviewed by the network Afrifestnet thus seem to converge in their time need to check (on) a lawyer for contract negotiations<sup>34</sup>. For VolterraTeatro, the festival team can use in case of need the services of a legal consultation agency. The team of the Centre for the Theatre of the Oppressed has not felt the need to play a network of legal advice for the organization of the festival MigrActions.

The answers to the open question of the most often expressed by administrative staff on the training needs survey indicate applications in the field of contract management while showing communication needs, accounting or first aid:

Rights of author, hiring foreigners and English artists (festival 1).

Training on contracts / administrative management, desktop publishing, foreign languages and first aid training (festival 7).

Labor Law, Salaries, Broadcast, Home (festival 9).

Labor law - Communication tools (Festival 17).

Training on the website or administration (Festival 21).

Legislative update, update in communication activities (Festival 28).

Book-keeping, process development (Festival 45).

Foreign taxes, legislation (Festival 46).

Accounting, public / ticket Relations (Festival 48).

Safety demonstrations, contract management (Festival 50).

#### **D. Internships and volunteering**

In the survey sample, the estimated average number of trainees is 2.3 and is logically correlated with the festival's size (1.4 to 3.7 small festivals for large). The share of labor provided by volunteers is even more significant by being estimated at 36% of average. It is negatively correlated with the size of the festival (50% when the budget is less than € 50,000 24% when the budget exceeds € 250,000). Their involvement is based on a logic of non-monetary exchange, based on a contribution to the school and university training courses for trainees and a source of personal fulfillment for volunteers. Recruitment and management of

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<sup>34</sup> Afrifestnet, *Festival Manuel des Meilleures Pratiques. 1<sup>ère</sup> partie montage / Festivals Best Practice Toolkit: Part one – setting up*, 2013, p. 37. <http://www.racines.ma/node/104>, p. consultée le 15 octobre 2016.

their collaboration with the administrative staff, technical, artistic and spectators therefore pose specific adjustment problems.

## 1. Internships and Civic Service

### *Regulations*

Collective Precarious Generation was formed in France in 2005 to denounce the abusive excesses of many courses around two figures foil: the course "photocopiers and coffee machines" where the student is confined to junior logistics tasks that require no qualifications and the course "disguised employment" by which the trainee is given the responsibilities of a real job but without compensation and related social protection. It results in a vicious cycle of persistent insecurity and loss of self-confidence in young people, who are kept permanently on the edge of the job market through internships<sup>35</sup>.

Feelings of ambivalence still prevail. According to a survey in November 2016<sup>36</sup>, the lack of educational support during the course arouses feelings of worthlessness within the company, the more shared by women (52%) than men (25%). A minority of people received compensation during their internship (49% for men and 38% for women) and it is located below 550 euros per month in 70% of cases (as the legal minimum for a full-time internship was € 557.4). However a majority (60%) believes that the internship is an experience closer to the preparation to obtain a job precariousness. The feeling of having professional experience in their (s) course (s) is paradoxically shared by women (90%) than men<sup>37</sup>(75%).

The regulations in France have evolved since 2006 to limit misuse of internships. A trainee can not be used to supplement a permanent job or needs listed to justify the use of a fixed-term contract. Internships are strictly confined to educational curriculum teaching high school or higher. An internship agreement oversees specifying in particular the names of the supervisor and educational referent, the assigned missions, the hourly rate of the bonus and benefits, the welfare regime affiliate particular accident of job. Their annual duration may not exceed six months and a minimum waiting period of one third of the length of the previous course was introduced before a possible renewal of a course on this post. The maximum number of interns hosted simultaneously is limited to three companies with fewer than 20 employees and 15% of employees above the threshold. The minimum bonus for a course of more than two months corresponds to 12.5% of the time limit for Social Security, or 3 euros per hour in 2017 (corresponding to 30.7% of the gross minimum wage for a contract). There are social contribution payment that above this threshold, which is not often exceeded in the field of performing arts subsidized.

Civic service allows young people between 18 and 25 to embark on a mission of general interest with a duration of 6 to 12 months, during a weekly period of at least 24 hours in the field of culture and recreation, or for persons over 25 years to go volunteer on one of these

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<sup>35</sup> Collectif Génération Précaire. *Sois stage et tais-toi ! Pour en finir avec l'exploitation des stagiaires*. Paris, La Découverte, 2006.

<sup>36</sup> Ce sondage a été effectué sur un échantillon de 16 302 personnes, sollicitées par courriel et les réseaux sociaux entre le 31 octobre et le 4 novembre 2016.

<sup>37</sup> Jean-Marc De Jaeger, « Les stages ne suffisent pas à décrocher un emploi », *Le Figaro.fr Étudiant*, 8/11 2016, [http://etudiant.lefigaro.fr/article/les-stages-ne-suffisent-pas-a-decrocher-un-emploi\\_8730d94e-a4cf-11e6-aad8-47ec5024dfe7](http://etudiant.lefigaro.fr/article/les-stages-ne-suffisent-pas-a-decrocher-un-emploi_8730d94e-a4cf-11e6-aad8-47ec5024dfe7) (p. consultée le 31/12/16)

missions for a period of 6 to 24 months. This is to promote access to culture for all and put "at the service of republican values", for example by participating in the creation of events that include unfamiliar with cultural institutions or playing a role of information and facilitating access for the cultural events taking place on territory<sup>38</sup>. Just as the trainee, the engaged or voluntary civic service is not a substitute for an employee. The minimum allowance, which can be completed by the host structure and the welfare system are supported by the state for committed and the organization signing the contract for the volunteers. The acquisition of professional skills is *a priori* less central in the context of courses by offering a lifetime experience to constitute a "citizen education step by action"<sup>39</sup>.

### ***Recruitment roles***

Trainee recruitment procedure commits a meeting process between vocational demands of pupils or students in connection with their studies monitoring and providing opportunities for collaboration in artistic and cultural project led by festival. It makes sense that recruitment pays attention to adherence to artistic and ideological values complement the existing skills to facilitate the involvement of trainees in cooperation with the permanent staff of the structure. For commitments or voluntary civic service, the process is quite similar even if the emphasis is placed on expectations for civic education as vocational skills.

Recruiting also means identifying professionals who can generate sufficient time to participate in the support of students in the appropriation of knowledge. The goal is to welcome young people who will question the organizational routines with an outside view, built partly by the school and university curricula followed, and potentially make suggestions for improvement. It is important that the decision-making core of the structure is associated in the selection of candidates.

It is desirable that the tasks assigned during the course allow students and students to develop their professional skills without placing excessive accountability in position that could destabilize. They must be followed by a professional to help them capture a methodology of action in line with the objectives set in the assigned missions. The borders with activities under a real job, however, are porous. Especially since a preference for long-term placements can be shared by the trainees and their trainers in the company to promote the scalability of the intern's skills and the impact of new operational capabilities in the development of activities of the structure.

### ***Examples of VolterraTeatro and MigrActions***

For VolterraTeatro, the executive director and general coordinator of the association Carte Blanche was involved in the recruitment of trainees of the festival. The procedure is initiated four months before the start of the festival when the pre-program is stopped before the filing of the response to the call for projects of the municipality. The processing time by the local authority can destabilize the recruitment process. Indeed, the prospective trainees respond *a priori* favorably to affirm proposals made to them during the time interval. This was the case during the festival in 2016.

The number of trainees has been reduced to a girl under the supervision of the person recruited as head of the home of artists and spectators to the Municipal Theater, who had

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<sup>38</sup> <http://www.service-civique.gouv.fr/page/culture-et-loisirs> , p. consultée le 31/12/2016.

<sup>39</sup> *Ibid.*

recommended to the administrative team. Her role has included communicating with artists programmed by transmitting the documents for their accommodation and putting them in touch with the technical staff for rehearsals at the scene. Moreover, she provided the linkage with the audience seeking information on programming and welcoming participants to the practical workshops. Another intern was hired to perform work under the control of the general coordinator without being exposed to the public on request. He was particularly responsible for the distribution of communications equipment or live accompaniment of some journalists from the cities of Florence and Pisa, Volterra distant about 70 kilometers away. Finally five trainees were recruited to participate in the production of the show directed by Armando Punzo with the prisoners of Volterra.

The internship can be a gateway to employment. A first making contact with the association Carte Blanche through an internship to get to know the professional potential of people involved. The playwright, the general coordinator and the head of hosting companies and communication thus started with an internship at a previous festival.

For MigrActions, a person engaged in civic service and a trainee are usually recruited to work on measures to promote programmed shows and cultural mediation under the main supervision of the director of the company and the secondary charge of development projects.

In the edition of 2016, the trainee directed interactive work on the socio-digital networks, including the website and the Facebook page of the company. The person engaged in civic service has been responsible for collecting synthetic blurbs shows, written by the companies to collaborate in the construction of the model of the program brochure.

A presentation of suggestion of this brochure in a format 594 x 210 fold in four parts was retained with a two devoted to images and practical information and back to shows blurbs. An annotation rates with different color chips allowed to easily identify six free performances, both performances at single price of 10 euros and the other seven with variable pricing. Deposits written communication documents were supported by both people and involved about 25 places nearby, including the town hall, not dedicated to performing arts cultural institutions, restaurants and bars.

The trainee and the person engaged in civic service have finally shared with the rest of the administrative team hosting companies, sharing convivial lunch with guest artists, and the audience participating in the holding of the ticket and bar, networking opportunities conversations with some of them. The benevolent listening in an atmosphere of mutual respect marked the exchanges and thereby rendered mutually beneficial.

## **2. Volunteering**

### ***Relational prudence***

The principle of volunteering is voluntary for to serve the development of activities of an organization without asking a salary compensation. Only travel expenses, catering or accommodation can be supported in the form of stipends. Invoices must be preserved so that the repayments will not be treated as benefits in kind that can provide an employment relationship.

Legally, volunteering must be organized in a hierarchical subordination without reporting framework to avoid requalification of the working relationship in permanent contract in case of dispute. The hierarchical subordination is characterized by a power command and

employer sanctions. The definition of the tasks entrusted to volunteers must be based on consent and management of their involvement should anticipate volatility commitments. Possible breaches of volunteers should not be subject to penalties or actions that may be interpreted as such.

The Social Security business court of Puy-de-Dôme in 2010 was decisive in France to secure relationships with their volunteers festivals. The Association Sauve qui peut short film of Clermont-Ferrand was rectified by Urssaf July 25, 2008 amounting to EUR 58 000 for the years 2005 to 2007. An Urssaf inspector interpreted the absence of payment of a meal allowance for absent volunteers during their vacations as an employer penalty. Once the 230 volunteers of the festival should be considered employees concealed. The court annulled the decision of 11 February 2010 Urssaf believing, with good sense, that the non-payment of meal allowances was justified by the absence of volunteering for volunteers approached and absent during their scheduled service.

Relations between professionals and volunteers can lead to misunderstandings, sources of tension. If volunteers are left to themselves by entrusting rotating off missions in collaboration with different people every day, it is a source of motivation for them. It can even produce harmful confusion if a programmed artistic team receives occasional support from a volunteer into thinking he is a professional with proven expertise. It is important to organize at least one open house for volunteers to explain the vision of the festival, its strategic objectives and tasks to be distributed. This allows people to begin to know while interacting with the festival team. Thereafter, it is desirable that a professional be present regularly to serve as a reference, at least at the beginning of each day before taking office. Professionals must therefore be involved in supervising volunteers paying them enough attention in order to maintain the desire to work with the structure. What may paradoxically delay the progression of the organization's activities by reducing available working time of the professional team of the festival.

The porosity problems between tasks performed by professionals and those which can be by volunteers are quite similar to those placements. A major risk is creating feelings of frustration and even rebellion, if volunteers feel they perform activities similar to those paid professionals. During the debate on cultural rights in the Senate in November 2016, Ferdinand Richard, director of the Assistance to Innovative Music of Marseille, gave the example of creating a participatory artwork at events organized in the part of Marseille European Capital of culture. Young people in the North district of Marseille associated with creating wished to receive compensation as a result of the awareness of the importance of the budget devoted to this artistic event. The end of inadmissibility persistent in negotiations led to a revolt with the implementation of cremation<sup>40</sup>.

Finally, volunteers can continue to made different specific personal goals to those of the structure. This is the case for example when they are seeking artistic recognition of their personal activities while the festival has turned to the valuation of the participation of the population in the return of a local memory.

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<sup>40</sup> Intervention in the public Ferdinand Richard, Symposium *Cultural rights are in law ... So what?*, Paris, Senate, November 14, 2016.

Volunteer recruitment must seek to identify specific motivations of volunteers to limit misunderstandings and skills to their appropriate allocation functions to hold the festival. A collective moment of awareness of the vision and goals of the festival should be provided to facilitate the tuning of the volunteers on the objectives of their missions. The festival image projection-identification reports play an important role in building a community of volunteers affinity with the structure. The use of volunteers requires good coordination on the part of the administrative team of volunteer assignments and internships

***The objectives volunteering***

Volunteers can play a positive role in hosting companies by distributing documents concerning their stay and the schedule of rehearsals and performances, and especially constitute their referent. They may include ensuring reception conditions by helping them discover the festival venues and accommodation to attend the artistic and technical team in the editing of the show and rehearsals, to interface with the administrative team festival to best meet the needs of the company. This contribution in the customization of hosting companies and helps to stimulate an emotional attachment artists and technicians invited to the team that organizes the festival and facilitate their involvement in the performances.

In their reports to the spectators, the volunteers bring attention to their requests for guidance, advice on the nature of programmed shows. They participate in the conviviality in the home spectators and participants in the proposed cultural events (practical workshops and debates in particular). Volunteers can also get involved in communication operations around a journalistic coverage or internal digital arts and cultural events of the festival. They also provide support for the distribution of flyers and discussions with potential viewers, as well as for display, relay with documents deposits with which an exchange time is likely to stimulate their desire to pass on information from people of their area of influence. Volunteers can also support operations to densify and improve the visibility of the rating of the festival, making inventive proposals in this area.

*Table 7.1 - Average rating of the importance of volunteering roles*

	Current status (note 4 to 0)	desired state within three years (score 4-0)
Reception and accompanying artists	2.78	3.00
The hosting artists home	1.24	1.49
participation in the collective kitchen	1.29	1.54
orientation viewer	2.89	3.20
welcoming spectators at performances	3.00	3.05
the animation of social spaces	2.00	2.07
mounting and dismounting performances	1.67	1.68
organization of debates	1.07	1.18
the display, distribution flyers	2.36	2.61
the organization of the rating of the festival	1.98	2.20

MigrActions the festival does not resort to volunteering. For VolterraTeatro, volunteers do not participate in the collective kitchen, play a secondary role in the organization of debates, which are handled by the dramatist of the company, and an important role in assembling and disassembling shows. Their role is considered essential for other functions. For the desired

state at a horizon of three years, the role of volunteers is hoped essential for all functions, including collective cooking and organizing debates.

Of the 45 respondents to the question of the relative importance of the roles of volunteer activities supported by volunteers primarily concern the relationship with the audience and the artists. A second group with an average weight is about logistics (display and distribution of flyers, organization of signage, assembly and disassembly of the shows) and animation of social spaces. The least common functions include organizing debates, participation in collective food and accommodations of home artists (Table 7.1). The average scores are negatively correlated with the size of the festival, with the exception of the organization of debates, the welcome artists and spectators.

On the horizon of three years, the highest rate of change are shelter homes to artists and participation in the community kitchen. The lowest rate of change relate to the assembly and disassembly of the shows, welcoming spectators and artists, as well as the animation of social spaces. Major festivals have the highest rate of change for all of the roles of volunteers except for the reception of spectators for whom the highest planned increase was announced by the festival with a budget of 50 000 to 250 000 € .

### ***An example of collaboration with the Association Vaioltre!***

The 2016 edition of VolterraTeatro was marked by an unprecedented collaboration with a local youth art association, which illustrates an interesting approach to gift-contredon. It is necessary to balance the relationship between professionals and volunteers involved in the conduct of a festival.

