

## 7.6 Artistic production

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The Artistic Production addresses technical processes and procedures which constitute a fundamental chapter related to Cultural Management. This chapter defines and develops them by taking as a framework three usual scenarios (performing, film, and exhibition activities) in which the tasks included in the pre-production, production, and post-production are described.

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### 1. The artistic production in the process map

The Management by Processes constitutes an alternative reading to functional services and starts from an interrelated organisation of processes aimed at optimising the user's satisfaction and reaching the objectives established by the organisation.

Juana Álvarez Delgado and Manuel Macías García adjusted such Management by Processes to the university scope by providing some common guidelines which are extrapolated to any other organisation and scope. Such guidelines are included in the volume reviewed in the references:

**Process map:** It establishes a relationship between the activities of the organisation and external and internal users, suppliers, and stakeholders and, at the same time, allows the coordination between its key elements to be improved.

Its structure implies to distinguish

- Strategic Processes: Those through which the organisation develops its strategies and defines its objectives.
- Key Processes: Those typical of the activity and function of the organisation, and the ARTISTIC PRODUCTION is placed among them...
- Supportive Processes: Those providing the means so that the Key Processes could be carried out.

**Process documentation:** It is the beginning of every redesign or improvement of any process. It is a structured method which uses an accurate guide to understand the context and the details of key, strategic and supportive processes.

**Process equipment:** Equipment are essential for the process management and orientation towards the user through check and control systems.

**Process redesign and improvement:** They are the result of the analysis of a process and are aimed at increasing effectiveness, reducing costs, improving the quality, and shortening times by reducing the terms of service production and provision.

**Management indicators:** They measure and quantify the main aspects and are useful for the organisation to know,

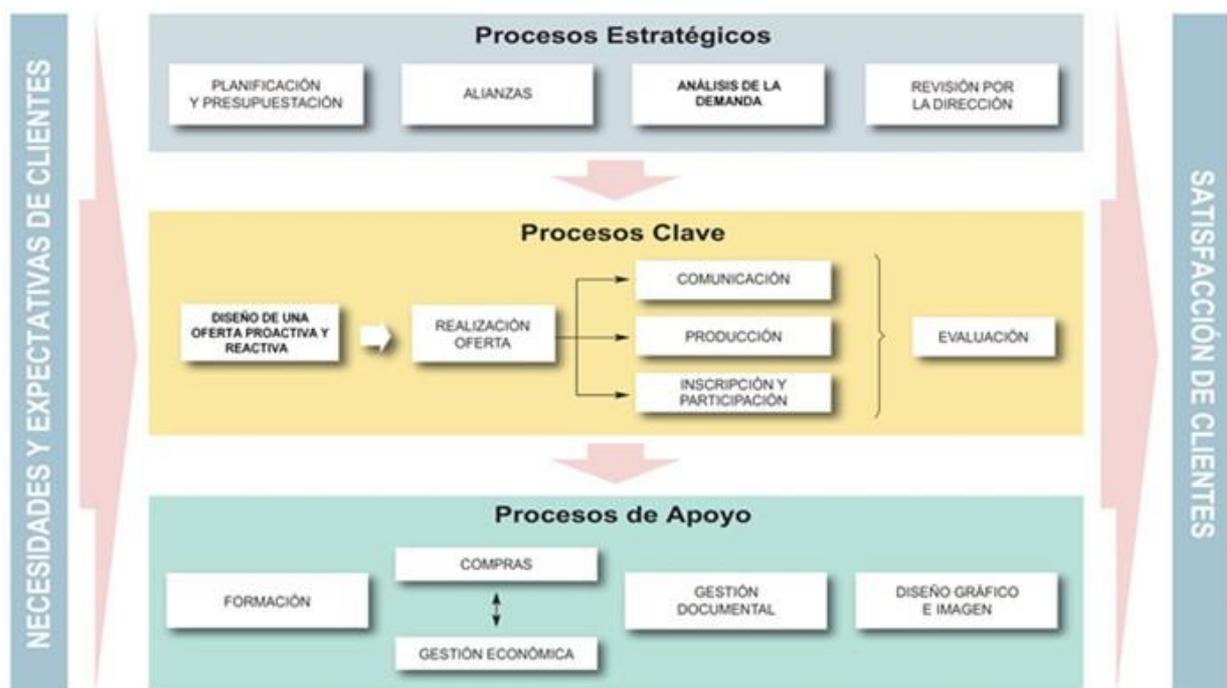
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to control and to improve its management.

Based on these arguments, this chapter deals with the phase of the ARTISTIC PRODUCTION by understanding its structure as a flexible mechanism which is adaptable to various organisations or agents using it in whole or in part.

KEY PROCESSES begin with the process of DESIGNING A PROACTIVE AND REACTIVE OFFER, followed by the PERFORMANCE OF THE OFFER. PRODUCTION is included in the last phase, in parallel together with the processes of COMMUNICATION, ENROLMENT, AND PARTICIPATION. ASSESSMENT is on the top of the structure of these Key Processes.

The full structure of the PROCESS MAP of a University Outreach Service of a university is shown in the following image:



The beginning of this Process Map are CUSTOMERS' NEEDS AND EXPECTATIONS, whereas the objective is CUSTOMERS' SATISFACTION. Between both stages, the three major blocks of Processes already mentioned in this chapter (Strategic, Key and Supportive) are developed and constitute **the following stages**:

**Strategic Processes:**

- Planning and Budget
- Alliances
- Detection of Needs and Expectations
- Check by the Management

**Key Processes:**

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- Programming of the Offer
- Performance of the Offer
  - Communication
  - **Production (which is addressed in this document)**
  - Enrolment and Participation
- Assessment

**Supportive Processes:**

- Training
- Purchases - Economic Management
- Documentary Management
- Graphic Design and Image

This chapter starts from this scheme, develops the process of PRODUCTION, and places it in the context of cultural management by taking as a framework different cultural formats (theatre, music, courses, etc.).

The breakdown of each section, its relationship, and its sequence could be taken as a guideline when planning, developing and assessing any cultural activity, although, as far as possible, we will try to differentiate and to stress the characteristics of each one.

Our objective is to describe production in a basic way to be adapted to the several projects and models (theatre or dance performances, concerts, exhibitions, film projections, etc.), of either small or medium format, used today by any public or private cultural manager.

For this purpose, projects are divided into three general frameworks to provide each with both common procedures and technical and organisational individual structures.

- **PERFORMING PROJECT: concerts, theatre or dance performances, etc.**
- **FILM PROJECT: film exhibition.**
- **EXHIBITION PROJECT: artistic or similar exhibition.**

Large artistic production processes (festivals or similar) are not described as they are more extensive and complex than that presented and developed here.

## 2. The artistic production and its phases

The process of PRODUCTION encompasses the sequence of actions which materialise a project, from the idea of the cultural project itself —initial phase— to the distribution phase as the final phase, through the phase of production or development of the cultural activity.

The ARTISTIC PRODUCTION can be arranged in sequence in three main phases which are common in the three general frameworks established:

- **Pre-production**
- **Production**
- **Post-production**

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Each phase is developed below by being adjusted to such formats:

### **3. Performing project:**

Concerts, theatre or dance performances...

#### **Performing project: pre-production**

It encompasses the phase before embodying the project (theatre performance, concert, etc.) and requires a logic sequencing aimed at embodying it.