The association Vai oltre! was born in 2015 in Volterra with the will of pupils and students to share their desires for artistic creation as amateurs. The leaders of this group are rather involved in musical activities but members are also interested in the scenic drama and writing. An artistic collaboration began with the acceptance by the artistic director of the Compagnia della Fortezza ensure the staging of performances that the group had prepared on the subject of experiments openness to otherness. The company's spaces have been made available for this group of young enthusiasts practicing music and theater. The show *Oltre Vai! The città ideali* was presented to the Municipal Theater during the three days of the event group (from 21 to 23 April). According to a logic of gift-contredon, student government readily agreed to become involved in supporting the festival by deploying their organizational capabilities that complement their artistic sensitivity with provisions.

The guiding principle has been to establish the distribution of tasks on self-determination based on the skills and desires of members. Most have invested in communication operations and contacts with visiting professionals. They took part in the layout and distribution of home folders for artists and journalists invited to the Communication on the festival website including adding videos to their event recordings, animations, the life festival goers. Articles on their collection were written and published in the local press. Some of them have accompanied the general coordinator of the festival in the logistics of the show Armando Punzo in Volterra prison in playing an interface with prisoners, invited journalists, spectators. One of them also accompanied the general coordinator in its efforts to obtain legal permits from the city hall, the police concerning the occupation of spaces, and prison staff to get permission to enter the prison spectators, who were pre-registered after the provision of a criminal record and a copy of an identity document.

The voluntary participation of young people for life in the logistics and festival promotion was accompanied by their commitment in assembling a performance *ad-hoc* under the coordination of an author and journalist, Graziano Graziani . The theme of *principle I fondamentali. Una costituzione ideal* was to first provide a preamble with the principles of the Italian Constitution, intersected with poetic quotations, philosophical or political read and commented on by professional artists. Then, the articles of the constitution for an ideal city, written by the members led by Graziano Graziani were read one by one with a musical accompaniment. Article 1 put forward the principle of association through volunteerism. A ball was also organized by the association at a party after the last performance of the day.

This mobilization of artistic and organizational skills of the members of the student association has been able to mark the festival by creating a multifaceted and friendly original commitment of these young people the benefit of the organization and enhancement of the programmed events.



## VII. BUDGETING

A budget first step in the preparation of a festival is the construction of a provisional budget, which has to balance best both income and expenditure. The budgetary balance is *a priori* nought if the resources are based on public subsidies. If there is a surplus, the festival provides a matching contribution of its cash, which reduces the perception of a need for public funding by local authorities. The provisional result can be negative if a cash reserve allows a levy as compensation and if it is a relevant objective for the future development of the structure's activities. This can lead to a negative perception of the public authorities if they involve the provision of a loss to a lack of spending control.

The construction of the initial budget must be based on an assessment of the needs by prioritizing in order to make appropriate adjustments if the expected revenues fluctuate to what was anticipated first. Uptake of funding opportunities relaxes the balanced budget constraint while the contraction in public and private funding initially planned force festival organizers to change the scale of artistic, technical and administrative expenditures.

Risk management continuously accompanies budget management. Slippages in expenditures and a deterioration in the quality of services may occur due to failures of suppliers, tension in the team, pressures to increase production costs and promotion costs. The risks for budget products cover subsidy payments, which may be delayed or canceled or frozen, as well as attending shows. If the festival organizes shows for large gauges, a failure of attendance may question the viability of the structure.

Cash management is a particularly burdensome constraint for small matrix organizations involved in the installation and operation of a festival. Indeed, the administrator must perform timely prioritization bill payment and align them with revenue inflows undergoing vagaries during the payment period by public authorities, but also cultural institutions for their pledged contributions or payment for services rendered. The people involved in that management must exercise daily vigilance and diplomacy in relations with stakeholders of the festival. This means to observe meticulously the cash inflows and disbursements from the bank account of the structure, revive by phone calls and e-mails the co-producers or institutions that purchased services for the promised payments, learn about the time of payment of state subsidies, make wait suppliers prioritizing according to the urgency of bill payments for their financing needs and to maintain a relationship of trust. These tasks can grab 70% of the timetable of the person in charge of budget management and accounting of a small structure. A capacity of distancing is thus needed to address this cash management control in minimum serene conditions.

The resources of a festival or of the matrix structure that organizes it are composed of public subsidies and individuals' resources on the one hand, revenues of activity and specific contributions of the organization on the other hand. Expenses can be broken down between the general operating expenses, based primarily on the wage costs of the permanent staff of the structure, artistic expenses related to the production, operation and promotion of the

scheduled shows. A specific sub-budget can possibly affect investment spending and capital grants received.

Table 8.1 - average intensity rating of the income sources of importance

	Current state	Desired state in three years
Ticketing revenue	2.12	2.55
Public subsidies	3.47	3.55
Sponsors and philanthropy	1.91	2.87
Merchandizing	0.48	1.03
Catering and bar recipes	0.72	1.08
Rentals	0.30	0.57

One question asked to rank the top four sources of income festival. A rating of 4 was awarded for first place, 3 for second, 2 for the third, 1 for the fourth and 0 otherwise. Of the 49 answers, public subsidies are ranked first, followed by the ticket sales and corporate sponsorship revenues. Merchandise sales, catering and bar recipes, and rentals are marginal sources of income. At the three-year horizon, the answers anticipate a stabilization of public subsidies and a rising fluctuation related to the sale of goods and rentals, and then corporate sponsorship revenue, and bar and restaurant.

**A. The contributions of public and professional institutions**

*grant, government contract and public service delegation: how to distinguish?*

**A subsidy** is a financial contribution from a public authority justified by the general interest, but which is initiated and conducted by a third legal entity of private law or public law. The public body must therefore have no expectation of return in exchange for its contribution and the organization which benefits must be at the initiative of the project.

**The government contract** is a contract for value with a "contracting authority" to meet the needs of the concerned public authority (the "Contracting Authority") in terms of supplies and/or services. The subject of the contract is set unilaterally by the administration according to its own needs.

**The public service delegation** is a contract that is to entrust / to "delegate" the management of a public service fixing a 'remuneration' substantially related to the results of operations. The financial liability / the delegate is thus committed to the hazards of its management.

**1. Public subsidies**

The European Union has sought to develop the logic of free trade within the national markets of Member States. Government grants may be accused of causing unfair competition effect in particular by allowing the beneficiaries to offer lower prices. Therefore a mission of general interest should be recognized to guarantee payment of a compensatory subsidy for activities that may be offered in a logical commercial profitability. In addition, government subsidies should not be significant enough to hinder intra-European trade. The regulations of the

European Union on services of general economic interest recognize an annual threshold of 200 000 for a period of three years. Beyond this threshold, the European Commission has a right to examine the proportionality of the financial compensation granted by the public authority for the mission of general interest that it has entrusted with a mandate to the supported organisation<sup>41</sup>.

Finally a rule of neutrality and equal access must in theory be respected in public grants distribution process. Records must be completed by the applicant organizations of public aid and filed on time. It is not possible to negotiate the examination of a file sent after the fixed deadline. In addition, missing and partially completed parts cause a rejection of the application. This equality rule nevertheless concerns the frame of the review process for grant applications. In fact, decisions are influenced by political horizons of local politicians and the aesthetic standards and ethical values of reference of experts and professionals invited to issue an opinion on the quality of the cultural and artistic projects which are proposed . The level of corporate and media reputation of the institutions asking for grants mostly focuses the allocation of the grants requested process. Indeed, the notoriety of a territory's artists is the cultural appeal of it for tourists and business location decisions to a certain extent. The corporate reputation establishes a trust level in anticipation of the artistic quality of the projects proposed. The diffusion capacity of the shows at a national and international scale is also dependent on the reputation of their creators / producers and facilitators.

Table 8.2 - Average scores intensity of the importance of public funding festivals

Department for Culture	Other Departments	Municipalities	Departments	Regions	EU
1.57	0.61	2.07	1.18	1.16	0.50

One question asked to rank the top three public financiers. A rating of 3 was awarded the first rank, a score of 2 in the second, 1 third and 0 otherwise. Of the 44 answers to this question, municipalities are ranked first, followed by the Department for Culture. The weight of subsidies from this department (ministry) is positively correlated to the size of the festivals. Departments and regions occupy a central position while the European Union and other departments (ministries) are classified in the lowest ranks (Table 8.1).

### *The State*

The Ministry of Culture can support the intermediation of its decentralized services of festivals such as matrix organizations proposing them during their season. Part of the operating subsidy of the past can thus be used to fund the festival activities as is the case to some extent for the Centre du Théâtre de l'Opprimé with MigrActions. The grant of the DRAC represents just under 10% of the company's products.

In France, however, there is a tendency of disengagement of the Ministry of Culture in the number of festivals supported while maintaining a relatively stable total financial contribution. Thus the number of festivals supported increased from 344 in 2002 with a

<sup>41</sup> <http://sieg.unblog.fr/glossaire/a-propos/> (p. consultée le 14/01/2017).

commitment of 18.99 million euros to 205 in 2010 with a contribution of 19.25<sup>42</sup>million. Aid of the DRAC focus more on supporting the production of shows and are much more minimal for cultural projects.

Alongside the Ministry of Culture, other ministries engage in cultural spending that can support some of the activities of the festival or matrix structure that organizes it. This may involve artistic activities in hospitals with support programs such as Culture in the hospital, the Agency for social cohesion and equal opportunities (l'Agence pour la cohésion sociale et l'égalité des chances) in the context of artistic inclusion programs for socially stigmatized areas. In conjunction with the Ministry of Justice, there may be support of artistic activities to prevent crime and develop an aesthetic relationship with prisoners. The Centre du Théâtre de l'Opprimé thus receives support from the Inter-Delinquency Prevention Fund, representing 3% of its product. Compagnia della Fortezza has engaged in a long-term partnership with Volterra prison and the staging of its artistic director which involves a large number of prisoners and professional artists (performers, musician, set designer, costume) is the flagship show of the VolterraTeatro festival with a series of daily performances. The company is supported by the Ministry of Justice to approximately 13% of its product

It is therefore necessary to diversify the sources of corporate funding for festivals and matrix structures that organize them. According to the main festival guidelines, aid may be requested from various public administrations. The files to fill can be downloaded from the sites of these bodies. It may be CERFA type of folders (Registration and Revision Center for Administrative Forms) to provide in France, in some cases with supporting documents, as it is required by the DRAC. The presentation of the festival project must resonate with the objectives of the Ministry's cultural policy and the sought to attract sympathetic consideration in the examination of the application and increase the likelihood of support. The understanding of the vision of cultural policy carried by the relevant public administration is therefore a necessary preliminary step.

### ***Local authorities***

Local authorities are the main public funder of performing arts. In the case of France, excluding the major national public institutions fully financed by the state, local governments contributed three-quarters of its public funding to them, of which slightly more than half by the municipalities in<sup>43</sup>2010. The overall distribution between state and local authorities is similar for festivals supported by the state, but the number of festivals supported only by local authorities is more important. In addition, the shares of the department and the region are higher for festivals supported by the State at the expense of municipalities (21%, 18% and 35%<sup>44</sup>respectively).

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<sup>42</sup> MCC-DMDTS. « Financement public du spectacle vivant subventionné par l'Etat en Région de 2002 à 2004 », *Repères DMDTS* n°2, 2007, p. 7 ;  
Aude Jolivel. « Cartographie nationale du spectacle vivant et des arts plastiques en 2010 », *Repères DGCA* n°1, février 2013, p. 5.

<sup>43</sup> Aude Jolivel, *op.cit.*, p. 5.

<sup>44</sup> *Ibid.*

Public funds are thus often crossed between the different types of local authorities. For the Centre du Théâtre de l'Opprimé, the grant of the City of Paris is about 8% of the company's products and that of the region almost 3%. The municipality of the 12th district pays a small grant, ranging between 2,000 and 5,000 euros for the MigrActions festival. For the VolterraTeatro festival, credits of local authorities have tended to decrease significantly. Between 2010 and 2015, the total revenue was reduced almost by half from the municipality of Volterra and neighboring stakeholders towns' contributions decreased from 31% to 26% of revenue. The subsidy from the province of Pisa, amounting to 5,000 euros, was abolished in 2013 and the share of the grant of the Tuscany Region increased from 18.5% to 31.1% of the products between 2010 and 2015 due to the much smaller decline of it. For the Organizing Association Carte Blanche, the share of public funding in its overall budget has however risen overall between 2010 and 2015; the grant of the region went from 30% to 45% and that of the commune from 2% to about 11%.

Each local authority can have a specific constitution process and file review. The people in charge of the search for funding opportunities, in theory the administrator of the organisation together with the artistic director, must diversify the application files in the formats required by each local authority. Beyond the creation of a file, the expectations of local officials must be understood, as well as their cultural policy in the context of the strategic priorities defended by the local political majority. Personal knowledge of the elected people is necessary for mutual understanding and facilitate the building of a relationship of trust. A cultural action which has a greater impact to the local population is considered more important by local authorities than by the Ministry of Culture, which favours the so-called artistic standards criteria. A sensitive and cognitive contact with an artist of a scheduled show allows to humanize the figure of the artist, *a priori* biased by televisual representations of his image. The conditions for a dialogue on the content of stage actions can thus be created, allowing at least to form emotional bonds and awaken to some people involved an intellectual curiosity for the shows programmed by the cultural organizer. In the case of Rencontres Chorégraphiques Internationales of Seine-Saint-Denis, programmed companies must engage in educational activities with some classes in cultural institutions to make the students more familiar with the languages of contemporary dance. Students in middle and high schools are better prepared to live the aesthetic experience of choreographic performances. You can see a key to the sustainability of this festival.

However, the goals of social inclusion of people in disadvantaged neighborhoods or social pacification, often shared by local government officials, may come into friction with the aesthetic goals of arts organizations. This differentiation does not necessarily generate a crippling tension in the direction of socio-political instrumentalization of cultural action. The divergence of objectives can make room for a margin of artistic autonomy for the organisations involved in cultural projects. An educational work by the administrators and artistic directors of festivals with local government officials may eventually get the recognition of the aesthetic value of artistic activities in addition to their social value.

### ***The European Union***

The European Union's 2014-2020 Creative Europe Program<sup>45</sup> is supporting the international movement of artists and works by financial supports to partnerships between cultural institutions belonging to different countries (at least three to six depending on the scale the partnership). Festivals can apply for funding to European platforms which promote mobility and visibility of artists who have not yet international influence, program shows from other European countries, and help to expand their audience. The formation of inter-organizational networks is likely to be supported financially if they are intended to allow professionals to gain experience and specific skills, particularly for the adaptation to digital technologies that are used in shows, to cooperate internationally and open new opportunities for its members. Support may be granted to publishers for translations of literary works. This program also allows to distinguish cities which gained the label of European Capitals of Culture for one year with loans to develop artistic activities, which may have potential benefits for festivals.

***An example of an Interreg program: DEMO***

In the field of music, the association La Passerelle / Le Grand Mix, labeled a contemporary music venue in Tourcoing, was recognized as the leader of the DEMO project by the Interreg program for the period 2016-2020. This project combines structures from northern France, Wallonia and Flanders. Three festivals (Cabaret Vert, Dour Festival, Ieper Hardcore Fest) are in partnership with four concert halls (De Kreun, Lessines cultural center, Le Grand Mix, Les Quatre Ecluses) three operators of sustainable development (IMOG, IDEA, Extra Cité). Building on a collaborative effort since 2014, the aim is to "pool their resources and their engineering to design and test innovative and creative solutions for the sustainable development of the cross-border cultural and natural heritage, with the aim of strengthening attractiveness and sustainable development of the

The main source of European cultural funding actually comes from the European Regional Economic Development Fund (FEDER). The budgets granted to regional development plans in the poorest areas of the EU include cultural expenditures that are part of the structuring actions of the economic and social construct of the territories. The European Special Fund (ESF) also supports artistic and cultural initiatives in the framework of cities' policies to stimulate a rise of socially stigmatized districts and / or economically poor.