##### ***Project design***

It starts from an initial idea emerged from some programming criteria and should be articulated by taking as a basis its actual execution possibility and the objectives to be reached. When carrying out a project, both personal contributions of managers or of their institution or firm should be applied as documentation from other sources.

In this same BLOCK "TOOLS FOR CULTURAL MANAGEMENT", a guideline for the COMPREHENSIVE DESIGN OF CULTURAL PROJECTS, which deeply discusses this beginning, is included.

##### ***Budget drafting***

The budget should be as most detailed as possible, and all their details should be included in their respective items of expenditures and incomes. This aspect is discussed in detail in [chapter 7.3 Financial and economic management in the cultural sector](#) of this handbook.

##### ***Agreement with sponsors***

Together with the drawing-up of the budget, the agreement with possible sponsors, both public or private, who totally or partially contribute to the project financing, should be established. Their contribution (direct or compensatory) should be clearly detailed in the budget.

The presence (through logotypes or similar) of such sponsors in all advertising and dissemination products of the project should be fully cared as well as previously agreed with such sponsoring or organising agents.

##### ***Reception and assessment of offers***

After preparing the profile of the cultural activity to be developed, the documentation should be studied to provide it with content. Research and consultation are fundamental in this procedure to adjust as best as possible the offers received to the model previously fixed.

Knowledge and communication with groups or firms' agents is crucial in this procedure. To avoid the cost generated by intermediaries, it is advisable to contrast the economic options presented by the various agents if the artist, group, or firm has not sole rights with one of them.

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### ***Timing***

After selecting the option we are interested in, we check if the dates of our calendar when we are interested in programming are available.

### ***Spaces***

The selection of dates should be coordinated with the availability of spaces (theatre, room, etc.) where we intend to place the performing activity. It is decisive to previously check the state of facilities and their adaptation to the needs of the project.

For this purpose, it is suitable to have photographs and a technical map of the space including its address, location, dimensions, spaces, and characteristics, as well as a detailed technical summary of equipment (sound, lights, cameras, security, etc.) and human resources.

All this information should be given to the agent of the artist to give their approval or disagreement. Technical issues will be emphasised by asking the agent for a list of the artist's technical demands in which technical elements, brands, and models are included. Finally, an agreement will be made which is conditioned by the material which is available or to be hired.

It is important that the space meets the security requirements to perform the event and that its characteristics are adjusted to the artists' needs (stage, dressing rooms, accesses, etc.) as well as to the audience's needs (emergency exits, bathrooms, etc.).

### ***The agreement***

The signature of the parties involved in the contract embodies and regularises the conditions of the agreement. Aside from the legal framework (specifically discussed in chapter 6 of this manual, THE LEGAL FRAMEWORK OF CULTURE), the contract should also include various annexes related to the artistic production of the event.

The following aspects should be included: the technical rider (sound and lights), the conditions related to the accommodation (hotel or cheap hotel category to use during the stay, number and type of bedrooms if the promoter is responsible for their bookings, and if breakfast, launch, or dinner are included), the external and internal journey (outside or inside the city where the event is performed), the dressing-room and bathrooms, as well as a minimal catering (in which food and drinks required are detailed).

### ***Assistant firms***

If the promoter of the event does not have the technical resources installed in the spaces where the activity is going to be performed, one or several firms providing human resources and materials should be hired to provide their services in the place where the event takes place.

It is important to be up to date of the legal requirements that firms with which we make agreements to contract services must fulfil.

As indicated above, such firms would provide both technical and human resources to perform the event.

The former includes sound and lights equipment, instruments, tickets sale, printing, projection cameras, vehicles, scenography, furniture or catering, whereas the latter includes security agents, audiovisual technician, waiter, driver or ticket clerk, among others.

### ***Journeys***

In some cases, the promoter should be responsible for the external and internal journeys of the artists of the cultural activity.

As for external journeys, the services of a travel agency should be required to contract the journeys to the place of the event performance in the means of transport (car, train, plane, etc.) planned and agreed for that purpose. If it is established, the promoter should pay the expenditures of the round trip of the artist or those journeys asked for in the case of being on tour. If not, the agent of the artist is the person responsible for this management.

When the promoter is only responsible for internal journeys, picking up the artist at the airport or the picking-up point should be agreed, as well as taking the artist to the hotel or to the place of the activity performance. After the performance, it will be necessary (in the same day or in another day) to take the artist to the place chosen.

### ***Insurances***

It is perceptive to hire an insurance policy which guarantees the coverage of indemnities for artists as well as for assistants and promoters in case of a mishap. Terms will be conditioned by legal demands (Civil Liability in most of the cases) and by the demands of the promoter, artist or space where the event takes place.

### ***Hotel / upkeep***

In some cultural formats (concerts, theatre performances, etc.), it is usual that the promoter is responsible for the booking and the payment of the hotel and/or upkeep of the artist during the stay. This data should be clearly specified in the contract (as indicated in the respective section) by detailing the number of bedrooms required, their characteristics (single, double, triple, etc.) and the category of the hotel establishment (guest house, cheap hotel, hotel, etc.) with its number of stars.

It is interesting to look for a hotel space as nearest as possible to the place of the activity performance to minimise as much as possible the costs related to internal journeys.

Regarding the upkeep, a previous booking will be made by detailing the number of fellow dinners in a place as nearest as possible to the place of the activity.

To avoid last-minute budgetary imbalances, it is useful to choose a menu with a fixed price in the restaurant or bar and inform the artist about it. It is also possible to agree a system of economic compensation through which an amount by each component for the breakfast, lunch or dinner is fixed, and it should be paid by the promoter to the agent or musician, whether by a previous transfer or by cash.

### ***Security***

It is obvious to mention that all cultural activities should scrupulously fulfil the state law and the autonomous or local law related to its performance and development. The cultural activity is influenced by the type of activity, the capacity of the space and the security conditions both for the public and artists.

The insurance underwriting, already discussed in this chapter, is also part of these measures.

Beyond this block concerning legal mandatory measures, the promoter should also be responsible for the contracting of security and cleaning services of the space (if there are not), thus contributing to the correct development of the activity.

Security agents are placed in strategic places of the space (access doors, ticket window, stage, bathrooms, etc.), whereas the cleaning service works before, during, and after the activity is finished.

### ***Graphic or audiovisual material***

Aside from the graphic material for the Communication and Marketing of the activity, the promoter of the cultural activity should also consider the costs and procedures required to cover the graphic and advertising material that appears in the place where the activity is performed.

The external or internal presence of panels or banners informing and advertising the aspects related to the activity are fundamental for the public to clearly identify the scopes we want to communicate.

It is therefore necessary that the cultural programme in which the activity is included (the name of the season of concerts or theatre/dance shows, of the exhibition hall, of the training programme, etc.) is clearly presented in traditional panels or audiovisual resources to be placed in the area which is close to the epicentre of the activity (stage or similar).

If the activity organised is part of a more general season or programme, its calendar should be detailed so that the audience attending such activity has information about other similar activities which maybe they do not know.

Also, if the activity is included in the overall programming of a public or private cultural agent aimed to the continuous programming, it would be also necessary to offer information about other seasons or programmes dealing with different cultural fields.

In addition, sponsoring agents and co-workers of the event should be mentioned: their presence (through logos, brands or similar) should be guaranteed in all the advertising elements exhibited in the space in which the activity is performed, indicating their degree of involvement (sponsor, co-worker, etc.) in the event.