Cross-border networks can also be supported to encourage the development of adjacent areas by pooling resources to stimulate innovative activities and exchanges. This is the case for example for the Interreg France-Wallonie-Vlaanderen. The possible financial support in the field of culture is here rather oriented to actions to increase the attractiveness of cultural heritage for tourism purposes, or a territorial area by the implementation of innovative cultural action devices<sup>46</sup>. The arts can include overlaps in these actions by providing unprecedented aesthetic experiences on heritage sites.

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<sup>45</sup> [https://ec.europa.eu/programmes/creative-europe/culture\\_fr](https://ec.europa.eu/programmes/creative-europe/culture_fr) (p consultée le 14/01/2017).

<sup>46</sup> <http://www.interreg-fwvl.eu/fr/citoyen-acteur-operateur-partenaire/la-strategie-interreg-2014-2020> (p. consultée le 14/01/2017).

Other devices may provide financial support for training through the Erasmus + action programs. This methodological guide has been compiled with its support to conduct research activities on the three partner festivals of the project and collect responses to a questionnaire distributed to festivals including beneficiaries of the European Festivals Association label. It appreciates the practical teams festivals according to their positioning and strategies. This label provides distinctions that affect corporate reputation and media festivals.

Folders complement to solicit public financing of the European Union are quite complex to achieve. The assistance of expertise from people who know the expectations of European officials and the mode of deliberation for the file review is desirable to increase the probabilities of success of the application. The National Agencies of European organizations can provide useful pieces of advice to festival of promoters.

## **2. Government contracts**

The procurement process allows to mandate a legal person of private law or public law for a mission by specifying a specification and a price for the purchase of required goods and services. Legal uncertainty about the acceptable extent of government grants could encourage some local authorities to use this approach. It may be also the will to control the negotiation on the terms of the contract in terms of price and expected counterparties.

### ***The stakes***

The European Directive 2004/18 / EC defines procurement as "contracts for pecuniary interest concluded in writing between one or more economic operators and one or more contracting authorities and are designed to the performance of work, provision of products or the provision of services under this Directive. "

The fundamental principles, recalled by European community law, are freedom of access to public procurement, equal treatment of candidates, transparency of procedures for all public procurement from the first euro paid. This implies a clear definition by the authority of the needs to meet, taking into account the objectives of sustainable development. This work provides consultation documents so that traders develop their offer from the exempt information. Candidate files must be reviewed by a Board of permanent calls organized by the contracting authority. It is based on a scoring of proposals based on the selection criteria and on the calculation of a weighted average according to the weight given to these criteria. The contract is awarded to the bid the highest rated.

European community law provides for exclusions for certain categories of activities. This includes the so-called integrated services when the authority exercises control comparable to the one it made on its own services (as in the case of a city that controls the board of an international opera festival ), the broadcasting of audiovisual programs, purchases of works of art. The contracting authority may be exempted from advertising and competitive bidding if they are unnecessary or impossible to implement given the characteristics of the market. However, the administrative judge can punish abuses in assessing the scope of these exemptions. The public procurement code also provides in France a lack of publicity and of competition when markets are assigned to a particular service provider for artistic reasons.

Flexibility is offered for entertainment, artistic workshops, the cultural action interventions with an "appropriate procedure", which is freely determined by the contracting authority according to the need to satisfy and the number of operators likely to answer to.

The procurement process can substitute for the distribution of operating grants for the organization of festivals. This creates uncertainty about the continuation of the festival management in a single structure. This shift is the subject of debate on its artistic relevance. For example, the National Arts Federation French street tends to undermine this process by saying it gives an advantage to cultural engineering companies have an organizational know-how to build records providing competitive responses tenders to not necessarily guarantee a good level of artistic quality for the services. Some incumbents who created a festival has lost its management to an engineering company. Territorial officials oppose the critical need for public authorities to more clearly define their needs in terms of artistic creation and cultural activity to write the specifications of public procurement. The procedure is thus likely to clarify the concrete guidelines of cultural policies.

The accuracy of the expectations of public authorities reduced *a priori* the degree of autonomy of the festivals organizers in the construction of their programming in relation to a grant application that does not require specific counterparties. The spirit of invention in the predefined framework and gained artistic experience are nevertheless an undeniable asset to generate interest and commitment of public partners. Personal knowledge of local elected representatives is difficult to avoid in order to better grasp the extent of the expectations and modes of interpretation of the data of the file based on specified criteria.

***An example: the municipal contract for the festival VolterraTeatro***

In 2014, the new municipal majority of the city of Volterra has decided to change its public support system to organise the festival VolterraTeatro, abandoning the distribution of a public subsidy to the association Carte Blanche, historical founder of the festival, in favor of a tender under the procedure of public procurement. The aim of the community of municipalities was to introduce a spirit of competition with other arts organizations to boost efforts in the relationship between quality and price without sacrificing artistic requirements. In fact, the package offered has declined notably in 2016 with a decrease of about 20 000, or a quarter of the original municipal<sup>47</sup>effort.

Specific requirements were firstly focused on the artistic director's experience with a minimum of ten productions produced or co-produced by his company, five workshops and seminars with the audience of national theaters, of universities, internationally and the direction of a for at least five years over the past decade. On the other hand, the administrative structure was to be funded at national and local level for at least ten years, rely on a stable core of three confirmed artistic, technical or administrative collaborators, have continuous management experience of festivals, both nationally and internationally, in the past five years, have relations with a national press office for at least five years and have staff specialized in welcoming the public for at least three years.

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<sup>47</sup> Pour rappel, une somme de 65 000 euros, soit 53 278 euros IVA déduite.



The rating of the proposal consists of three parts: the experience of the artistic director (35 points), the strength of the administrative structure (35 points) and the quantitative determination of the scope of the project (30 points). The experience of the administrator is based on a score from 1 to 10 depending on seniority (one point per year of activity) from 1 to 10 depending on the number of productions produced or co-produced by his company (a point by staging), 1 to 5 depending on the number of artistic distinctions obtained, 1 to 5 depending on the number of publications on its work from 1 to 5 depending on the number of training or coaching activities, workshops or lectures.

The administrative structure is subject to a scale of 1 to 10 depending on the number of years of experience, from 1 to 10 depending on the number of productions and co-productions organized in the last five years, from 1 to 5 according to the number of professional live performance involved in the organization of the festival, a rating of 5 if partnering with an experienced structure in the search for private financing.

The proposal for the organization of the festival is finally graded from 1 to 5 according to the number of proposed co-productions, from 1 to 5 depending on the number of collaborations with other theater groups, from 1 to 15 depending on the number of shows programmed beyond the minimum required, from 1 to 5 according to the number of extra-theatrical activities like seminars and lectures.

The municipal scoring responses to the call for proposals takes into account first the longevity of the career of both the staging director and the administrative structure, the production capacity, diversification of co-production funding or the pursuit of business revenues, open to artistic training and cultural activities. The assessments of aesthetics are mediated by the distinctive marks received by the stage director through awards or publications on his work. The call for applications did not allow candidates to estimate a budget for the proposed benefits. The envelope was predetermined through a tight fiscal logic with an aggregate decline compared to the previous year. The response therefore implies adaptation to offer an attractive and sustainable enough content, forcing the organizers to diversify their income.

### **3. Grants from professional institutions**

#### ***Grants of collecting and distribution rights societies (DPRS) (sociétés de perception et de répartition des droits)***

The civil societies are responsible for collective management of copyright. These include the Society of Dramatic Authors Composers (SACD) in the field of writing and the Society of Authors, Composers and Music Publishers (SACEM) in music. More recently the recognition of neighboring rights in 1985 in France, especially for control of the exploitation of recorded performances of performers, generated revenue development of the DPRS dedicated to these activities. This is ADAMI for performers whose names appear in the credits of films or on CD covers, and SPEDIDAM for other performers who have played a secondary role. A mutual fund was established for each DPRS with the payment of a quarter of the tax on private copying, levied on purchases of equipment or recording tools according to the power of their memory, and copyrights that have not yet been distributed in ten years.

This fund provides funding for civil grants to support creative projects, broadcasts of shows, training as well as employment subsidies for partial coverage of the wage cost of the artistic and technical distribution of social aid as supplementary pensions for authors. SACEM supports up to 12% of expenses incurred for the artistic programming of musical works listed by the civil society and not in the public domain from the second edition of the festival. Two conditions are required: a period of at least two days and at least ten concerts. The presence of training workshops during the festival is a considerable dimension which is favoured during the review of the file.

ADAMI may grant additional subsidies up to a third of the budget if the festival is organized by a legal entity of private law, lasts at least two days with a paid ticket (except for street arts) and if the number of performances is at least eight or ten depending on the nature of the festival. Spedidam can also award a grant to a maximum of 50% of payroll performers contracts incurred directly by the festival.

In addition, a Fund for Musical Creation (FCM) was established as an association of the DPRS of copyright and related rights (SACD, SACEM, Adami Spedidam and the SSCP and SPPF in particular), professional and labor organizations and public authorities. This fund supports the production and distribution of music. Triennial aid may be granted to festivals that have a predominantly musical program with a paid ticket. The grant is diminishing for the duration of the three year agreement.

The organizers of a festival so may file a request for assistance to one or more DPRS or FCM to complete their budget based projects. Each request is subject to a specific case examined by a committee of experts. The grant award decisions must be approved by the Board of Directors of DPRS with a majority of at least two-thirds.

### ***The income-pooling arrangement***

Revenue pooling organizations may exist in some countries. This is to levy a tax on the tickets which is then managed by a professional organization to provide aid for the operation shows, their production and investment.

In the case of France, the private theater Support Association (ASTP) levies a tax of 3.5% on ticket sales-tax on dramatic or choreographic shows created by private producers, and benefits a supplement in the form of grants from the State and the City of Paris, which make up about half of its budget. The funds are distributed mainly among the active members of the<sup>48</sup>ASTP. Support for touring shows produced by members of the ASTP may eventually facilitate their programming in some festivals.

The National Center of the song, variety and jazz (CNV) also levies a tax of 3.5% on ticket sales variety shows. This represents an essential resource fund (public subsidies represent only a share of 3% of the budget). The CNV includes a number of more important members ASTP (about 1800 affiliated organizations and 800 recipients of aid) and may indirectly participate in festival funding by aid granted to the creation and distribution of entertainment but also to the development of artists' careers. The CNV grants subsidies to organizers of festivals that program at least 15 performances of which two thirds are at least indebted of NVC the tax with a budget exceeding € 152,000 and a minimum attendance of 300 spectators.

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<sup>48</sup> 59 salles dont 57 à Paris et 20 tourneurs en 2016.

Furthermore, the objectives and contents should be judged by the expert commission and be situated in tune with the interests of the working environment. A refundable cash advance can also be attributed to fund the event. Aid may also be granted to theaters with a tonnage of less than 3000 people, a program comprising at least 80% of indebted shows tax CNV and minimal variable performances according to the density of the population of the place implantation.

## **C. Other income**

### **1. Income activities**

Artistic companies can rely on profits from previous years that have been set aside to finance the activities of a festival. This possibility also applies to non-profit organizations since the benefits are permitted provided they are not distributed in the form of personal income. However, operating profits of a show require a series of lengthy performances, a large enough attendance and / or willingness to pay high enough from cultural institutions to enable programmers revenue collection beyond depreciation assembly costs. In fact, as was already stated in the introduction to this chapter, the performing arts companies often subsidized manage cash flow strung between receipts and expenditures to limit premiums during periods of overdraft.

#### ***Ticket sales***

An adjustment variable to optimize ticket sales concerns tariff policy discussed in the chapter on the development of public (see above). The ticket sales also depend on the attractiveness of the shows with the local population, but also non-local. Programming can generate consent to move that varies according to the arts groups and the curiosity aroused by events.

In the case of the first edition of Travessuras Culturais festival on the island of Madeira in February 2017, the Centre Théâtre de l'Opprimé has proposed two shows, a recent creation *I am Don Quixote of La Mancha* with dialogues in French, subtitled in Portuguese, and *Venetius. The poet of poets*, created five years ago, with songs and Portuguese texts of Brazilian singer. Representations were made in a cultural center located in Ponta do Sol, a town about 25 km from Funchal, the administrative capital of the island. An information campaign was conducted with television and radio, and the local press. The organizers have noted that about 90% of viewers were Portuguese from other cities on the island, including Funchal. When selling tickets, Portuguese spectators also expressed spontaneously to the coordinator of the festival the pride of having a French company performing there. In the case of VolterraTeatro festival, the reputation of the director Armando Punzo attracts a loyal audience, mostly national, for the shows performed Volterra prison.

The presence of renowned shows and large format, to form attractive headlines for the festival, justifies higher prices to cover costs, and can be accepted due to the anticipation of a more certain appreciation for a representation having a distribution and a smaller set design. The high price strategy is practiced in the festivals that program celebrities of variety music. Musicals on the model of the Broadway League were a particularly popular genre since 2000. The report of the National Center of the song, variety and jazz (CNV) on the dissemination of

shows, musicals covered by this pooling organization thus represented 2% of the performances in 2015 and 6% of ticket sales. This is the relative difference between volume and revenue, the highest among the musical and comedy genres, before the category "rap, hip hop, reggae and<sup>49</sup>similar". Stage Entertainment, which has appropriated 21 theaters in Europe, specifies the choice of high tariffs at a level twice as high at the Théâtre Mogador than the average price of Parisian private theaters (60 euros<sup>50</sup> against 29.6 euros on average in<sup>51</sup>2015) but with musicals with the presence of an orchestra, acting and choreography.

Creating subscriptions in the form of "pass" for festivals is a tool to retain viewers. The payment of a fee can give the right of access to a number of shows during the festival or to all performances during a given day. The attractiveness of this tool requires a fairly substantial programming and sufficient disclosure for the viewer to appropriate its experience. Experimental introduction of a "pass" on a festival for a relatively short time may not produce the desired results as we have already seen for editing MigrActions in 2016.

## Product sales

The presence of a bar is a prerequisite for the sociability of the outing. A beverage and snack service is tailored to the needs of a significant audience. The income of the bar and catering can be either direct if the producing staff is holding the venue, or indirect when an operator is in charge of catering.

Sales of derivatives provide additional income. T-shirts marked with the label of the festival VolterraTeatro are sold during the duration of the festival. Festival posters, detailed programs or dedicated magazine numbers, postcards can also be offered for sale. Derivative sales began in 2014 and were halved in 2016 compared to this initial year. The objective is not necessarily to obtain a large margin of profit, and can be centered on the generating of the written traces of the life of the festival. For example, the Rororo format paper published by the Edzioni Clichy of Florence on the philosophical theme of the edition's festival of VolterraTeatro is only sold for one euro. Numerous other objects associating the mark of the event can crystallize a memory of an experience of aesthetic and social life. The sale price can thus exceed the cost of manufacturing and transporting the objects.

## 2. Philanthropy

Philanthropy (*mécénat*) differs from sponsorship by limiting counterparties available to companies in exchange for their support. In France, these counterparties, especially in the form of invitations or insertions of the donor's logo in communication materials of artistic organization, can not exceed one quarter of the donation. The 2003 law in France has doubled

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<sup>49</sup> CNV, *La diffusion des spectacles de variétés et de musiques actuelles en 2015*, Paris, CNV, p. 16.

<sup>50</sup> Michaël Porier, Raphaël Moreau, *Main basse sur la culture. Argent, réseaux, pouvoir*, Paris, La Découverte, coll. Cahiers libres, 2014, p. 146.

<sup>51</sup> ASTP, *Rapport d'activité 2015*, Paris, ASTP, 2016, p.4.

the tax advantage granted to donors: 60% of the amount of sponsorship entitles to a tax reduction on income within the limit of 0.5% of turnover. A law extended on December 25, 2007 the associations of the performing arts the benefit granted by household donations sent to general interest association, provided their management remains nonprofit. Individuals have the opportunity to deduct from their income tax 66% of the donation within 20% of annual income. The Persche instituted in January 2009 the principle of extending national tax benefits for donations to charitable bodies in all countries of the European Union.

Sponsorship can be financial but also industrial, with the gift or the graceful loan of equipment or premises, and skills with the provision of a company's employees work time for the development of projects supported in the form of a partial detachment or volunteer outside of their professional obligations. Theater and dance are not usually the most attractive artistic sectors for corporate sponsorship. The development of artistic patronage implies partnerships between companies with different organizational cultures. Foundations select projects from the examination of the applications in terms of their preferred directions. Households are solicited by personal networks, family and friends first and by advertisements on a larger scale.

### ***Corporate philanthropy***

Motivations for firms to engage in sponsorship activities are part of their communication strategy since their image is associated to the projects supported. The ordinal ADMICAL question of the survey on the prioritization of motivation is the contribution to the public interest first, a regular answer. Between 2013 and 2015, three reasons were deemed priority: the expression of the company's values, building relationships with local actors, and the enhancement of the corporate<sup>52</sup>image. From an internal perspective, the company may seek to strengthen the cohesion of staff, choosing actions to which employees can identify, to the causes defended and make them want to engage alongside supported project leaders. From an external point of view, it is to ensure the visibility of the company's image through positive actions deemed by consumers of this firm and selected targets to try to expand their clientele. If participation in the region's appeal still remains the motivation advanced by companies to justify their cultural patronage, it is experiencing a decline in favor of the rise of a desire to create opportunities to build relationships between employees to educate employees to art or to develop their<sup>53</sup>creativity.

Theater and dance are not the most attractive activities because of representations often limited to a small audience and risks of a nuanced reception if the staging and choreography explores a deconstruction of the codes of fable or gestures punctuated by music. Executives of enterprises will be *in principle* more satisfied with the privatization of an auditorium to attend an opera or a classical concert. Music is thus the kind of live performance supported by corporate sponsorship. Support for sporting events can be integrated into a campaign to mobilize energies of staff to achieve higher productivity targets or stimulate a spirit of intra-organizational competition. According to the ADMICAL survey in France in 2015, the preservation of built and landscape heritage represented 35% of the cultural patronage of

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<sup>52</sup> Admical / CSA, *Le mécénat culturel en France 2016*, Paris, Admical, 2016, p. 24.

<sup>53</sup> *Ibid.*, p. 66.

companies, and music 27%, to 16% for the performing<sup>54</sup>arts. In Japan, cultural patronage is initially focused on the music and the fine and traditional<sup>55</sup>arts.

The corporate image is more easily enhanced by support for solidarity action by making them appear like organisations concerned to repair the social damages caused by the economic crisis. As for households, humanitarian causes are the most attractive for sponsorship to them. Supporting arts education outreach and facilitation of access to theaters by the management of the ticket price is more often likely to motivate companies that supply, to produce and disseminate new shows . The ADMICAL survey confirmed in France in 2015 the prevalence of support for actions of artistic awareness in cultural sponsorship (46%) for creation<sup>56</sup>(18%). The community involvement of arts organizations is a point to highlight to local businesses, *a priori* aware to consolidate the cultural and social ties to their host communities. The ADMICAL survey reported in France an increase in sponsorship activities of companies of at least one employee on a local scale between 2013 and<sup>57</sup>2015.

In addition, an extra working time must be dedicated to draw the attention of human resources director on proposals for cooperation and negotiations that could lead to support. This benefits larger organizations that can pay employees for positions dedicated to these tasks while the usual versatility members of small teams offers little availability to engage in this type of work. As interest in getting involved in cultural patronage increases according to the company<sup>58</sup>size, one can deduce a risk of clogging of requests for support from large companies with at least 250 employees, which intensifies inter-organizational competition for the quest of sponsorship. The reconciliation between different organizational cultures also requires a spirit of diplomacy and relational investment to build a relationship of trust after becoming interested in the vision carried by the objectives of non-artistic companies. This supposes that subsidized artistic teams' acceptance to enter into a partnership is animated by ethical business profitability and not by public service.

Finally, partnerships around sponsorships are fragile. They partly depend on the benevolence of a relay within the company which has to convince his leadership of the relevance of support to artistic actions. Its transfer may jeopardize the continued support as well as the communication strategy of the company. At a macroeconomic level, the sponsorship offer is positively sensitive to tax exemptions but reacts negatively to economic downturns. Thus, according to ADMICAL, the doubling of the tax benefit for corporate sponsorship in France in 2003 accompanied a rise of sponsorship revenues, estimated by an annual survey of one billion euros in 2003 to 2,5 billion in 2008. On the contrary, the 2008-2009 economic recession caused a decline in the total volume of patronage, estimated at two billion euros in<sup>59</sup>2010. According to data from Giving USA, total corporate donations decreased by 3.6% between 2009 and<sup>60</sup>2010. In the case of Italy, local patrons still present in VolterraTeatro

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<sup>54</sup> *Ibid.*, p. 70.

<sup>55</sup> Admical, *Repères : le mécénat dans les entreprises du monde*, Paris, Admical, 2012, p. 6.

<sup>56</sup> Admical, 2016, *op.cit.*, p. 68.

<sup>57</sup> *Ibid.*, p. 44.

<sup>58</sup> *Ibid.*, p. 1.

<sup>59</sup> Admical / CSA, *Le mécénat des entreprises en France. 2010*, Paris, Admical, 2010, p. 5.

<sup>60</sup> Admical, 2012, *op.cit.*, p. 1.

festival in the early 2010s cancelled their commitment in 2011 or 2012. The slight economic recovery across the European Union in 2014 has renewed corporate donations. Thus, between 2013 and 2015, the business sponsorship with at least one employee increased in France by 25% according to the survey of<sup>61</sup>Admical. Similarly, some sponsorship revenues were again collected by the association for VolterraTeatro Carte Blanche festival in 2016.

### ***Corporate foundations***

Corporate foundations organize the distribution of aid based programs defining their priorities for action and rely on expert commissions that examine the files submitted to support projects. Access is not as time consuming as canvassing the solicitation for corporate sponsorship, but the quality expectations of these foundations should be known beforehand to provide records to be examined with a thoroughness.

In the case of VolterraTeatro festival, the Foundation of the Savings Bank of Tuscany has provided financial support for the event from 2010 to 2014. The level of aid has been divided by three between 2010 and 2011 and then stabilized. There was no support in 2015. The reasons given by the Foundation are focused on the disengagement of the municipality in financing the festival. Meanwhile, the Savings Bank of Volterra decreased its monetary contribution from 2010 to 2012 before disengaging from the festival funding. This example illustrates the potential complementarity of public funding and sponsorship foundations and challenges to effect a substitution of private donations to public subsidies.

When editing in 2016, the Foundation of the Savings Bank of Volterra provided financial sponsorship reduced by 60% compared to that granted in 2014, and offered a sponsorship by industry, offering 70 nights at the *Scuola Internazionale di Alta Formazione* of the city. This is a training campus with an accommodation capacity of 93 rooms. Members of three companies, young journalists and technicians stayed there for stays of three to four days. This opportunity has helped loosen the budget constraints of the festival, which does not use the hotels downtown to provide accommodation for companies and journalists specialised in cultural affairs.

### ***Households***

Patronage household is the most developed in the USA where their donations account for three-quarters of the money collected. As for businesses, humanitarian causes or linked to actions of solidarity, education is the most attractive area for donations. Support for research on health issues is another popular area.

Households receive tax benefits that reduce the net cost of the gifts. In France, following the law of December 25th, 2007, a donation of 30 euros reduces the income tax of 20 euros. Therefore nonprofit festivals can solicit donations from people who are concerned by its programming as the performing arts companies that organized in associations. It is relatively simple to capture willingness to pay people for family and friends around the organizers of the festival. A second stage supposes to have expanded recognition of the relevance of artistic actions taken to some of the locals by playing word-of-mouth on the qualities worthy of

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<sup>61</sup> Admical/CSA, 2016, *op.cit.*, p. 21.

support. The attraction of patrons at the national and international levels requires investment in communication and the mobilization of the richest people in an address book predisposed to philanthropy actions.

The development of online participatory funding tools makes potential to collect funds. The idea is to raise an amount announced during a specified period, the pledges will become effective if the desired total was achieved. A commission of around 8% of donations received is paid to the company that operates the platform. Three action logics coexist. Some platforms such as MyMajorCompany invite individuals to engage in a co-production action by becoming a partner in raised capital to produce the show with a promise of compensation related to the outcome of the operation. Platforms can also provide a bank disintermediation offering the opportunity for individuals to lend capital with an interest rate to companies, especially those that were established too recently to be supported by a loan from a bank. The average cost is about 7% while taking the risk of losing the invested capital in case of bankruptcy of the debtor. Finally, platforms are oriented towards a logic of gift-counter-gift, especially for non-profit organizations that gives counterparts in goods such as posters, brochures, invitations. They can be a one-time operation or repeated. Relational benefits with the opportunity to attend for example, public rehearsals, meetings or meals with the artistic team also exist.

The expansion of these platforms has been significant since the turn of the 2010s. In 2016, 2.5 million individuals in France reported participating at least in one patronage program using this tool. The increase appears to be slowing down as the number of households affected was less than 200,000 last year. After more than doubling in 2015, the collection through crowd funding increased by only 40% during<sup>62</sup>2016. This model of co-production seems to have stalled ahead of the gift-counter-gift. Indeed, MyMajorCompany company announced in early 2016 to give the activity of financial intermediation in line deficit from the beginning to refocus on music production. The two industry leaders are Ulule and Kisskissbankbank, driven by the logic of gift-counter-gift. Nevertheless, the increase in donations collected there was three times lower in 2015 compared to<sup>63</sup>2014.

The vast majority of donors are casual. In fact, performing arts companies offer mostly a collection of limited funds, adjusted to the anticipation of the consent to the friendly and family environment. Widening the circle of donors involves the development of a communication campaign to capture the attention of a greater number of people and awaken their desire to contribute financially to the project. Some practitioners believe that a massive fund raising requires investment in communication equivalent to 20% of the expected collection. A study on successful collections for 887 theater projects on the website Kickstarter in the US in 2011 identifies several determinants. The optimal duration of the information campaign for raising funds seems to be around 60 days. The effect of the public announcement of donors is more than positive that there are no material counterpart donation. The level of donation tends to increase for structures that are involved in the raising

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<sup>62</sup> Véronique Chemin, « La finance participative attire moins les foules », *Le Monde*, 22/02/2017.

<sup>63</sup> Frédéric Cazenave, « Le 'crowdfunding' français forcé de se renouveler pour éviter l'essoufflement », *Le Monde*, 12/02/2006.



campaigns of other organizations fund, confirming the logic of reciprocity in building a citizen support network projects. On the contrary, the propensity to give is likely to be reduced when the number of calls for projects of the same organization increases as if it forced the same social network to gradually exhaust its willingness to<sup>64</sup>pay.

### C. The expenditure

The level of artistic expenses depends on the balance between all the products and fixed operating costs, known as operation theatre (théâtre en ordre de marche). A downtrend in public subsidies, if it is not offset by an increase in business revenue or capture of civil grants, tends to reduce the margin available to fund artistic expenses. The difficulties significantly increase traffic locations and ticket sales or sponsorship drive to act on reducing spending or try to strengthen control of their evolution.

#### 1. Risk management

##### *The risk anticipation*

The evolution of festival expenses is exposed to risks that need to be anticipated evaluating their probability of occurrence and<sup>65</sup>severity. The FMEA (Failure Mode Analysis, Effects and Criticality Analysis) suggests to take into account also the probability of non-detection of the risk. The calculation of a criticality index of risk is to multiply the rating assigned to the severity of its effects with its probability of occurrence and probability of not detecting. This calculation, more necessary for the organization of industrial work, allows to prioritize risks quantitatively either for the suitability of products to order, or for the use of equipment, or still in the manufacturing processes. On the expenditure side, the goal is to provide appropriate responses in the event of observed deviations and build a cost-monitoring device. If the origin of a risk can not be eliminated or transferred to a third party, the treatment of risk is to implement actions to reduce their occurrence or severity<sup>66</sup>level.

According to the synthesis proposed by Jean-Jacques<sup>67</sup>Pluchart, there are three types of evaluation of project costs depending on the form of its design: the "classic cost" design from the estimate of the need expressed by the customer; "to target cost" design based on the strategic targets of the company; "cost-driven" concept if the objective content varies during product development. As part of a festival with a non-objective, the second vision is *a priori* dominant but in between nesting with the "cost-driven" concept if the balanced budget constraint is set to change depending on the degree of confirmation public or civil subsidies,

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<sup>64</sup> Benjamin Bœuf, Jessica Darveau, Renaud Legoux, "Financing Creativity: Crowdfunding as a New Approach for Theatre Projects", *International Journal of Arts Management*, 16 (3), Spring 2014, p. 33-48.

<sup>65</sup> L'approche dite de Prouty consiste à construire une matrice des risques en distinguant quatre catégories de risques : les risques de fréquence et de gravité faibles ; les risques de fréquence forte et de gravité faible ; les risques de fréquence faible et de gravité forte ; les risques de fréquence et de gravité fortes (Olivier Hassid, *La gestion des risques*, Paris, Dunod, 2008, p. 54-55).

<sup>66</sup> Roger Aïm, *La gestion de projet*, Issy-les-Moulineaux, Gualino, 2016 (10<sup>e</sup> éd.), p. 138-141.

<sup>67</sup> Jean-Jacques Pluchart, *L'ingénierie de projet créatrice de valeur d'organisation*, Paris, Éd. D'organisation, Paris, 2002, cité par Gilles Garel, *Le management de projet*, Paris, La Découverte, 2003, p. 71-72.

and expected co-production contributions as was the case with the VolterraTeatro festival, exposed to a significant decline of municipal funding since the early 2010.

The risks to expenditure pressures can come from suppliers. Delivery delays destabilize management preparation schedule or conduct of the festival. The differences between the characteristics of the delivered products and the expectations of the organizers lead to additional costs when correcting quality defects or loss of time if the products are returned to the sender requesting compliance with the initial application. The establishment of a reliable network of suppliers is therefore a sensitive issue for the realization of a festival. The extra cost sources can also cover transportation and accommodation costs of scheduled airlines if they are at least partly taken in charge by the festival organisers. The management of the administrative and technical teams orientates forms of coordination in the distribution of tasks and the pace of implementation; coordination defects give rise to time delays and increased costs or overactivity graciously assumed to compensate.

Generally, the unexpected in the organization of a festival should be a budgetary provision to deal without threatening business continuity. The percentage calculation adjusts based on feedback from past experiences. In the case of VolterraTeatro festival, the margin practiced by the administrative direction amounted to about 10% of the budget. This is the rate often applied by the administrators of subsidized arts organizations.

### ***Insurance***

Insurance for non-financial risks have been addressed in the chapter on the organization of the technical work. The insurance to hedge certain risk of financial loss may involve the risk of cancellation of the shows. The evolving case law tends to retain circumstances more exceptional to recognize *force majeure*.

There is a need to prepare against a potential risk of bad weather for open-air performances and of the unavailability of performers from the cast, or technicians who are not substitutable in the short term.

Finally insurance for judicial protection helps support the costs of proceedings in disputes with others, provided to choose the lawyer recommended by the insurer. A specific segment may concern taxation with the management fees of expertise required to assist in case of control over the calculation of taxes or the payment of social contributions.

## **2. The breakdown of expenditures**

### ***The main budget items***

As in all businesses, payroll is the main item of expenditure. It is useful, especially in a matrix organization, distinguishing wages and social contributions of the permanent staff of the structure and variable wage costs for people engaged on fixed-term contracts, which are mobilized for the preparation and management of festival. It should distinguish the costs of the three major categories of employees: administrative; technical; artistic staff.