It could also be necessary to put information stands in the space in which the activity is performed to advertise sponsoring agents or to sell advertising material related to artists (merchandising, CD-ROMs, T-shirts, books, or similar).

### ***Communication and marketing of the activity***

Although [chapter 7.5 Project marketing](#) specifically discusses the processes required for the promotion of cultural activities, it is necessary to stress the importance of this factor in the subsequent success of the activity.

However, it is worth noting that the combination between communication and traditional and digital marketing (the Internet, social networks, etc.) is crucial when planning a communication and marketing strategy implying positive results.

### **Tickets**

As for a performing project requiring the acquisition of a type of ticket to access to it (concerts, theatre or dance performances, exhibitions, etc.), it would be necessary to install the compulsory box-office receipts, including the security conditions to avoid their fake.

The *Sociedad General de Autores y Editores (SGAE)* controls the sale of tickets to have accurate data about the number of tickets that the organiser puts up for sale and deliver the turnover related to them.

It is possible to establish a ticket price for advance sale, and another price, a little bit higher, for the tickets sold in the ticket window the same day of the activity. In both cases, price should be clearly specified both in the ticket and in the publicity of the event. Advance sale tickets can be distributed in various direct points of sale or by the Internet and should be picked up and quantified the day before the performance of the cultural activity with the aim of put the excess supply at disposal of the ticket window the day and place in which the cultural activity takes place.

In activities of small and medium formats, it is advisable to open the ticket window at least two hours before the beginning, thus facilitating the audience the access.

There are many firms (detailed in the annex *Documents*) responsible for managing the tickets sale through their respective websites. They usually charge a fee by each ticket sold, and their advantage is that they facilitate audience the payment of the tickets under safe conditions.

### **Copyrights**

Given the wide casuistry on this subject matter, we refer to the normative described in the *SGAE's* website ([www.sgae.es](http://www.sgae.es)) in which the following is indicated:

If you run a bar, a theatre or dance company, a theatre, a concert hall, a TV channel, a radio station, a portal or any other business where you offer music, audiovisual works, etc., you should have one of our licenses to publicly use our protected repertoire.

Each license generates an own normative with sections focused on:

- Concerts, Events
- Theatre and Dance
- Performing Arts

The projects discussed in this section of the handbook could be included in those sections.

The *SGAE* is a private entity focused on the collective defence and management of the rights of intellectual property of their more than 106,000 members. A total of 97,081 are authors, 2,082 are musical publishers, and 7,579 heirs (data from the *Informe de Gestión 2012* [Management Report 2012]).

Within the group of creators, 77,678 are musicians of all genres and styles, 8,610 are authors of audiovisual works — scriptwriters and directors— and 7,796 are playwrights and choreographers.

Their main task is to protect and to distribute the remuneration of members due to the use of their works (reproduction, distribution, public communication, transformation, and private copy) as well as to manage license among customers to use them.

SGAE, running since 1899, currently administers a repertoire including more than 5 million of musical, dramatic, choreographic and audiovisual works.

### ***Dressing rooms***

The performance space should have an area close to the stage for dressing rooms in those cultural activities demanding them.

The characteristics demanded in each case (mirrors, chairs, tables, towels, etc.) should be included in the conditions of the contracts, although some special conditions (showers, beds, etc.) could be fulfilled by the isolated use of bedrooms in a close or cheap hotel.

Dressing rooms are also the space where the catering that some artists demand in their contract is offered, being already prepared before the artist arrives at the place of the performance of the cultural activity.

### ***Schedules***

It is fundamental to fix and to comply with the schedule as most detailed as possible, and the performance sequence of the day or days of the activity performance should be established. For this purpose, it is convenient working with two documents which could be a guideline for artists or companies and their agents (a Roadmap at an external level) as well as for promoters or organisers (Chronogram at an internal level). Such documents are as follows:

<b>Hoja de ruta</b>
Hoja de ruta
Grupo o compañía
Ciudad
Fecha



<b>Sala o Espacio</b>
Grupo o compañía
Nombre de sala o espacio
Dirección
Página web
Código wi-fi /password
Zona de carga/descarga
Parking
Precio entradas
Capacidad
Camerinos
Casting
Desayuno/almuerzo/cena/buyout
Duchas
Dimensiones escenario
Equipos sonido/luces propios
<b>Hotel</b>
Dirección
Teléfono
Página web
Nº y tipo habitaciones reservadas
reserva a nombre de
Código wi-fi/password
Distancia hasta sala
Parking
Desayuno, almuerzo o cena incluidos
<b>Cronograma</b>
Hora instalación equipos sonido y luces
Hora ensayo/prueba de sonico
Apertura de puertas
Comienzo de la actividad
Duración de la actividad
<b>Contactos</b>
Responsable organizativo en sala o espacio: nombre / correo electrónico / teléfono.
Responsable técnico en sala o espacio: nombre / correo electrónico / teléfono.
Responsable producción en sala o espacio: nombre, correo electrónico y teléfono.

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Cronograma					
Día de la actividad					
Hora	Tarea	Lugar	Proveedor	Responsable	Observaciones
8.00 horas	Reunión producción	Teatro Principal	Organización	Francisco Trujillo	Revisión camerinos y puertas. Distribución material publicitario.
9.00 horas	Recepción e instalación equipos sonido y luces	Teatro Principal	Sonido 20	Antonio Montero	Equipo técnico electricista necesario para enganche
12.00 horas	Reunión taquillas	Teatro Principal	Organización	Francisco Trujillo	Cuantificar venta entradas anticipada y prever hora de apertura.
14.30 horas	Almuerzo	Restaurante La Plaza	Organización	Francisco Trujillo	Anticipar vales de almuerzo.
17.00 horas	Continuación instalación equipos sonido y luces	Teatro Principal	Sonido 20	Antonio Montero	
18.00 horas	Limpieza sala y camerinos	Teatro Principal	Limpiezas Caro	Luis Caro	Mantener servicio mínimo durante actividad
18.30 horas	Instalación de catering en camerinos	Teatro Principal	Restaurante Sanjosé	Pablo Sanjosé	Prever recogida con posterioridad al concierto
19.00 horas	Llegada grupo	Teatro Principal	Agencia	Responsable agencia	Chequear equipos con técnico grupo e instalar grupo en camerinos. Prever carga y descarga.
19.10 horas	Llegada agentes de seguridad	Teatro Principal	Empresa Seguridad	Responsable empresa seguridad	Realizar distribución de los mismos en espacio
19.15 horas	Prueba de sonido de grupo	Teatro Principal	Agencia Responsable	Agencia	Contacto equipo técnico del teatro con el del grupo.
20.30 horas	Fin prueba de sonido de grupo	Teatro Principal	Agencia Responsable Agencia		
20.35 horas	Apertura de puertas	Teatro Principal	Organización	Francisco Trujillo	
21.30 horas	Comienzo de concierto	Teatro Principal	Organización / Agencia	Francisco Trujillo / Responsable agencia	Luces + cierre de puertas
23.30 horas	Fin del concierto	Teatro Principal	Organización / Agencia	Francisco Trujillo / Responsable Agencia	Luces + apertura de puertas

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00.00 horas	Desmontaje equipo sonido y luces	Teatro Principal	Sonido 20	Antonio Montero	Prever carga y descarga de material
00.15 horas	Despedida de grupo con dirección a cena	Teatro Principal / Restaurante La Plaza	Organización	Francisco Trujillo	Revisar camerinos y escenario.
02.00 horas	Cierre sala o espacio	Teatro Principal	Organización	Francisco Trujillo	Agentes de seguridad revisan teatro.

### ***Tickets and authorisations***

Before performing the activity, a list of accredited people with free access to the event, including mass media and guests of the group, company or organiser should be drawn up.

As for mass media, those interested in accessing to the event should be asked for data (names, surnames, ID card, means, etc.), as well as the official application of the means with which they work.

### ***Economic management***

Although this matter is discussed in detail in chapter 7.3 Financial and economic management, it is appropriate to include it as a step related to the section of both costs (request for respective bills, cache payment, etc.) and incomes (tickets, payment of sponsorships and publicity, etc.) before developing the activity.

Fiscal obligations of each activity are discussed in detail in such chapter.

## **Performing project: production**

It encompasses the phase related to the day or days of the activity performance (theatre performance, concert, etc.) and requires a logic sequencing aimed at embodying it.

### ***Receipt of technical equipment and/or scenography***

Technical equipment (sound, lights, etc.) and/or scenography are usually installed long in advance before the activity begins. In the case of contracting them as an external service, the presence of an authorised technician in the room or theatre is suitable to facilitate the installation of such elements.

Regarding dance, it is appropriate to install or check the linoleum or carpet required to develop the activity, as well as auxiliary or scenographic elements.

It is common in many cases that the artist asks for a loading and unloading equipment (it is important to specify the number of people) to move the technical equipment from vehicles to the stage and vice versa. The promoter or organiser of the event is usually responsible for hiring such equipment.

### ***Reception of the artist, company or group***

The artist or group usually arrives long in advance before the activity begins to carry out the sound test (in the case of concerts) or technical preparation of the event.

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In some cases, the technical team of the group or company comes early to previously check the technical conditions of the space. For this purpose, both teams and the staff of the room or theatre should be previously organised.

### ***Performance of technical or sound test***

As such test is started, the presence in the room or theatres of people not related to such activity should be avoided. Artists usually demand privacy to assess as accurate as possible the adjustment between their artistic proposal and the space housing it, and the promoter is committed to meet its achievement.

The stage plan (including the technical rider annexed in the contract) usually establishes the general location of actors and lights on the stage, as well as the sound plan in the acoustic context, detailing the number of speakers, monitors, tables, and their location in the space.

### ***Making the structure for the advertising sale***

Groups, companies, and artists usually sell advertising products (T-shirts, CD-ROMs, bags, badges, etc.) related to their exhibition activity. For this purpose, it will be necessary to prepare a space in the room or theatre where the members of the group or company could control the sale of such products for the public.

### ***Delivery of authorisations and tickets***

A space independent of that in which the event is performed will be established to give the accreditations to the collaborators of mass media or to the guests who have previously asked for it. Those interested should previously have applied for it to organisation responsible for approving it and should identify themselves in the delivery point of such accreditations with the form of bracelets, labels or any other identifier that the organisation considers acceptable.

Organisers should also anticipate the adaptation of spaces for the comfortable performance of the activity of those sent by mass media, both in places near to the stage (photographers) and in further spaces (press area).

### ***Ticket windows management***

Tickets which are not sold in the points of sale established before the performance of the event will be put up on sale in a ticket window placed in the performance place.

### ***Services management***

The organiser should carry out the distribution of the different services (bar, security, accesses, etc.) related to the event. For this purpose, the organiser will organise their distribution and location in the spaces previously established for them, giving instructions of how to proceed in the case of critical situations.

### ***Security***

Aside from the number and category of the security agents established, the organiser should check the same day of the event the good operation of the emergency and security accesses to the room or theatre. It is important that no

vehicle or element blocks the access before, during or after the activity performance.

### ***A previous meeting to coordinate the staff***

It is important to carry out a previous meeting concerning the coordination of the staff provided by the organiser and that involved in the event the same day and in the same place of it. From the security agents to the loading and unloading staff, through the technical or services team (ticket windows, bar, etc.), the presence in such meeting will allow organisers to check each procedure, to synchronise them, and to cover the possible lacks which are ignored or unbalanced in the pre-production phase.

The aspects related to the management of human resources are specifically discussed in [chapter 7.2 Management of human resources](#) of the handbook.

## **Performing project: post-production**

It encompasses the phase related to the time after the performance of the performing activity (theatre performance, concert, etc.).

### ***Reordering the space***

After the activity is performed, the space should be cleaned and adapted. The elements established for the activity will be removed and relocated: stage equipment, sound and light equipment, stages, bars, services or similar.

### ***Economic balance***

After closing the tickets sale and the return of the unsold tickets, an economic count should be carried out, including other economic incomes related to the activity (sponsorships, publicity, etc.). The balance will provide a final economic indicator which could be positive or negative.

### ***Copyrights***

In this regard, we refer to the conditions and prices established by SGAE in its website ([www.sgae.es](http://www.sgae.es)) from certain premises detailed below:

### ***Preliminary notes***

*All lump sum rates included in SGAE's GENERAL RATES correspond to the approval given to use the repertoire administered by SGAE and are indivisible rates. Any possible use of popular or public works not generating copyright will not be affected by the mentioned approval or could be proportionally deduced from the rates fixed by SGAE.*

*The approval to use the repertoire administered by SGAE exclusively reaches the modality for which it has been approved. Any use of the repertoire in a different modality from that authorised should be again authorised, and the respective rates will be applied.*

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*The voluntary request and execution of the contract-approval, without the intervention of SGE, in the moment prior to the beginning of using the repertoire in the modalities included in Chapter I from "Public Communication", with a "monthly lump sum" rate fixed, will imply a reduction of 25% in the rate applicable to the respective activity, which will be performed just one time at the end of the first annual payment.*

*When the execution of the approval in the assumptions predicted in the preceding paragraph takes place in a moment after using the repertoire administered by SGAE, the rate applicable to the calculation of the rights paid prior to the approval will be that predicted in the respective pricing epigraph by being increased by 25%.*

*Under the protection of what is established in section b) of the number 1, article 157, of the Restated Text of the Intellectual Property Law, non-profit cultural entities will have a reduction in current General Rates, which will be according to the activity conducted and the modality of use. In no event, such reduction will overcome 25%. This reduction will be exclusively applied to free events which are not conditioned by any previous demand.*

## **Definitions**

**BUDGET FOR COSTS REQUIRED:** *those related to the stage and its mounting, infrastructures and sound equipment, infrastructures and lighting equipment, stage, remuneration of artists, singers, performers, as well as those related to their upkeep, accommodation and journey, and subventions and sponsorships in the form of economic or contributions or materials aimed to meet any of the previous concepts.*

**INCOMES IN TICKET WINDOW:** *they are understood as the total product of tickets, in which the payment and increase of prince will be calculated in the accountant's office without considering any particular compromise that the organiser or entrepreneur of the event in question could make by selling cheaper tickets than the prices given to the public in general, or by distributing them freely, with the exception of the discount that the organiser or the entrepreneur of the event gives to subscribers, if any. Tickets less than 5% of the capacity of the place where the event is held, with a maximum capacity of 1,000 tickets per event, will not be counted in the calculation of copyright.*