A large part of purchases go for food, fluids, administrative and specific supplies for the shows (scenery, costumes, light and sound), materials and equipment, cultural products; the

largest risks relate to the performances contracts, unless production risks are first carried on by the producers with contracts of co-direction. These are practiced by very small festivals whose budget does not allow fund transfer agreements as in the case of MigrActions. It should incorporate the costs of transportation and accommodation if some of these are supported by the organizers of the festival. Team VolterraTeatro offers companies all food costs for least remunerative performances and accommodation for artists and technicians of different troops scheduled contracts.

Other external expenses include outsourcing, rents, maintenance costs and property maintenance, insurance premiums, non-salaried personnel paid in fees, advertising, transportation and travel, telecommunication costs. Rentals can involve administrative offices, storage, or rehearsal schedules for troops. This budget item also takes into account the equipment borrowed to meet the technical conditions requested by some shows. Budgetary constraints encourage companies scheduled to be reasonable in their technical requirements and to adapt better to the material available at the festival. Sponsorship in kind deserves to be taken into account by valuation gains from lower costs for rental.

It is useful to specify communication costs by differentiating strategies to enhance the corporate image to strategies designed to promote the shows. These expenditures concern the design and production of paper documents, electronic media, relationships with opinion leaders, requiring fees for one-time use of external expertise, printing costs, telephone communication, rental of advertising space in the press or in urban spaces. The costs of the actions deserve to be broken down according to the chosen targets: the press, the audience, local authorities, the partner institutions for co-financing and the development of the audience.

Apart from social contributions, specific lines are given on accounting duties and taxes on the remuneration and other taxes as local taxes, and the tax on non-recoverable value added tax on the ticket when they exist. Other current operating expenses are about copyright payments, undertaken in principle by the organizers. Financial expenses correspond to interests paid on loans. Cash flow for small performing arts organizations can ask for overdraft when delays in grant payments or payment claims on services rendered become too important. Special charges may relate to management operations with fines, tax reminders or on elements of assets sold at a loss.

Amortization offers opportunities to achieve savings exempt from taxation during the accounting of a real or personal investment. The loss provision forecasts spendings to deal with the likely risks of non-payment of invoices addressed to certain customers or a conviction by a court to pay a fine.

### ***Budget to variable costs and full costs***

The most common construction of a budget for the organization of an event takes place at variable costs by focusing on direct costs generated by this<sup>68</sup>process. The budgeted payroll

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<sup>68</sup> François Mairesse, *op.cit.*, p. 94.

takes into account that employees engage punctually in the festival and dedicate to the implementation of project tasks. In a matrix organization, involved in multiple activities, marginal costs appear in the budget of the artistic and cultural event, that is to say the additional costs it has generated. The construction of this budget is the simplest since they are considered as specific cash flows for festival activities.

However, part of the working time of the permanent team of the matrix organization is mobilized to hold the festival and its indirect costs, which increase the purchase of supplies, fluids, and service benefits. A budget which includes total costs consists in assessing the variable direct costs and the share of fixed costs of the organization committed to expand the festival project. This requires the prior establishment of a sufficiently fine information system for analytical accounting, including the working time of the permanent staff and its share between different activities. The apparent complexity of the calculations set back many administrators of the performing arts area. However, if it appears disproportionate to introduce a timed collection of activities of members of different activities, one can make estimates on the employment share of time spent on the organization of a festival. The major advantage of a calculation to total costs is to demonstrate to stakeholders the importance of real fiscal effort of the matrix organization involved in the implementation of the festival. Communication on the comparison of budget to variable costs and full costs budget can be useful to encourage public and private partnerships to increase their financial effort.

## VIII. MANAGING THE ENVIRONMENTAL FOOTPRINT

The concept of sustainable development was first declared in terms of economical management of natural resources with the goals of preserving biodiversity and limiting the abstraction of environmental resources to achieve production objectives. A recurring theme in international negotiations has been on how to combat global warming, in particular through reducing greenhouse gas emissions.

The "eco-responsible" attitudes of companies are encouraged by public authorities that are aware of environmental issues and who produce regulations on the information to be disseminated concerning commitments in terms of corporate social responsibility. The European Union published a Green Paper on the issue of social and environmental concerns in 2001, and in 2010 the ISO 26000<sup>69</sup> standard defined corporate social responsibility as:

«The responsibility of an organization for the impacts of its decisions and activities on society and the environment, resulting in ethical and transparent behavior that contributes to sustainable development, including the health and well-being of society - takes stakeholder expectations into account - respects existing laws and is consistent with international standards of behavior; and which is integrated throughout the organization and implemented in its relations<sup>70</sup>.»

The emphasis on respecting the environment holds the company's staff accountable to the way they carry out their missions with effects on purchasing policy, productivity (enhanced if production is more conservative in terms of intermediate consumption) and the image of the organization in relation to stakeholders and consumers.

More recently, in June 2012, the ISO 20121<sup>71</sup> standard was defined to apply the principles of responsible management to event activities. FX50-148, a guide published by AFNOR in April 2013, details how to apply this standard, especially for companies with fewer than 50 employees, of which there are many in the performing arts. Le Rencontres TransMusicales de Rennes, which specializes in contemporary music, was the first festival certified for this standard in France in December 2013<sup>72</sup>. The principles of the implementation of a durable approach to development, based on this norm, are indicated in a "declaration of missions and values" write and respond to at least four types of engagement:

- the inclusion of parties that take part in the engagements;
- an attention to regulations, an evaluation of environmental and societal risks, employee training, interactions with suppliers,
- the integrity of running of the association,

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<sup>69</sup> International Standard of Organisations.

<sup>70</sup> E-RSE, « Définitions de la RSE », [http://e-rse.net/definitions/rse-definition/#gs.rzyT\\_D8](http://e-rse.net/definitions/rse-definition/#gs.rzyT_D8)

<sup>71</sup> This standard is entitled "Responsible Management Systems Applied to Event Activity - Requirements and Recommendations for Implementation". The approach of the Organizing Committee for the London Olympic and Paralympic Games inspired the development of the document by delegations of experts from standardization bodies from 25 countries and 10 observer countries.

<sup>72</sup> -C. Herry, *op.cit.*, p. 11.

- transparency<sup>73</sup>.

As we have already seen, among the 74 respondents to the online questionnaire about the respective importance of the objectives for the programming of the festival, the reduction of the environmental impact was one of the least important goals, with an average grade of 1.86 out of 4. However, attention to their environmental impact was included in their three year horizons. It was, in fact, the objective where the importance over the three years increased the most (+18.5%).

The questionnaire proposed on a scale of 1 to 4, the importance given to actions to reduce the environmental footprint and received 43 responses. Average scores were reported in the tables and an open-ended question asked respondents to specify one or two significant actions to reduce the environmental footprint.

Table 9.1 - average numbers given for actions to reduce the environmental impact

	Actual State (from 4 to 0)	State wished for in three years (from 4 to 0)
Reduced consumption of energy (gas, electricity)	1.51	2.00
Reduced consumption of water (faucets, toilets)	1.43	2.00
The use of reusable products (specifically dishes)	2.36	2.75
Privilege short routes for suppliers	2.79	3.00
Privilege organic foods for catering	2.02	2.43
The organization of selective sorting	2.65	3.03
The reduction of neighbor bothering noise	1.81	2.30
The measure and reduction of carbon emissions for transportation	1.42	1.95
The reduction of greenhouse gasses emitted	1.3	1.76
The preservation of biodiversity around the festival site	1.88	1.97
Communication by the eco responsible people	1.88	2.32
The organization of shuttles to transport the audience	1.62	2.08
Other (to be specified)	-	-

## A. Actions involving the environmental footprint

### 1. Current actions hierarchy

The average numbers put into relief the prevalence of four kinds of action that concerned the politics of the purchases of festivals and the way waste is treated.

<sup>73</sup> AFNOR, *Management responsable des activités événementielles — Guide de mise en œuvre de l'ISO 20121*, 2013.

The highest average number (2.79 out of 4) concerned the use and privilege of shorter circuits for the suppliers of the festivals, in resonance with a strategy of local touring as a way to develop local economic partners on the implanted territory. Several respondents referred to short supply routes among their significant environmental practices (festivals 4, 6, 11, 15, 49, 56). One response also included jobs from local employees.

The use of reusable products, notably for dishes, is classed as third in priority, with the average number being 2.36. The removal of cardboard cups and plates is the most remarkable in terms of the bar and any catering/food services. The financial accountability of consumers for the use of the same glass, with the symbolic deposit of caution, during the same event, has become commonplace. Multiple festivals signaled their good ecological practices:

Reusable bottles can be filled at water-taps, reusable bags for lunch packs (festival 18)

Plastic cups that are re-used: people must pay extra to get the glass, if they don't return it, they won't get back the extra they paid (festival 29)

Use of reusable cups (festival 36)

Organic degradable tableware (festival 7)

Promoting the use of organic products in food is an average ranked 4th. The importance attached to this action is positively correlated with the size of the festival, with the average score rising from 1.6 for small festivals to 2.3 for major festivals with a budget of more than € 250,000.

The organization of the selective sorting of the spaces of the festival is ranked on average in the second rank (note of 2.65). Five respondents reported this among their significant ecological actions. Campaigns to raise awareness about selective sorting of household waste, carried out by local authorities, are imitated by festival organizers who try to propose similar sorting systems to make recycling easier. This is important because the volume of municipal waste increased by 40% in OECD countries between 1980 and 1997, and the outlook for 2020 is a further 43% increase compared to 1997 for the OECD and a doubling for countries outside the OECD despite the development of recyclable waste<sup>74</sup>. In 2004, the OECD adopted a recommendation on "Ecological Waste Management".

### ***The median actions***

There are four types of actions reported around the overall average of the rankings performed by the respondents.

The conservation of biodiversity on the festival site and the communication about eco-responsible behavior were ranked 5th on average with an identical rating. The two actions go hand in hand since the vigilant attitude of the organizers regarding the effects of the festival on its natural environment should be accompanied by an empowerment of users so that they minimize the ecological impact on the festival site.

Significant ecological actions include:

Educational events on recycling (festival 2)

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<sup>74</sup> OCDE, « Plus de croissance = plus de déchets », *L'observateur*, [http://observateurocde.org/news/archivestory.php/aid/272/Plus\\_de\\_croissance\\_plus\\_de\\_d\\_E9chets.html](http://observateurocde.org/news/archivestory.php/aid/272/Plus_de_croissance_plus_de_d_E9chets.html)

Internal awareness of environmental issues (respect for the territory) (festival 14)

The reduction in noise pollution is ranked 7th on average with a note close to the previous one. This is governed by legal obligations concerning noise emissions in decibels in order to protect public health. The attention given to this action is negatively correlated with the size of the festival, with the average score going from 2.3 for small festivals to 1.6 for large ones. The organization of shuttles to move the public is ranked 8th. This may involve city-to-city travel for spectators not living near the festival site but also travel between the different venues where a festival is held when it is held in several municipalities in the vicinity. This was the case, for example, during the VolterraTeatro festival in 2015 when the budget allowed for the organization of significant multi-site events in the various municipalities of the Volterra agglomeration. Carpooling was also organized by spectators and volunteers. This action is also often implemented by larger festivals (average rating of 1.9 for budgets starting at € 50,000 and 0.5 for those below). Festivals responding to the questionnaire also detail these practices among their significant actions:

On fait voyager les artistes en transports en commun, même pour les transferts aéroport/gare/lieux du festival ; on met en place des navettes gratuites pour les lieux éloignés du centre-ville lorsqu'il n'y a plus de transports publics ; on communique sur les transports publics et on a mis en place une page dédiée au covoiturage sur notre site web (festival 1).

Co-voiturage, stationnement loin des lieux de spectacle (festival 9).

Organisation de déplacements collectifs (navette + co-voiturage) (festival 17).

Nous incitons les groupes à venir en transports en commun plutôt qu'en bus du fait d'un bon service de ces transports sur les sites du festival (festival 22).

The festival organizes some 35 free buses to take the public from the one place and city to the other (festival 41).

Project for zero impact transportation, with practice of car sharing and use of restored bikes for festival staff (festival 50).

### ***The least usual actions***

The least cited priorities of the festivals are those that commit resources to more economical management of natural resources and less pollution. The reduction in energy consumption such as gas or electricity is ranked 9th (score of 1.53). This involves identifying sources of energy loss through a diagnosis of the buildings and equipment used. Thermal insulation and the use of renewable energies require investment, while the optimization of heating systems, sensitization of festival staff, programmed artists and spectators to more energy-saving behaviors lead to a complementary awareness-raising approach. Significant action on more economical lighting was reported by a festival built in connection with a museum:

The main decision we have made concerns the reduction of the energy consumption (electricity) using photocells in almost all the exhibition rooms of the Museum. Lights and videos are automatically switched on when somebody enters those rooms. Moreover, the Museum's theatre has a transparent plexiglass roof so it is naturally illuminated during the whole day and does not



need artificial light. Also in the “Winter garden”, often used for temporary exhibitions, we tend to use sun light when artworks allow it (festival 37).

Festival 60 signals the absence of air conditioning under the marquee. Festival 20, which is of considerable size, also evoked the setting up of a fleet of clean vehicles.

The reduction in water consumption is ranked 10th on average. As with the previous point, this orientation requires an effort to measure water consumption and identify any leaks. Sources of reduction exist with water-saving taps, double-flow chases, the creation of dry toilets, and the choice of a site already equipped with sanitary facilities, possibly with a rainwater harvesting system<sup>75</sup>.

The comparison of the average scores according to the size of the festival brings a nuance on the decisive character of large-scale investments to carry out these actions. There is a negative correlation between the emphasis on reducing energy and water consumption and the size of the budget (ratings of 2.1 and 1.8 respectively for budgets below € 50,000 compared to 1.1 for both notes when budgets exceed € 250 000.) The mobilization of teams to engage in operations to reduce these consumption therefore seems to play a key role.

The average score given to measuring and reducing the carbon footprint of transport is virtually similar to that given for the reduction of energy consumption. Formulas for calculating the carbon impact of its travel are available on internet sites<sup>76</sup>. This is a key point when organizing a show's tours. The reduction of greenhouse gases is ranked last.

## 2. Projected changes over three years

### *A narrowing of the gaps between environmental actions*

In our sample, the calculation of the rates of change in the average ratings attributed to the three-year horizon and in the survey year (2016) shows projections of actions aimed at reducing inequalities between the objectives pursued.

Currently the least developed equity group has the highest rates of change for future intentions. The rates of change are between + 32% for the reduction of the energy consumption and + 40% for the reduction of the consumption of water.

Conversely, the most usual share group has the smallest increase in the declarations of future actions. The lowest rates of variation are for the preservation of biodiversity on the festival site (+ 5%) and the preferred use of short circuits for suppliers (+ 8%). The relative increase is 14% for the organization of the selective sorting on the festival site, 17% for the use of reusable products and 20% for a privileged use of organic food in the restaurant.

The rates of change are estimated at + 23% for the communication on eco-responsible behavior, + 27% for the reduction of noise nuisance, + 28% for the organization of commuter trips.

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<sup>75</sup> J-C Herry, *op.cit.*, p. 26.

<sup>76</sup> Par exemple, [www.myclimate.org/](http://www.myclimate.org/), <http://calculator.carbonfootprint.com/calculator.aspx?tab=6>.

The comparison of the rates of change according to the level of the budgets indicates a projection of a more sustained commitment in these ecological actions which is positively correlated with the size of the festivals significantly, except for the organization of the selective sorting, shuttles and the priority ecological products in food. The major festivals plan to commit themselves particularly to measuring and reducing the carbon footprint for transport, reducing greenhouse gas emissions and communicating about eco-responsible behavior (+ 90%, + 98% and + 53% respectively).