*Some concepts will be related to the total product of the ticket without limitation: ticket price, total price, recommended retail price, ticket sale price, seat price, seat sale price, total price, full rate, total cost of the ticket, total cost of the ticket, price given to the public and any other of similar content or meaning, that is, what the public pays to access to the place to enjoy the show, even if the value, cost or price of such payment is included in the consumption of goods which are sold in the place where the show is performed. Also, any good, service or product whose value, cost or price is included in the ticket to access to the place and right to enjoy the show will be included in the total product of the ticket, despite of the way in which such goods, products or services are specified in the same ticket or in different tickets. Also, the total income from tickets will include contributions, subventions or sponsorships of any type and given to the promoter-organiser to compensate, to reduce or to pay the value, cost or price of the ticket in whole or in part.*

**COMPLEX:** *it would be any complex (indoors or outdoors) adapted or to be adapted to hold events in which works from the SGAE's repertoire are used.*

**TAKING SHEETS:** *it would be the declaration formulated by the promoter-organiser of the event, at disposal of SGAE to wind up the earned copyrights, in which promoter-organiser's data will be included, as well as data of the show and place. Also, such declaration should include: tickets to be sold, price of such tickets, tickets sold; takings from*

*tickets sold with their respective prices, a previous VAT deduction, number of authorised tickets, and all the information which could be relevant to quantify copyrights.*

*REVIEW OF LUMP SUM RATES Lump sum rates included in SGAE's GENERAL RATES will be annually reviewed and will be modified with the same quantity of the cost of living index in the precedent year—national— called Retailed Price Index (RPI), published by the National Institute of Statistics or similar Body.*

*SGAE does not modify the quantity of rates fixed in certain epigraphs in which, due to their cultural meaning and other reasons, it is advised.*

GENERAL PRICES for the year 2014 are included in the following link: [tarifas.sgae.es](http://tarifas.sgae.es).

### **Assessment**

Although this section is specifically discussed in [chapter 7.13 Projects assessment](#) included in this same BLOCK, TOOLS FOR CULTURAL MANAGEMENT, we want to stress the importance of this process in the whole cultural project. In a similar way, the contents discussed in [chapter 7.9 Research and analysis](#), that is, the systems of cultural indicators, cultural mappings and cartographies, observatories, the measurement of publics and audiences, the measurement of impacts, and the research of the participatory action, should be also stressed. All contribute to the creation of a precise and useful assessment system.

### **Check**

Assessment indicators will allow the project to be checked to assess whether its objectives have been achieved. From this balance, an improvement and optimisation of the project could be suggested with a view to new editions.

## **4. Film project:**

### **Film exhibition**

To not describe again the procedures already detailed in section 3. PERFORMING PROJECT, we only mention the headline when contents are similar.

In the case of giving new elements, whether in the headline or in the content, we will detail again both aspects.

### **Performing project: pre-production**

#### **Project design**

The film project is determined by a format focusing it on film exhibitions. Such exhibitions could be considered individually or included in a season or programme (isolated or permanent), and also in dubbed version or in original version with subtitles.

The change process that films are currently witnessing forces that the project chooses the project format chosen. The tendency implies the close disappearance or limitation of the traditional format of 35 millimetres, as well as the implementation of Blu-ray and, especially, of the DCP (Digital Cinema Package), more economic in relation to copy

and distribution costs.

If the film is projected in a room, it is important to consider the normative of the Institute of Cinematography & Audio-visual Arts (Spanish initials: ICAA) of the Ministry of Education, Culture and Sport:

The room of the film exhibition could be considered the first point of sale of a film and, therefore, the place where its commercial circuit begins.

The access to these rooms is also possible by having the ticket which gives the right to attend at the film projection.

Before starting the activity, the owner of the room should be registered in ICAA's Register of Cinematographic Companies or in the Register of an Autonomous Region, and the room should be included in the registered declaration.

The companies which are owners of the rooms should send ICAA or the appropriate body of the Autonomous Region:

- A list with all the films projected in their rooms.
- The number of tickets sold.
- The collection obtained.

**ICAA itself also facilitates in its website (<http://www.mcu.es/cine/index.html>) a useful catalogue of definitions:**

#### **Cinematographic film.**

All audiovisual works, fixed by any means or support, in which the work of creation, production, assembling and post-production is defined, and are first intended to its commercial exploitation in cinemas. Mere reproductions of events or representations of any kind are excluded from this definition.

#### **Other audiovisual works.**

Those that fulfil the requirements of cinematographic film and are not intended to be exhibited in theatres, but that reach the public through other means of communication.

#### **Television movie.**

An audiovisual work of fiction, with creative characteristics like cinematographic films, whose duration exceeds 60 minutes, has a final outcome with the uniqueness that its commercial exploitation is intended to be broadcasted by television operators, and is not first launched in cinemas.

#### **Television series.**

An audiovisual work made up of a set of episodes of fiction, animation or documentary with or without a common

generic title, aimed to be broadcast or cablecast by television operators in a successive and continuous way, and each episode corresponds to a narrative drive or continues in the next episode.

**An animated series pilot.**

An audiovisual work of animation that establishes the characteristics and style of a serie and allows the producer to finance and to promote it.

The film, according to its duration, can be considered:

**Feature films**

- Films whose total duration exceeds sixty minutes.
- Films with a duration exceeding forty-five minutes, to be produced in format 70 mm., with a minimum of 8 perforations per picture.

**Short films**

Films lasting less than sixty minutes.

***Budget drafting***

***Agreement with sponsors***

***Receipts and Assessment of offers***

After preparing the profile of the cultural activity to be developed, the title/s constituting the project should be chosen.

Retailers are the agents responsible for managing the legal rights of each film and for making the copies available for the cultural managers interested.

So, each retailer establishes a display price for each film and a number of daily projections which should be met and fulfilled by the organisation.

***Timing***

***Spaces: projection room***

The ideal space to carry out a film project is a projection room with all the technical needs and the respective screen, projection cabin, and a traditional or digital projector. If not, is it essential to adapt a space as similar as possible to such room, conserving the distance between the technical area and the public, the comfort and access to it, the light control, and the size and quality of the respective projector and screen.

It is also important to appropriately control the accesses to the room, both those usual and emergency.

### ***The agreement***

The signature of the parties involved in the contract embodies and regularises the conditions of the agreement, in this case between the distributor of the film and the organising agent.

### ***Auxiliary firms***

#### ***Journeys***

In this case, journeys refer to those related to the medium in which the film is sent (35 millimetres, Blu-ray, DCP, etc.). The organisation is usually responsible for them, so their cost is not included in the bill that the distributor sends the organiser.

It is therefore necessary to hire a transport agency for the journey to the projection room and for the return of the film to the distributor.

#### ***Insurances***

#### ***Hotel booking / upkeep***

In some cases, some people related to the film (actors or actresses, director, producers, etc.) go to the premiere or the projection of a film or season. In this case, the organisation usually covers the expenditures and managements related to the hotel and upkeep of guests.

#### ***Security measures***

#### ***Graphic or audiovisual material***

The traditional advertising material (posters and leaflets) related to the film is usually managed by the distributor. Its economic cost is unitary and proportional to the number of copies required by the organisation.

Posters constitute a classic advertising element to disseminate films, whereas leaflets can be given to those present in the projection and contain technical and artistic information about it.

### ***Communication and marketing of the activity***

#### ***Tickets sale***

As for film projections, it is not usual to have advance tickets at a lower price, although this option could be comfortably managed through the website of the room or of the organiser without any discount, except for promotions.