### ***The means to move forward in a more eco-responsible management***

A question was asked of respondents to indicate their experience in advancing on environmental footprint reduction.

The responses indicate an importance of communication in order to increase the ecological awareness of the festival team and its stakeholders. The identification of stakeholders with more economical management of the environmental footprint and the discussion of priority objectives are prerequisites for the development of a more environmentally friendly resource management policy. Internal and external communications influence the effectiveness of the procedures envisaged in the action plan by allowing for appropriation of objectives by the festival team and external stakeholders, which is a potential source of innovation in the implementation of environmental actions. The degree of success of the latter depends therefore on their proximity to the guiding values of the organization and the relay given by the management to the prioritization of these actions in the conduct of the festival.

Thus, the coordination of artistic advisers is highlighted by festival 5, while festival 9 evokes discussions that have allowed progressive changes, festival 30 teamwork, festival 61 work with the local actors of the environment. Festival 20 emphasizes employee engagement and partnerships. This awareness of environmental issues can come from the commitment of a team member:

Joint sensitivity, through training by our civic service which produced a synthesis document on our festival (festival 32).

As the eco-events network advocates<sup>77</sup>, the support of the dissemination of information on environmental issues by an "environment ambassador" can thus promote a better appropriation of the issues concerning ecological benefits by the team of a festival.

The best considerations of the ecological effects can also start a team reflection on their local environmental position:

These came out from organization needs more than because of an environmental consciousness (festival 31)

By experience and following a reflexion on budget, aesthetics, current products, environment (festival 37)

The initiative can be stimulated by the support plans of territorial collectives:

A significant step forward was to be able to benefit from a scheme put in place by the Provence-Alpes-Côte d'Azur Region (AGIR, then AGIR +), which financed the

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<sup>77</sup> Éco-événements, *Eco-conception d'événements et de manifestations : les bonnes pratiques* ; <http://www.eco-evenement.org/fr/Organisation-conception-devenements-et-de-manifestations-40.html>.

implementation of eco-responsible / citizen actions (festival 1).

In certain cases, the initial position of the festival, as well as the choice of site and performance spaces, can be the origin of ecoresponsible management:

The shows happen in domestic spaces, so no special electrical load is allowed. The equipment used by artists is essential and does not clutter (festival 3).

It was always one of the festival purposes that it would be limited to an area that people can or must walk through. There is no venue that is more than 1km from the centre, where more than 90% of the other venues are located (festival 23).

Festival 41 presented an original idea for including audiences in the reduction of the environmental impact of performances by rewarding attention and offering organic, local vegetarian food:

The people are invited for a special treatment as a VIP, with a warm welcome, a drink, more information or introduction on the show, a meal if necessary.

Our café where public and artists lunch together and choose only vegetarian meals with ingredients by only local, biological farmers.

Certain festival teams also organize educational workshops:

To communicate the need to respect environments, we have often organized workshops addressed to children focusing on the use of recycled objects for the creation of original puppets. Moreover, this year, we took part in the national initiative “Mi illumino di meno”, promoted by the programme “Caterpillar” of the national radio station Radio2 (festival 37).

## **B. The Paradoxes of Live Performances and Attention to Environmental Impact**

In 2008, under the direction of the mayor of London, Boris Johnson, a municipal plan for action (*The Green Theater Plan for London*) was started, with the objective of reducing the carbon emissions of London theatres by 60% by 2025, compared to what they were in 1990. This plan, first carried out by the Arcola theatre and then by the Julie's Bicycle Green network, constitutes a reference to approaches taken to reduce environmental impacts in the live performance sector. The document indicates that the principal sources of energy conservation are a more judicious use of the heating and cooling systems in the building and stage space. The improvement of the isolation or use of more economic lighting requires investments but are susceptible to articulating the positive ecological effects with a reduction of maintenance prices and use. This also assumes an engagement of personnel in a position of energetic vigilance as a way to limit waste.

The Julie's Bicycle Green network cites the Festival Republic as a virtuous example of reducing energy consumption through increased use of biodiesel and a rescaling of the number and power of its generators to the strict feeding needs of its festivals in Reading, Leeds, Latitude and BBC Radio2 in Hyde Park<sup>78</sup>.

Another important adjustment variable identified by the London 2008 plan is the development of subcontracting relationships or purchases from suppliers that are more respectful of their natural environment<sup>79</sup>. Eco-conditionality in the choice of suppliers is all the more necessary as the sophistication of the effects of lights and sounds to satisfy expectations in spectacular

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<sup>78</sup> Julie's Bicycle, “Festival Republic: Reading, Leeds and Latitude Festivals”. <http://www.juliesbicycle.com/latest/case-studies/8661-festival-republic-reading-leeds-and-latitude-festivals/>

<sup>79</sup> Greater London Authority, *Green Theatre. Taking action on climate*, London, 2008, p. 17.

or disturbing scenic images tends to increase energy expenditure.

Two sensitive sources of pollution can be the subject of a paradoxical question: the organization of transport and the management of waste.

## **1. Organisation of Transportation**

According to an estimate of the effects of the major English festivals on the environment in 2014, 65% of the carbon dioxide emissions on the site result from energy consumption and 35% from waste<sup>80</sup>. If public travel is taken into account, the share of carbon dioxide emissions attributable to them is 80%, compared with 13% for energy consumed and 7% for waste disposal at the site<sup>81</sup>.

### ***Systemic pressures on travel development***

The economic viability of the production of shows implies a high paying audience and the organization of tours in order to amortize the assembly costs. The number of spectators is determined by their willingness to travel and pay as a result of anticipating more sensitive satisfaction gains than monetary and time expenditures. Consequently, the success of a show is accompanied by a greater displacement of spectators residing in more remote municipalities, which generates potentially energy-consuming and degrading transport for the natural environment.

The corporate reputation gains of performing arts companies depend to a large extent on the ability of the performing arts to gain national and international recognition. The survey of the territories and resources of companies in France showed a positive correlation between the degree of dissemination of representations outside the headquarters area, the probability of obtaining a three-year state subsidy in the framework of a convention and the importance of access to the network of state-run, most remunerative and prestigious cultural institutions<sup>82</sup>. Therefore the systemic pressure to produce new shows is strong, and likely to attract the attention of programmers, experts of public authorities, cultural journalists, peers of the profession, as well as opinion leaders in digital networks, and to try to broaden the temporal and geographical scope of the tours.

The reputation of a festival also depends on its ability to attract paying audiences from other regions or countries, as well as national and international programmers and artists to play an intermediary role in the distribution of shows and thus contribute to a densification of the scheduled teams' tours. Consequently, the functioning of the value chain in the live performance stimulates an intensification of the displacement of companies and spectators, potentially degrading to the natural environment.

### ***The movement of companies***

A limitation of the environmental footprint results from the choice of the journey having the shortest distance a priori and from the privileged use of public transport by rail or bus as compared to traveling by car or plane when possible. Festival 13 of our sample indicates in its

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<sup>80</sup> Powerful Thinking, *The show must go on. Environmental impact report and vision for the UK festival industry*, 2015, p. 13. <http://www.powerful-thinking.org.uk/vision2025/>

<sup>81</sup> *Ibid.*, p. 25.

<sup>82</sup> Urrutiaguer et al., 2012, *op.cit.*

good environmental practices the transport of artists by train. Scenery transport should be carried out by vehicles with dimensions that are proportional to their volume and more energy efficient.

One way to achieve substantial energy savings is to build tours grouped in time in the same region. This presupposes a coordination upstream of the programmers to agree on the choice of a common show and its circulation from room to room. This virtuous behavior for its ecological benefits offers an opportunity to reduce the costs of transport of the guest company, which leaves room for maneuver to reduce the price of unit sales of representations. Moreover, the temporal continuity of a tour reduces the cost of resuming the show when actors in the initial distribution, engaged on other projects, are no longer available. This element may justify the consent to a reduction in the supplementary transfer price for the company which benefits from an extension of its series of representations.

The accommodations of the artistic and technical teams invited can limit the negative environmental impacts by privileging their reception in shared apartments or, failing that, in hotels concerned to respect their environment. As far as possible, a walking distance between the place of accommodation and the representative spaces is desirable. However, the prices charged by downtown hotels make this option often difficult for the organizers; The objective is more easily achieved when residents are willing to host the accommodation of artists and technicians. A shuttle system is then to be installed if public transport does not allow to properly serve this place of residence far from the center of the festival.

### *The displacement of spectators*

Spectator travel is a source of carbon dioxide emissions that is all the more important as the festival has an attractive reputation.

The festival team can only carry out an awareness and incentive work so that the festival-goers adopt an eco-responsible attitude. An information policy can be carried out to publicize the modes of public transport enabling access to the festival site by facilitating the dissemination of information on their traffic schedules. Consideration of the latter in the choice of show programming slots can facilitate the choice of this type of travel. The configuration of the festival site is also decisive if it allows traveling on foot to travel from one place of performance to another. A partnership agreement with a bicycle rental agency can make it possible to spread this mode of locomotion more widely. The organization of signage to guide spectators towards these modes of transport is necessary.

Carpooling is an option to be encouraged because of its positive ecological benefits, the reduction of risks on the road, but also the experiences of shared sociability between people attracted by the festival's artistic and cultural project, which is likely to strengthen their satisfaction. In 2012, the English group Festival Republic<sup>83</sup>, recently distinguished for its environmental actions, opened a reserved car park (Priority Car Park) for cars carrying several people. Financial incentives have been offered by the festivals of this group, offering around thirty free entries to festivals, gifts and backstage tours. Their partnership with the BlaBlaCar digital network from 2014 has significantly increased the number of people transported by carpooling. The encouragement of carpooling<sup>84</sup> is also a good ecological practice reported by

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<sup>83</sup> During the creation of *Creative Green Rewards* in the creative industries area in 2017, Festival Republic was awarded the *Best Creative Group* award. <http://www.festivalrepublic.com/news/festival-republic-wins-first-creative-green-awards>

<sup>84</sup> <http://www.juliesbicycle.com/latest/case-studies/8661-festival-republic-reading-leeds-and-latitude-festivals/>

festival 32 of our sample.

For connections between municipalities that are not well served by public transport, in order to reach the festival site or to travel between distant venues, the organization of shuttles by the festival team can reduce the footprint environmental. The cost of travel may be partially borne by the users of this service. The festival team can also sign partnership agreements with eco-responsible hotels by advising spectators. The European eco-label is awarded to establishments that optimize their management of heating, air-conditioning and water, use ecological products for maintenance and breakfasts.

## **2. The management of waste**

Materials recycling was highlighted in the London action plan of 2008 as a marginal source of savings for carbon dioxide emissions. The most recent English manifesto *Festival Vision: 2025* puts forward another vision by attributing to waste the cause of 35% of the carbon emissions in the festivals of the United Kingdom welcoming more than 20 000 spectators. Organic wastes, estimated at 2.8 kg per festival, are reported. This can go as far as the abandonment of tents by campers who have come to attend these festivals.<sup>85</sup>

### ***Communication***

Communication needs have grown considerably with the intensification of competition resulting from the strong demographic growth of companies and the creation of shows. Attracting the attention of public funders, cultural institutions, cultural journalists, different types of public requires the dissemination of communication materials with clear and attractive content without distorting the artistic approach in its presentation. There is therefore systemic pressure to significantly increase communication spending in order to increase the value of festival programming, which can have negative environmental effects if editions of flyers, brochures, posters are too large and generate of waste streams.

The development of digital networks opens up a perspective of reducing paper supports in the framework of more interactive communication strategies by involving Internet users in the discussions on the proposed aesthetic and life experiences. However, the effectiveness of messages to arouse interest in their content requires diversification of channels and distribution formats. A disappearance of the paper supports in favor of an exclusive digital communication is thus likely to be counterproductive, especially since the Internet users undergo a strong multiplication of electronic messages which makes difficult the attraction of the attention for proposals of shows or unknown artists.

The reconciliation of communication efficiency and the limitation of negative effects on the environment presupposes a fair balance between electronic media and paper supports. Several eco-responsible recommendations can be recalled: the use of recycled paper, double-sided printing in draft quality, the use of refillable ink cartridges and their recycling, favor vegetable inks. Printing a single document is more economical, but may be less suited to targeted communication tactics on specific groups with differentiated content and language levels.

The dematerialized communication is to be developed with the people who know the festival and have already expressed interest in its artistic and cultural programming. A newsletter can

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<sup>85</sup> Powerful Thinking, *op.cit.*, p. 13, 19-21.

be sent electronically as well as invitations, practical information on the event schedule and site plan. SMS is a useful reminder tool.

The festival's commitment to an eco-responsible policy can be emphasized in the communication if it is important; The organizational image can thus be enhanced with people with ecological sensitivity provided that they perceive this commitment as significant enough. Beware of the green bashing...

### ***The Behaviors of Spectators***

A reduction in the sources of pollution caused by the festival-goers requires a proactive attitude of the team of the festival to organize systems of selective sorting and to make people aware of the effects of their behaviors on the environment of the site. The incentive to recycle the products consumed requires a written and oral communication by the organizers and the setting up of collection facilities.

The English group Festival Republic says it has succeeded in reducing the waste from the three festivals under its direction by developing selective sorting devices, distinguishing between recyclable waste, materials that can constitute compost and non-recoverable waste. The distribution of gifts such as free drinks or discounted tickets stimulated festival-goers to engage in recycling activities. The Reading Festival is cited as an example for the construction of a sculpture with used cans and the organization of a contest to guess the number of cans used<sup>86</sup>.

Festival Republic is also committed to a more usual policy of using reusable products. A deposit of £ 2 is requested in return for a reusable glass and is refunded upon return of the glass; A deposit of 10 pence is requested in exchange for a cardboard cup or a PET bottle at the bar. Depositing bags of recyclable waste at collection points is stimulated by the prospect of eventually winning two free seats for the festival<sup>87</sup>.

In the campsites on the festival site, the minimization of the waste left by the festival-goers after their departure presupposes a pedagogical effort which can be based on the distribution of recyclable bags in order to throw there its garbage. A deposit proposal can be made for tents that festival goers do not want to resume in order to reduce the wild abandonment of materials. As the festival 49 of our sample also indicates, the organization of a collection of waste during and after the duration of the event is necessary by involving the festival team and the volunteers.

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<sup>86</sup> Julie's Bicycle, *op.cit.*

<sup>87</sup> Festival Republic, *Green*, <http://www.festivalrepublic.com/green>.

## **IX. THE FESTIVAL CLOSURE**

The closure of a festival involves three types of operations. In a spirit of friendliness, specific events can be organized for spectators and / or professional members and volunteers of the team. An evaluation approach leads to a reflection on the possibilities of improving the next edition from the assessment made by the team. Finally the question of document archiving is raised as well as objectives in terms of the memory of the festival but also of its promotional tools.

### **A. The end of festival events**

According to a gift-counter-gift logic particularly popular with non-profit companies, the organization of specific events at the end of the festival is part of a thank approach to stakeholder including public and organizing teams with their employees and volunteers. It is also about enhancing the valuation of the stakeholders' engagement by giving them an opportunity to feel pride for actions performed in a collective event.

#### **1. The events for spectators**

Of the 43 answers to the questions on the closure of the festival, 30% do not organize special event for spectators to mark the end of the festival.

MigrActions and VolterraTeatro offer their audiences a closure party. Answers to the questionnaire also highlight the offer of a festive event:

Festive evening (festival 5).

Celebration drinks or improvised games (festival 6).

People Closing Bal (Festival 13).

Evening event (festival 20).

There is always a huge party, and lots of different music concerts (Festival 23).

Photo report, free sparkling wine for a toast (festival 29)..

An evening and a public closure (Festival 38).

Closure party (Festival 61).

Closing performance, collective gathering, family day (festival 62).

Prize giving + screening (Festival 91).

Some answers design a specific performance program in line with the guidelines of the artistic and cultural project

Shows, readings, performances - closure programming is conceived in the same spirit as that of the three-week festival. The idea of choosing to finish a project with an associated artist can occur. It also happens that a project combining contemporary music and theatre arts is programmed for the closure for its festive and friendly "value added" (festival 1).

A full day of programming for 2012 and 2014 editions: Take away day and Cumulus day. This could not be done again in 2016 (festival 7).

Awarding best groups and performances of the foreign groups (festival 19).



Final show (festival 25).

A show in the main square - a public party (Festival 28).

Closing concert and party with local food (festival 31).

A show (festival 32).

Parties concert, big performances (festival 42).

Free concert (Festival 43).

The joint impro show with all artists (Festival 44).

Big, spectacular events, family events, open air events (Festival 45).

Closing evening: concerts, dance, participants (Festival 49).

Festival 9 sends a "thank-you information letter" to its spectators.

## **2. Events for the festival team**

Several festival organisers who answered the questionnaire indicated their willingness not to separate the audience and the organizing team in the design of the final event:

Afterfest - the party that involves all the people who built the festival: artists, citizens, audience, cultural experts, journalists (festival 3).

Big closing event with participating groups (festival 18).

Closing concert and party with local food. Organizers including staff and volunteers, musicians and audience were gathered to celebrate (festival 31).

A meeting with all the actors of the festival with a T-shirt delivery for all of them (festival 36).

See you next time, a big party after the last showing of the festival. The staff and the volunteers participate to the same closing party (festival 41).

Most answers organizing specific events indicate a meal or a drink with team members and volunteers, such as during the first festival *Travessuras Culturais*:

Convivial evening around food (festival 4).

A collective meal with all the arts companies invited during the festival (festival 6).

Meal, party (festival 9).

Restaurant meal (Festival 14).

A drink (Festival 16).

Collective meal / evening (Festival 17).

Closing dinner (Festival 18).

There is always a dinner, before the party, with everybody (around 100 people) among members of the organisation, some artists and all the volunteers (festival 23).

Free drinks for everybody (festival 29).

We have a drink and some months after the event we have dinner with the core team (festival 34).

A meal (festival 36).

We usually organize a dinner or lunch. When high school students worked as interns we organized a party (festival 37).

Farewell dinner (festival 42).

Drinks & French fries (festival 43).

Meal or apéritif during the year (festival 52).

A meal offered and shared between the volunteers and the staff of the place and the association (festival 53).

Some are focused on the festive dimension of the event:

Popular bal - thanks party (Festival 13)

Day in catering (Festival 15).

Closing Day (Festival 20).

An informal festive evening (staff), an evening (volunteers J +7) (festival 32).

Volunteers-Party (Festival 46).

Dance party: Participants and volunteers (Festival 49).

A party for the staff (Festival 50).

Closing day party (Festival 61).

Party (Festival 91).

Some answers combine participation in a meal and organize a review meeting:

A meal or a night out and a report meeting later (festival 7).

We organise an assessment meeting and a party (Festival 58).

Collective meal, evaluation session, network activities (festival 62)

Finally three answers indicated organizing an evening without specifying the content.

## **B. Festival evaluation methods**

According to a survey of David Gobeli and Erik Larson on 1654 project managers regarding barriers to project success in 1990, 32% of answers highlighted flaws in planning, 26% management problems, 12% of errors in the allocation of staff, 12% of blunders in setting the work schedule, 11% of the defects in the organization of operations and 7% of mismatches in project management<sup>88</sup>. The objective of an evaluation at the end of a project is to diagnose the differences between the objectives and the observed effects of the actions taken to achieve them, and to reflect on possible measures to correct malfunctions or coordination defects observed.

Under what form the festivals perform their analytical assessment? Among answers to this question, 77% of festivals organize a team meeting to make the balance sheet and 23% do so through informal exchanges. The team meeting is usually conducted by midsize festivals (92% of answers in this category). The Carte Blanche team use informal exchanges for VolterraTeatro festival because of the size of their team and their organization of work in

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<sup>88</sup> Erik W. Larson, Clifford F. Gray, *Management de projet*, Paris, Dunod, 2014, p. 537.

*open space* that lends itself to this type of exchange. The Centre Théâtre de l'Opprimé team organizes a review meeting of MigrActions. Each of these two teams are looking forward to improving responsiveness, particularly in communication and accompaniment of programming.

## **1. The types of balance sheet**

François Mairesse distinguishes two methods of evaluation of the project after its completion: one on internal strengths and weaknesses in the conduct of this project, which can lead to interpersonal tensions to be avoided for this reason; the other is external, on performance indicators requested by public funding or private in return for their contributions<sup>89</sup>. A continuous improvement approach requires an assessment on the achievement of goals set by the organization based on the resources used, on the dynamics of preparation and running of the festival, and on relationships with stakeholders. This assessment can be built from internal audits of the team but also from an external point of view if they are well aware of the constraints of organizational configuration in its environment. It is desirable to engage in a process of analysis of teamwork with its successes and coordination failures and not in search of individual responsibilities because of personal interdependencies chain to achieve a common goal. That is to bring more attention to organizational learning as individual learning to build useful methodological knowledge to increase efficiency<sup>90</sup>.

### ***The most common documents***

Documents required for the external evaluation by funders are most frequently produced. Among answers to the question, all festivals have indicated to produce a balance sheet and 95% an activity report. 86% of them also stated to keep a compilation of press reviews with critics and published interviews. The issues around cultural journalists' opinions relate to the construction of media reputation, which influences in part the recognition of the aesthetic value of the programming by public authorities and peers. The rate is positively correlated with the size of the festivals (64% if the budget is less than 50 000 euros to 100% when the budget exceeds 250 000 euros). For VolterraTeatro a final press release is written and sent to all editors of national and regional press.

### ***Less common documents***

Spectators' opinions are minor in comparison with press reviews. Only 40% stated that they cared to make a compilation of the spectators' comment. The highest rate is for small festivals (45%), a level still below the press reviews, as it has been the case for 31% of festivals with a budget of at least EUR 50 000.

Documents turned to a self-assessment are also much less frequently identified by answers. 21% of the festivals declared using a methodological review, the average rate being higher for medium sized festivals (31%) and lowest for small ones (9%). A logbook is held only by 19% of festivals, this rate is the most important for major festivals (31%) and lowest when the budget is between 50 000 and 250 000.

The team meetings organized to evaluate the festival edition that just ended usually prefer an informal approach based on the stories and experiences than an audit in order to question the adequacy requirements and team accomplishments to the festival objectives during its course.

## **2. Use of balance sheets**

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<sup>89</sup> François Mairesse, *op.cit.*, p. 187-190.

<sup>90</sup> Voir Chris Argyris, *On organizational learning*, Oxford, Blackwell Publishers, 1999.

An open question asked how the results are used to improve the organization of the festival in the following season. Most responses converge to a reflexive basis to improve coordination modes and operation of the festival. Some answers are specified with reference to programming choices.

### *The search for improved organizational effectiveness*

Some have referred to the SWOT model of analyzing the strengths and weaknesses of an organization by placing it in its environment, enabling to understand the opportunities offered by it and the resulting threats to the viability of the organization:

SWOT Evaluation of previous editions (Festival 17).

We do a strength and weakness analysis and review it during the preparation of the next festival (festival 44).

Most answers which highlight the interest of greater efficiency for the festival's subsequent editions would refer to this model only implicitly:

Learn a lesson from past teachings during coordination meetings (festival 5).

The idea is to try not to make the same mistakes (festival 7).

During the board of direction meeting, weaknesses and areas for improvement are noted, commissions are in charge of improving the weak points (13 festival).

Analytical work on a summary board and a moral report for the general assembly by making a critical analysis position by position (Festival 14).

Implementation of improvements (Festival 16).

The record is available to the whole team, everyone made a return on its part of the job, what was positive and what should be improved (Festival 21).

We take note on what went wrong and what was good and we try to correct and come up with new ideas to improve everyone's experience for the next edition (festival 23).

We organize three meetings: technique, company, volunteers. Each meeting helps identify strengths and weaknesses which will be improved by the proposals agreed in a meeting for the next edition (Festival 36).

We usually consider the timeline, the results compared to the efforts made and try to collect ideas to improve those aspects that proved to be weaker (festival 37).

After evaluation, the points of improvement are taken to the respective work groups (programme, communication, ticketing, directors, administrators, etc...) to see how the cooperation and organization can be developed (festival 41).

All that is said is passed to the board of directors with the director or technical director and we seek to take them into consideration to improve (Festival 49).

Comparison and perspective over the last 3 years to focus on our weaknesses (eg. Development strategy for books in a theatrical library) (festival 53).

A reflection on deficiencies (Festival 57).

Point of reference for meetings on organisation and time-saving methods. When possible experiment new methodologies for organisation (festival 91).

The importance of volunteers' observations and collections was reported by two answering festivals.

A deadline is sometimes indicated for the balance sheet consideration before installing the next edition:

Six months before the next festival, we examine balance sheet documents (Festival 15).

A month before the festival, we take the elements back and seek to improve them on the spot (Festival 32).

Twice a year, all the members of the teams are invited for a team meeting and informational day. One after the festival to review; the other 6 months later, on the next edition's programme and the undertaken actions on public relations, communication, ticketing, etc. (festival 41).

Or not:

Documentation for the staff of the following season (festival 46).

Reuse for the following year (festival 61).

### ***A reflection on the relevance of positioning***

Some answers indicated to rely on the assessment documents to analyze their positioning and reflect on the evolution of programming choices, based on aesthetic criteria but also mercantile in some cases:

We analyse all the materials to understand how the festival's dramaturgy evolves (festival 3).

It makes it possible to understand our next artistic choices (festival 4).

On the next edition of the programming (festival 25).

Based on the nights that had more success and best profit (festival 29).

The reflection on the positioning may consider evidence concerning the promotion of the festival:

The press book is useful to negotiate for next editions (festival 18).

Visual and audio documentation helps the promotion of the festival; memos of the meeting and database ease the process in many different fields (logistic particularly) (festival 31).

The question of budgetary resources in the use of assessment documents is centrally posed by some festivals:

Preparation of grant applications (festival 9).

It always depends on the amount money that we have next year for the organization of the Festival (festival 19).

This is not the ideal country for the realization of a festival without institutional support. The festival has no money and what keeps us is respect for the art form that we promote. Many things go through personal strength that it implies. We continue on the basis of experience and common sense (Festival 57).

### **C. Archiving**

Archiving documentation on programming entertainment venues has too often been neglected by the managements of these institutions. The appointment of a new director was marked by the desire to influence the programming choices willing to stand out *a priori* from the choices of his predecessor. This does not create favorable conditions for a conservation approach of previous artistic work. The intensified competition nevertheless led the players to change their

outlook on archiving which plays a complementary role in promoting the production and distribution of shows.

## **1. Archiving priorities**

The MigrActions team said they keep leaflets, posters and pictures of the festival while Carte Blanche give priority to photos and videos taken during the course of events, consistent with the media effort to promote the festival.

Of the 39 answers to the question about archiving visual documents, archiving photos is the most frequently cited (64% festivals), followed by posters and / or flyers (41%) and leaflets and videos (39% in each of these two cases), news magazines (36%). In more detail, festival 37 states in its answer tactics of reports on the progress of the backstage side of the festival:

Photos of the different stages – arrival of the artists/speakers, etc., setting up of the stage and particularly funny moments with them, videos of each event and eventually small interviews to the companies.

Festival 91 also announced a similar tactic:

Day by day videos, interviews, films and related materials.

Festival 57 also highlights the promotion teaser in their archived items. Two festivals also indicate, in addition to photos, to archive viewers's comments. In one case, these are the comments left on socio-digital networks of the festival.

The activity report is announced by two festivals, one in addition to the balance sheet, the other with a press review. A large show festival says archiving show records and debates on the organization's servers and at the National Library of France.

## **2. Archiving modes**

The VolterraTeatro team focuses on digital databases for storing audiovisual material and documentation of the festival while storing paper documents from previous editions of the festival in the local of the organizing association. Team MigrActions keeps photos in digital format, leaflets and posters in their paper and electronic files.

Among answers to this question, 45% of festivals organize a double storage in paper and digital format, only 42% use digital modes on their website, in social networks or digital files, and 13% are limited only to paper supports. Festival 9 stands out by editing a book.

## CONCLUSION

The survey on the professional practices implemented in the organisation of a pluridisciplinary festival was based on interviews with the participating team members of MigrActions, VolterraTeatro, Travessuras Culturais and on observations carried out during their edition in 2016 for the first two, and in 2017 for the latter. The answers to the online questionnaire on the Pas de deux website also were substantial material.

This overview made it possible to highlight the importance of articulating the strategic reflection on the positioning of the structure in its environment, which affects its viability, and on the search for a continued improvement in different methodologies of management related to the situations encountered.

Any organization must define its identity by clarifying best its goals. The assessment of the practices' efficiency and relevance must be situated according to the available human resources in the context of organizational strategy, which is deployed in a local and national judicial, political, economic environment. The importance of knowing these frame indications must complete the artistic and organizational skills: legislation monitoring is recommended in the fields of employment law and the social security system, intellectual property rights, performance contracts and safety norms.

### **Financial sustainability**

The financial sustainability of a festival implies the acknowledgement by the local authorities, partner institutions and/or sponsors of a value added for the territory development and the circulation of performances deemed relevant. The implication of the spectators in participatory creations, workshops, co-responsible behaviours, and the layout of sociability spaces also constitute more and more elements to be taken into consideration, related to the multiculturalism enshrined in the internationalised cultural action doctrine of the creative industries. The organisational and strategic specificities can thus release competitive pressures, which have intensified in the performance art area following the high demographic growth of the number of shows and companies.

Nonetheless, the levels of corporative, media and digital reputations have important effects on the room for budget manoeuvre in a context where the assessment of the aesthetic value of the performances programmed play a major role in the materialization of the monetary value of the artistic production. These systemic constraints influence the hierarchy of the objectives, orientated first – according to our poll – to the consolidation of the renown of the festival, the programming of innovating artists, in accordance to the originality of the artistic demands carried by the area of the public theatre service. The extension of the impact of the artistic manifestations on the territory is also one of them. Risk taking is also accentuated by the intervals between the phase of prospection for the construction of the festival programming and the realization of the monetary value through the cashing of the ticket office and sponsors income, and the granted subsidies. It is not seldom that public subsidies have not received any validation such as in the first edition of the festival Travessuras Culturais, or have not been completely paid to the organizers at the end of the event.

The majority of the festivals still depends on public subsidies. As it could have been seen in the introduction, according the 70 answers of the online investigation sample on public subsidies, the average part in the budget is of 56.5 % and is positively correlated to the size of the festival. Only five festivals from the survey declared to be dependent from any public subsidy at all. This budget dependency is a fragile source in case of a change in cultural politics, especially by local authorities. Thus, the withdrawal of the town council of Volterra in the financing of the festival which was supported by the association Carte Blanche has continued in 2017 with a new reduction of the endowment of public tender to €38,000 (instead of €65,000) and a postponement in the answer to a call to the point where Carte Blanche came down to abandon its organization. In France, a study from the Centre national de la chanson, des variétés et du jazz assessed that, for 87 music festivals in 2016, the additional charge due to the rising standards of security and safety related to the terrorist threat is of 2.7 % of their average budget, whereas the reconfiguration of local authorities territorial areas increased incertitude about the percentage of subsidy allowed.

### **The festival project**

Like any project, the arbitrations to be carried out during the planning and running of a festival fall between the constraints of the calendar, of the budget and of the demands related to the content of the events. As the dates chosen for a festival are difficult to move, tensions in the preparation and conduct of events crystallize on the forms of adaptation of programming and hosting logistics to fluctuations in funding opportunities without departing from the values of the artistic and cultural projects. Risk anticipation must be carried out in order to limit the risks of expenditure drift by prioritizing their probability and degree of severity. This applies in particular to the supply chain, the technical logistics of the scheduled shows and the travel costs of the companies hosted, the involvement of the various stakeholders in the organization of the festival, and the degree of achievement of the incomes forecast.