However, it is usual that there is a Discount Day when ticket prices are considerably reduced.

### ***Copyrights***

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We refer here to the normative described in DAMA's website (<http://www.damautor.es>). Copyright in Audiovisual Media (Spanish initials: DAMA) is an Entity of Management of Intellectual Property Rights authorised by the Ministry of Culture through the Resolution of 5, April 1999 (State Official Gazette, 9, April 1999), which indicates as follows:

*A. Mandatory Collective Management Rights*

*Mandatory Collective Management Rights are those rights that the Intellectual Property Law establishes that cannot be waived by the author or their person entitled, and that should be administered through a Management Entity authorised by the Ministry of Culture.*

*Mandatory Collective Management Rights given by the current Intellectual Property Law to audiovisual authors are as follows:*

*1.- The right to remuneration for Private Copies (Art. 25 IPL)*

*It is a remuneration given to the author due to the reproduction or copy of their work in the domestic scope and to use it privately, all this from a legal source of emission and through equipment, supports or recording and audiovisual reproduction devices.*

*List of equipment, devices, and material supports subject to the payment of the private copy and the amounts applicable according to the Ministerial Order of 18, June (State Official Gazette 19/06/2008)*

*2.- The right to remuneration for the rent (Art. 90-2nd IPL)*

*The author cannot waive the right to obtain an equitable remuneration from the hiring events taken place of their work. Businesses and companies aimed at renting films are demanded this remuneration, especially video shops.*

*3.- The right to remuneration for the projection of films in cinemas or public places in which tickets must be paid. (Art. 90.3 IPL)*

*Authors have the right to perceive a percentage of the ticket price from those publicly exhibiting a film or audiovisual work.*

*The percentage fixed in DAMA's rates is 2% of the ticket price. However, the agreements reached with the main exhibitors through their representative associations include bonus in the rate due to the savings obtained in the right management.*

*4.- The right to remuneration for the projection without demanding a ticket price, and the transmission of an audiovisual work to the public by any means or procedure (Art. 90-4th IPL)*

*Authors' right to charge an equitable remuneration for the public communication of their work in any format, means or procedure. Those compelled to pay such right are TV operators (analogous transmission, digital, terrestrial, satellite, Internet, etc.) and public establishments (bars, restaurants, means of transport, hotels, etc.) which emit audiovisual works (TV or DVD, etc.).*

*As for the collection of these rights, DAMA has collection agreements with most national and regional television stations, cable operators and television through the Internet, as well as the main transport companies.*

#### **B. Exclusive rights**

*Exclusive rights are those that the author has agreed with the producer and that, under the Management Contract, has entrusted to DAMA. These rights include copy, distribution, public communication, and transformation. The most usual right is the copy of the author in Video or DVD to be commercialised and sold for domestic use.*

*As it is a waivable right, unlike collective rights, the author should include it in the agreement with the producer to have the possibility to call for a remuneration afterwards.*

### **Dressing rooms**

In those projections attended by guests who intervene before or after the film projection, it is advisable to have an area close to the stage / screen for dressing rooms.

### **Schedules**

As for the film projection, the schedule is determined by the beginning of the projection, although the organiser should also fix the time and schedule to previously check the medium of the film and to manage the material and human resources (ticket clerks, projectionists, cleaners, technicians, etc.) related to the projection room.

### **Accreditations**

### **Economic management**

## **Performing project: production**

It encompasses the phase related to the day or days of the activity performance (film exhibition).

### **Receipt of the film**

After receiving the film and signing and filing the delivery note, the projectionist or technical team should check the good state of the film by watching it.

If the film is not optimal, it is urgent to contact with the distributor to solve the problem as soon as possible by sending a copy in a perfect state.

### **Performance of the technical test**

The technical team of the room should also check the perfect operation state of components (projector, digital and sound equipment) which allow the film to be projected.

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Other aspects related to the room (HVAC systems, lights, accesses, emergency exits, etc.) should also be supervised by the technical team the same day of the projection.

### ***Delivery of leaflets***

As indicated above, leaflets constitute an informative element complementing the film projection and giving it quality. It is usually provided by the distributor and can be given to those present when they access to the room. It contains the technical and artistic credits as well as any other interesting data for the spectator (plot, criticism, interview with the director or main characters, etc.). The format of the sheet could be modified by the organiser to be adapted to their demands and possibilities.

### ***Delivery of accreditations***

Although it is not usual in the film scope as in other performing cultural programmes (concerts, theatre or dance performances, etc.), accreditations also take place in the cases related to premieres of special events, so they should be equally managed.

### ***Ticket windows management***

### ***Services management***

### ***Security***

### ***A previous meeting to coordinate the staff***

## **Performing project: post-production**

It encompasses the phase related to the time after the performance of the performing activity (film projection, etc.).

### ***Reordering the space Economic balance Organisational balance***

The organising team will write a report of the performing project, including all the documentation showed by the sample. This document will be completed with a photographic file and a press dossier.

### ***Copyright payment***

This procedure is shown in the section COPYRIGHTS of the phase of PRE-PRODUCTION.

### ***Assessment***

### ***Check***

## **5. Exhibition project:**

### Artistic or similar exhibition

## Exhibition project: pre-production

It encompasses the phase before embodying the exhibition project and requires a sequencing aimed at obtaining it.

### *Project design*

According to Margarita Aizpuru, who is an organiser of exhibitions and art critic, the exhibition is the result of a system where several aspects are included: the conceptualisation and the subjective speech, research, the work with artists, management, organisation, the design of spaces and mountings, texts writing, communication, didactics or training at the same time. For this reason, professionals of different disciplines or fields meet and cooperate in the exhibition process.

Its orthodox and linear vision much be eschewed, and it must be considered as an open and multidisciplinary project in which own and transversal aspects are important.

The exhibition model to be established should be therefore defined in this initial procedure: if it is thematic exhibition; a thesis; artistic or documentary; collective or individual; if it is local, national or international; if it is individually proposed or related to an exhibition programme or to other cultural programmes; if it is located in one or several spaces, etc.

Regarding the spaces, the sample could be placed in museums, arts centres, art galleries, fairs or other multidisciplinary exhibition spaces or events.

Also, parallel activities (information points, conferences, round-table conferences, concerts, videos or films exhibition, workshops, pedagogical project, etc.) could be included in the programme, and an own organisational process is also required which is always adapted to the schedule of the exhibition project.

Then, a conceptual and descriptive report or document defining and classifying the exhibition project should be written.

### *Budget drafting*

First, it must be considered if the project is a production or a joint production. If it is a joint production, their conditions in the several collaboration agreements, sponsorships, subvention or competitions should be made clear.

Apart from all the aspects detailed in this and other phases, the budget should also consider the fact that if the works of the exhibition are already produced (mounted in their respective stand, framed or reproduced in size and form in the case of the photograph) or if the joint production or production of the work should be economically or organisationally addressed. This is a crucial aspect due to the costs and the time required for this purpose.

Fees related to the organisation, coordination, assistants, journeys, stays and daily fees, mounting and dismantling, transport of the works, insurance, publicity, publications, inaugural expenditures, and parallel activities should also be included.

### **Agreement with sponsors**

As for exhibitions, it is usual that their sponsorship is shared and that agents provided by the organisation and by authors or lenders participate in it.