Agile methods may be more appropriate under these conditions than the predictive methods of cutting the project into phases punctuated with technical reviews. Incremental and iterative progress in the preparation of the festival, the regular organization of short meetings to discuss the progress of the tasks and the blocking points are means of activating the collective intelligence of the team in order to take corrective action without waiting for the end of a planned phase.

The engagement of team personnel in the planning and implementation processes to accompany programmed artists, spectators, trainees and volunteers, and to value activities through communication, plays a leading role in adapting to uncertainties and thus increase the likelihood of achieving organizational goals. The survey confirmed the importance of adhering to the artistic and ideological values promoted by a festival on the level of staff commitment. The vision of the world underlying the values of the organizational culture gives a humanistic sense to the organization of the planned events, which makes it possible to consolidate the motivations of the staff members, thus incited to show solidarity within the team and reactivity to unforeseen events.



The works on occupational psycho-sociology recommend a degree of autonomy of employees to reduce resistance to change and thus facilitate the adoption of the necessary adaptability to hazards. This approach is particularly suitable for small performing arts organizations where the versatility of the teams is difficult to circumvent and can be effective if the coordination of the tasks is assured. This coordination can be based more on horizontal links than on hierarchical lines. However, a management approach based on the delegation of tasks must ensure that people have the necessary skills to carry out the tasks entrusted to them, particularly when it comes to trainees, volunteers and young employees.

The objectives of the internal communication are to reinforce the staff's commitment to the objectives of the artistic and cultural project and to precise the methods of coordination. The use of on-line digital tools is a relevant option to publicize information to all administrative, technical and artistic teams rather than multiplying bilateral contacts, leading to information loss. The external communication of festivals is first of all directed towards the journalistic coverage of organized events in order to increase their level of media reputation and influence. The development of socio-digital networks requires investment in forms of interactive communication. The involvement of the Net surfers in the exchanges on the programming and the life of the festival by stories of experience, the downloading of photos and videos, is a way to develop in this sense. Paper supports with contents and graphics representative of the spirit of the festival and attractive should supplement the forms of digital communication on the website of the organiser for the promotion of its manifestations.

The construction of partnership relations for the co-financing of the festival and the development of the public requires an effort to bring together the organizational cultures of the festival and the institutions solicited around common objectives. Intercultural dialogue with populations in the zone of influence of relay of the social field, as well as with directorates of non-artistic companies, supposes an approach of mutual understanding of the expectations of the stakeholders before being able to initiate a dynamic of a joint project. Attention marks designed to enhance the self-esteem of those involved in partnership actions are important.

### **Perspectives**

Several issues affect the future of festivals. A diversification of resources is necessary against the financial disengagement of public authorities. The extent of the forms of tariff discrimination must be designed to optimize ticket office incomes, which requires a better knowledge of the willingness of spectators to pay according to their already known and latent preferences. Public surveys can help to better understand the segmentation of the population that feels concerned by the offer of the festival to varying degrees. The notoriety of the programmed artists induces a spontaneous level of attendance: attracting the attention of potential viewers to less renowned artists requires creativity in the communication and implementation of the accompaniment of shows. According to our survey, festivals anticipate a three-year hike the highest for bar receipts, catering, rentals and merchandise sales. However, these resources are marginal. A more substantial development of philanthropy incomes raises the question of the processes of involvement of non-artistic companies and foundations in supporting theatrical and choreographic performances less spontaneously

attractive than concerts or operas. The logic of building partnership relationships requires a significant amount of time dedicated to this mission, which is difficult for small, multi-purpose teams.

The reduction of the environmental footprint is a paradoxical challenge in the face of systemic pressures for the renewal of shows, the development of the territorial influence of companies and the audience, which determine the reputation level of festivals. It is still an area less taken into consideration by multidisciplinary festivals without musical dominance than by musical festivals. However, within three years, our survey indicates the highest rate of change for the importance given to this general objective. Short circuits for suppliers, the use of reusable products and selective sorting are currently the most common actions. Within three years, the highest rates of change relate to the reduction of fluid consumption, the organization of shuttles, the reduction of noise nuisance and communication on eco-responsible behavior. While we can anticipate the introduction of an eco-conditionality in the distribution of public subsidies in the context of the increase in the cost of plans to fight against global warming, the awareness of spectators and suppliers through communication appears as the most prominent practice, with the organization of car-pooling too.

Finally, the processes of continuous improvement of professional practices suppose, on the one hand, a collective reflection on the balance sheets of the previous edition of the festival in order to think of readjustments in its strategic positioning and corrective actions in the organizational processes implemented. On the other hand, the improvement of professional practices is based on the appropriation of a personalized methodology in order to improve the efficiency of the organizational routines and to be inventive to the unexpected. The methodological benchmarks shown in this guide are thus a starting point in organizational learning which can only be defined by experience gains. This process of appropriating methods better adapted to a specific organizational context was difficult to verbalize by the professionals interviewed during the field investigation. This attitude, which is part of the acquisition of tacit knowledge, is found in most of the teams of festivals interviewed online. The 44 responses to a multiple choice question on the modes of capitalization of organizational learning in previous editions of the festival indicate an informal mode in 66% of the cases. This rate is positively correlated with the size of the festival from 54% for small structures to 69% for large ones. Activity reports are mentioned by 54% of respondents, the delegation of authority increased by 32% and the implementation of training by 27%. The increased centralization of festival management was mentioned by only 11% of respondents.

The efficiency of a team is therefore based on idiosyncratic mechanisms in the organization of work in synergy with the strategic objectives set to maximize the value of the programming of shows and cultural action devices. Nevertheless, it is possible to recommend the development of procedures for assessing the degree of achievement of objectives according to the means available, and the cyclical configuration of the organization of the festival.

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Diversify the space of the shows within the territory		
Develop cultural tourism		
Develop the festival's notoriety		
Improve the festival managers' reputation		
Reinforce the cohesion between the members of the festival' staff		
Reduce the environmental impact		
Physical accessibility for disabled persons		

## 1. PROGRAMMATION

1.1. Indicate how important are the following criteria regarding the choice for the artistic programming by attributing a note from 1 (slightly important) to 4 (very important) or 0 if the criteria is non-applicable.

	Current status (note from 1 to 4)	Status desired in three years (note from 1 to 0)
Consider the ethical values of the scheduled artists		
Consider the esthetical values of the scheduled artists		
Consider the notoriety of the scheduled artists		
Encourage the artistic creation among the youth		
Consider the generational diversity of the artists		
Possible collaborations between the scheduled artists		
Taking into account the cultural diversity of the population		
The festive dynamics of the territory		
The inventiveness of the artists regarding the relations with the audiences		
Other important criteria (specify)		

1.2. Who are the persons responsible for the artistic programming?

The artistic director                      Two artistic directors                      More than two artistic directors  
The artistic direction and the administrative direction

1.3. How long before the beginning of the festival did start the research of scheduling teams?

1.4. What was the approximate share of 2015 production reserved to companies that were already invited during the previous editions of the festival?

## 2. AUDIENCE DEVELOPMENT

2.1. Indicate how important are the following objectives by attributing a note from 1 (slightly important) to 4 (very important) if the objective is not pursued.

	Current status (note from 1 to 4)	Status desired in three years (note from 1 to 0)
Diversify the social and cultural composition of the audience		
Increase the audience without distinction		
Diversify the generational composition of the attendance		
Maintain the loyalty of the festival's attendants		

2.2. If you orient your approach towards different age categories for certain festival's activities, please classify them (from the 1<sup>st</sup> to the 3<sup>rd</sup> degree of importance)

Children      Pupils from elementary schools      Teenagers      Young adults  
 Adults      The elderly

2.3. How would you evaluate the results of your audience development activities?

2.4. Which was, in 2015, the approximate share in number of tickets?

Full fare

Up to 66% reduced fare

Reduced fare between 30% and 65%

Very reduced fare (less than 30%)

Free fare

2.5. Indicate how important are the following activities regarding the public relations devices by attributing a note from 1 (slightly important) to 4 (very important) or 0 if the tactic was not used.

	Current status (note from 1 to 4)	Status desired in three years (note from 1 to 0)
Organising participative workshops		
Making use of the local inhabitants in the artistic process		
Organising debates focused on the spectacles		
Organising debates focused on societal questions		
Developing contact between professionals and amateurs		
Developing contact between audiences and volunteers		
Creating spaces to nurture the conviviality and the exchange		
Organising playful animations		
Another important objective (specify)		

2.6.a. If citizens were involved in 2015 into the participative projects, what was the average time needed to prepare the participative shows?

b. How many artists were involved in these participative creations?

c. How many non-professionals were involved?

d. Were there  
Singular creations          continuous activities

2.7. What was the total festival attendance in 2015?

2.8. Since 2010 would you estimate that festival attendance has  
increased (what average percentage?)  
stabilised  
decreased (what average percentage?)

2.9.a. Have you already proposed surveys regarding the audiences of your festival?  
Yes                  No

b. If yes, how did you use them to improve the relations with the attendance?

### 3. TECHNICAL SETUP

3.1. In which places the productions are staged?  
In theatres with a capacity of more than 500 seats  
In theatres with a capacity between 150 and 499 seats  
In theatres with a capacity of less than 150 seats  
In schools and universities  
In cultural heritage establishments (archives, libraries, museums, monuments)  
In tents  
In collective residences (hospitals, prisons, retirement homes)  
In social or youth centres  
Others (please specify)

3.2. Is it possible for you to store the set of the companies? What is the average surface?

3.3. Technically speaking, the logistics of the shows is organised by  
The distribution of a technical file  
A prior dialogue with the artistic team  
An adaptation to the space dedicated for the show in the same day of the representation  
Locations with specific materials  
A strict adaptation to the materials used by the organisational team of the festival

3.4.a. Do you use specific tools to organise logistics tasks?  
Yes                  No

b If yes, what tools do you use?  
Retro-planning                  Gantt diagrams                  Pert diagrams  
Control panel                  Other tools (please specify them)

3.5. How did you improve the conditions of the technical preparation of the shows?



4.9. How many employees carried out a professional training?  
- in 2015?

- during the last three years?

4.10. Which are the training needs more often requested by  
- the administrative staff

- the technical staff

4.11. What tools were used to capitalize the organisational learning process, during the previous festivals?

Informal tools                      Internal seminars                      Trainings                      Activity reviews  
Increased delegation of authority among the members of the services  
Increased centralisation in the festival's management                      Others (please specify them)

## 5. COMMUNICATION

### *Internal communication*

5.1. What are the most effective internal communication means that the festival's staff uses?  
(maximum 3 choices)

Team meetings on a regular basis

Punctual team meetings regarding a specific theme

Sub-working groups meetings

Internal newsletter

The transmission of the instructions by the superiors

The reporting of the difficulties by the employees to their superiors

The use of digital tools (as Whatsapp group conferences)

Other means (please specify them)

5.2.a. Would you estimate that the internal information flow...

improved

degraded

remained stable

b. If there was an improvement, by what means it was possible?

### *The External communication*

5.3. Who's the person in charge with the approval of the external communication?

The communication director                      The administrative manager                      The communications officer

The artistic director                      The scheduled artists                      Others (please specify)

5.4. What is the role of the PR staff or the Cultural mediation department regarding the reflection on the communication strategy?

Evaluate from 1 (slightly important) to 4 (very important)

5.5. Has your graphic design evolved?

If yes, what were the causes?

5.6. Which of the following communication activities were outsourced?

Press relations	Graphic design of the documents
Writing of the documents	Printed documents
Web design	Social network development
Other	

5.7. How did you improve the efficacy of the communication tools regarding the promotion of the festival?

## 6. PARTNERSHIPS AND NETWORKS

6.1. Indicate how important are the following partners by attributing a note from 1 (slightly important) to 4 (very important) or 0 for the partners that weren't involved.

	Current status (note from 1 to 4)	Status in 3 years (note from 1 to 4)
Showplaces subsidized by the State		
Showplaces non-subsidized by the State		
Theatre and dance companies		
Musical and vocal ensembles		
Cultural organisations		
Media		
Schools and universities		
Conservatories		
Libraries, museums and archives		
Social centres		
Judiciary and medical centres		
Cinemas		
Other (please specify)		

6.2. What are the conditions for an effective cooperation with the partners, regarding the development of the audiences?

6.3.a. Were your partners diversified in order to increase the funding for the festival?

b. If yes, how?

6.4.a. Does the festival appeal to more professional networks?

b. If yes,

6.5. How are these professional networks contributing to your festival?

## 7. VOLUNTEERING

7.1. Indicate how important is the role played by the volunteers for these different activities by attributing a note from 1 (slightly important) to 4 (very important) or 0 if they don't play any role.

	Current status (note from 0 to 4)	Status in 3 years (note from 0 to 4)
Reception and orientation of the artists		
The accommodation of the artists at volunteers' homes		
Participation at the collective cuisine		
Attendants' orientation		
Reception of the attendants during the shows		
Animation of the social spaces		
Setting the productions		
Organise debates		
Flyers distribution		
The display of the information panel		
Other activities (please specify)		

7.2. What the percentage of work was done by volunteers in 2015?

7.3. What are the conditions to favour the volunteers' engagement in their missions?

## 8. FUNDING

8.1. By order of importance, please classify from 1 to 7 the sources of your revenues or 0 for no revenue

	Current status (note de 4 à 0)	Desired status over 3 years (note de 4 à 0)
Box office revenues		
Public funding support		
Patronage		
Merchandise selling		
Food and restauration		
Location renting		
Other (please specify)		

8.2. The scheduled productions are mainly...

- funded by a delegated production of the festival
- coproduced by the festival
- funded by a disposal agreement
- funded by a coproduction contract without a guaranteed minimum revenue
- funded by a coproduction contract with a guaranteed minimum revenue for the producer

funded by a coproduction contract with a guaranteed minimum revenue for the organizing committee

8.3. Please classify the first three funding entities by order of importance.

National Ministry of Culture	Other National ministries	Municipalities
County/Province Council	Regional Government	European Union

8.4. Do you receive special funding for the cultural activities to increase the audience (workshops, animations, meet-and-greet)?

8.5.a. What are the development perspectives of the festival resources?

High development	Low development	Stabilization
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b. Why?

8.6. If the budget was reduced, how did the organizational committee of the festival adapt?

## 9. ENVIRONMENTAL IMPACT

9.1. Classify by order of importance the tactics you used in order to reduce the environmental impact of the festival by attributing a note from 1 (slightly important tactic) to 4 (very important tactic) or 0 (if the tactic was not used)

	Current status (note from 0 to 4)	Status in 3 years (note from 0 to 4)
The reduction of the energy consumption (gas, electricity)		
The reduction of the water consumption (toilets and taps)		
Reusable products (mainly for dishes)		
Primarily use short supply chains		
The use of bio food during restauration		
Recycling		
Noise reduction to protect the neighbouring area		
Measurement and reduction of carbon footprint for the transports		
Reduction of the greenhouse gas emissions		
Preservation of the biodiversity around the festival's site		
Communication regarding ecological behaviour		
Organisation of shuttle means of transport		
Other (please specify)		

9.2. Could you specify one or two important tactics which were used to reduce the environmental impact?

9.3. How did you develop these tactics?



## **10. CLOSING OF THE FESTIVAL**

10.1. What events did you organize during the closing of the festival?

a. for the audience

b. for the staff and volunteers

10.2. Who is in charge with the festival review?

Team reunion

Informal exchanges regarding the festival

10.3. What kind of written documents are drafted after the festival?

Activity report

Balance sheets

A logbook of the festival

Press reviews

A compilation of comments proposed by the attendance

A methodological review regarding the organization of the festival

Others (please specify)

10.4. Which visual documents are archived? In what form and where?

10.5. How do you use the festival review to improve the organization of the festival for the next season?

## **11. IDENTITY QUESTIONS**

Full name

E-mail

Festival name

Function