### **Reception and assessment of offers**

The figure of organisers or curators of exhibitions is essential in this procedure due to their role of specialists in arts, their role of managers of artistic projects chosen, and their work as mediators among artists, entities, and publics.

The organiser is therefore responsible for the selection of authors who constitute the programming of an exhibition space focused on authors and for the selection and management of pieces if the project consists of a sample made up of museum pieces or works of individual collectors.

The exhibition space or the organiser will then send the authors or lenders chosen official letters of invitation in which all the conditions of the agreement will be anticipated, as well as the spaces and dates to be used.

### **Timing**

#### **Spaces**

The selection of dates should be coordinated together with the availability of the spaces where we intend to place the exhibition, considering that one or several spaces could be required. It is decisive to previously check the state of facilities and their adaptation to the needs of the project.

For this purpose, it is suitable to have audiovisual materials or photographs and a technical map of the space including its address, dimensions, accesses, spaces, and characteristics, as well as a detailed technical summary of equipment (accesses, sound, lights, types of supports, HVAC systems, security, etc., and detailing brands and models, if necessary) and of human resources (fitter, security, cleaning, etc.). All this information should be sent to the author and lender and, if necessary, to the organiser and technical coordinator.

It is important that the space complies with the measures of access, HVAC systems, lights, and security required for the exhibition project and that facilities are adapted to the needs of the pieces and to the spectators' comfort. If the space to be used is external, it would be necessary to maximise the security measures related to HVAC systems and lighting to preserve the works exhibited.

### **The agreement**

The parties and firms involved in the exhibition could subscribe agreements or contracts which delimit the degrees and tasks of their participation, already anticipated in the respective letters of invitation.

In the case of an exhibition carried out with the assignment of museum pieces or that of individual collectors, it is important to include in the agreement the following aspects (described by Josefina Blanca Armenteros, exhibition director of the Fundación Caja Madrid in her article *Gestión y Coordinación de Exposiciones* [Management and

Coordination of Exhibitions]:

1. A list of loaned works, including a sheet of the work including data of the lender, author, title, technique and support, measures, and its number from the inventory stock.
2. A loan form to give back, corresponding to each piece requested. This document summarises in a sheet the data of the lender, of the work requested, and of the demands imposed by the lender so that loans are effective. Together with the data of the lender and those already available in the list of works, the form includes very important sections, such as the value of the insurance of the work, the delivery and pick-up place of the piece, if photographs are allowed or the work could be reproduced in the Internet or the measures including the frames of the works of art.
3. A technical sheet of the team intervening in the exhibition. This document generally summarises the organisers, sponsors, the scientific team, the architect/designer, and the coordination team of the sample. This information is completed with the phone number and e-mail of the coordination department of the exhibition.
4. The technical report of the exhibition hall where the work requested is intended to be placed is an essential data to lend the work. In fact, this type of reports is usually very long as the content gives the lender detailed information about the preparation of the exhibition hall, technically speaking.

Within this type of document, there are two main information issues for the lender. On the one hand, the environmental conditions of the room and, on the other hand, the security measures of the exhibition space. The former includes temperature, relative humidity, and lighting available in the exhibition hall, and as for the latter, the lender is given information about the type of security of the room, the way in which the works of art are protected in the room, and protection measures against fires. All this type of information is given to the lender as most detailed as possible. However, it does not mean that there is a specific data which is not included in this report and that the lender asks for it before approving the loan of the work.

### ***Firms hiring***

Contracts or assignments will be addressed for the various professionals or suppliers participating in the exhibition project, starting with the organiser, the designer, and the technical coordinator, and then the firm responsible for making the catalogue, the production of the sample (if necessary), mountings, transport, insurance of pieces, inauguration catering, security, and cleaning of spaces.

### ***Journeys and transports***

The organisation usually pays the journey of authors and, in some cases, of the technicians to put and to inaugurate the sample. For this reason, the organisation should be responsible for managing them, as occurs in the case of posts or people which go with the works during their removal and mounting (in the case of museums and collectors providing the project with works).

As for the transport of works of art, it could be carried out with the firm chosen by the organisation or with that chosen by the author or lender who is also responsible for a safe packing. The author or lender will also establish the conditions of the removal of pieces.

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The entry and exit of works from the various spaces should be confirmed in certificates of delivery and receipt signed by the carrier and the coordinator of the exhibition.

As for specialised transport firms, they usually are in charge of the packing and unpacking of works, as well as of their placing by following the coordinator's instructions. For this purpose, the exhibition space should be previously studied to make an internal mobility possible by avoiding risks and obstacles.

### ***Insurances***

Insurance policies are fundamental to cover the pieces during their removal and stay in the exhibition space. For this purpose, the author or lender will notify the price of the insurance of the piece and, if it is agreed, the insurance company with which they want to insure works.

The usual insurance is nail to nail, that is, from the moment the piece leaves the museum, studio, or warehouse to the day it comes back, covering the stay of the work in the exhibition place.

The insurances attached to transport firms give a limited period of time (between 24 and 72 hours) to make any complaint. For this reason, it is important to check the state of the work when it arrives to the exhibition space or returned to its place of origin.

If a piece suffers a loss event, the insurance is responsible for repairing it, although the author of the piece and the coordinator of the exhibition could intervene in the restoration management.

### ***Hotel / upkeep***

The organisation is generally responsible for the accommodation or upkeep of posts or people which go with works during their removal and mounting (in the case of museums and collectors providing the project with works).

For this purpose, the hotel and/or restaurant chosen are booked the days during which such post is in contact with the sample.

It will be the same for the author and organiser in the periods of installation, inauguration, and receipt in the case of organised exhibitions.

In all cases, it is crucial to detail the number of bedrooms required, their characteristics (single, double, triple, etc.), and the category of the respective hotel establishment (guest house, cheap hotel, hotel, etc.) with its number of stars.

It is interesting to look for a hotel space as nearest as possible to the place of the exhibition performance to minimise as much as possible the costs related to internal journeys.

### ***Security***

The establishment of security measures of works starts from the execution of insurances described in their corresponding section.

Aside from such measures, it is necessary to check or to provide the spaces chosen for the sample with conditions related to the protection of the pieces (screens, cameras, personalised security, control of accesses and objects, etc.) and to the security of the public (signs and accesses/emergency exits, water outlets for firefighters, etc.).

It is also important to care the spaces during the periods of mounting and dismounting the exhibition by avoiding the presence of people not related to such work and looking after the security in installing and uninstalling the pieces.

### ***Graphic or audiovisual material***

Exhibitions are usually related to the creation of a book or catalogue (paper or electronic) as a dissemination and study tool of the project, and the organisation should coordinate all the aspects related to their creation, from budgetary to dissemination aspects.

Firstly, it is mandatory the request permission to reproduce the images and their texts. As for an exhibition of authors' works, this task will be easier as authors themselves will provide them as their interest in the sample.

To be in contact with *Visual Entidad de Gestión de Artistas Plásticos (VEGAP)* would be useful for such permission. It is a non-profit organisation representing in Spain more than one hundred thousand authors all over the world. Its website is [www.vegap.es](http://www.vegap.es).

Secondly, the organiser (through the organiser and the coordinator) should establish the delivery terms of documents and images to constitute the book or the catalogue. It is essential to carry out an accurate chronogram of this procedure by delimiting lengths, characteristics, and delivery dates, so that the designer and the publishing firm have in time the material.

The place, day, date, and time of the exhibition project will be included in the catalogue or book, as well as the title and the author/s of the sample, opening and close dates, related data and logos of the organisation, sponsors, and those responsible for the design and printing of the catalogue. The respective institutional and organising texts will also be included (and those of the author, if wanted), as well as the reproductions arranged, technical sheets, translations, and artists' curriculum vitae.

The ISBN (International Standard Book Number) and the legal deposit should be requested by the publisher.

Thirdly, and the last one, the review and distribution of the work (both by the traditional mail or e-mail, website—in PDF format—and gift or sale for visitors) for institutions, art galleries, collectors, and those interested concludes a main procedure in the diffusion of the exhibition project beyond their geographic barriers.

Given that exhibitions have a long-time development (generally more than a month), the importance and preservation of the advertising elements around the exhibition spaces of the work exhibited and of the room, museum or space where it is placed is stressed.

It is also usual to make an invitation for the opening of the project, including the place, day, date, and time of it, as well as the title and author/s of the sample, opening and close dates, and data related to the organisation and sponsors

The remaining graphic, audiovisual, and advertising material, as well as the own image of the exhibition, can be

managed similarly to the other cultural projects, described in section A.3.1.13.- The making of graphic or audiovisual material.

### ***Communication and marketing of the activity***

#### ***Tickets***

As for exhibitions, there are samples with a regulated access with a ticket and others with free access.

Regarding the former, the ticket window should be opened until a prearranged time before closing the sample. In both cases, the access to the space should be regulated by the respective security measures.

It is also usual —particularly in museum spaces or monographic exhibitions— the sale of advertising material (posters, T-shirts, etc.) related to the exhibition project. This task should be conducted in a near space where visitors are not disturbed.

The number of visitors can be increased by contacting with educational centres or associations which will be offered to visit the exhibition project. In such case, a special price should be negotiated for these group visits.

#### ***Copyrights***

In Spain, *VEGAP (Visual Entidad de Gestión de Artistas Plásticos)* is the organisation which manages the copyrights of painters, sculptors, photographs, illustrators, designers, video artists, net artists, architects, visual creators, etc.

VEGAP was created in 1990 by a group of Spanish artists to collectively manage their copyrights, according to the Intellectual Property Law. That year, VEGAP was accepted as a member of full right by the International Confederation of Societies of Authors and Composers (Spanish initials: CISAC), thus being joined to a network of companies of visual creators from forty countries.

VEGAP has executed contracts of reciprocal representation with thirty-nine author companies from other countries, included in its website ([www.vegap.es](http://www.vegap.es)). This means that the copyrights of VEGAP's members are managed in the countries of the European Union and of other continents, such as Argentina, Brazil, Canada, United States, Mexico, Australia, Korea, and Japan, among others.

VEGAP's rates

*Authors of visual creations protected by VEGAP have the right to demand that an approval is required before using copies of their works. VEGAP gives these approvals determined, among other requirements, by the payment of economic remunerations established in their Rates.*

*VEGAP, according to the Intellectual Property Law, is forced to establish General Rates determining the remuneration due to the use of works of authors constituting the Entity's National and International.*

*VEGAP's rates establish reductions for non-profit cultural entities. The approval to use works of authors constituting VEGAP's Repertoire is only established for the modalities admitted. Any other different use requires a new approval.*

*Rates are useful for users to know in advance the remuneration of the copies of works that authors should be paid.*

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*It is a very useful tool for users to make budgets, and for authors to previously know the remuneration.*

*Rates are annually included in the Subdirectorate-General of Intellectual Property, dependent of the Ministry of Education, Culture, and Sport, and they are only applied if there is a prior approval given by the Entity.*

Prices corresponding to the year 2014 (and to previous years), including those related to exhibitions and books, are as follows: [www.vegap.es](http://www.vegap.es).

### **Warehouse**

As for exhibitions, it is advisable to have a space close to the room/s where the material for mounting and dismantling the sample and that related to the packing of the pieces exhibited can be placed.

The access is limited to managers and technicians of the project, thus avoiding including any other material manipulated by people who are not involved in the project.

If there is an official opening of the exhibition, this warehouse could be the place where the firm hired could prepare the opening catering.

### **Schedules**

It is essential to establish and to comply with a daily chronogram and a schedule as most detailed as possible both in the phase of pre-production and in the production of the exhibition project.

Making a catalogue and invitations for its inauguration requires a previous detailed chronogram in which the delivery terms of the material are crucial. This aspect would imply an optimal diffusion of the invitation for the opening ceremony (by postal or electronic mail) and of the catalogue or book published.

Something similar happens with the terms related to the journeys, installation, and deinstallation of the work.

### **Accreditations**

#### **Economic management**

#### **Receipt and assembly of the exhibition project**

After receiving the work by its respective certificates of delivery, the coordinator of the exhibition is mainly the person responsible for assembling it.

The assembly of an exhibition requires a balance between technical and aesthetic aspects, so installation and supportive systems should be fully known, as well as the work and the equipment of the space where it is placed. In this sense, lighting plays an essential role. Aspects related to the perception, communication, and stage structure of the sample should be considered, as well as aspects such as shadows, colours or the combination between artificial and natural light.

Aspects related to the labelling and bit of cards of works and to the complements of the exhibition project (from the internal information for visitors to the educational concept inherent to the project, through its publicity) are also very important.

This is therefore the moment when the organiser, the coordinator, and the designer coordinate all the teams involved in the project. The organiser, the designer, and the author will then decide the distribution of works, although this aspect is also positive to be done in previous phases. If possible, such team will also decide aspects such as the atmosphere and environment, the lighting or the placing of glass cabinets, panels, and pedestals.

## **Exhibition project: production**

It encompasses the phase related to the day or days of the activity performance (theatre performance, concert, etc.) and requires a logic sequencing aimed at embodying it.

### ***A previous meeting to coordinate the staff***

It is essential to hold a previous meeting to coordinate the staff before the beginning of the inaugural ceremony. In such meeting, the organiser and coordinator of the exhibition will finalise the development of the opening, together with all the teams involved: from security agents to the staff catering, through the technical or service team. Also, organisers could revise the procedures one by one, synchronise them, and solve the possible lacks not considered in the phase of pre-production.

### ***Inauguration***

The inauguration symbolises the official beginning of an exhibition project for the public. For the inauguration, invitations are previously sent to the public and mass media who are welcomed by organisers in the exhibition space.

If a moment for interventions is established, organisers should stress not only the artistic values of the sample, but the importance of the contributions from institutions, firms, sponsors, and co-workers who are also invited.

The event usually finishes by doing a catering always adapted to the budgetary possibilities of the project.

If parallel or complementary activities are established, this inaugural ceremony will also activate their performance calendar: these activities are conducting during all the time the exhibition is open.

### ***Delivery of accreditations***

If a payment is required to access to the sample, an external space will be established to give the accreditations to the collaborators of mass media or to the guests who have previously asked for it. Those interested should have previously applied for it to the organisation responsible for accepting it, and they should identify themselves in the delivery point of such accreditations.

Organisers should also anticipate the delivery of informative material to mass media (book, catalogue, dossier, etc.) in which all artistic, documentary and organisational aspects related to the project are included.

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### ***Ticket windows management***

If a payment is required to access to the sample, a ticket window to sell tickets should be considered. This ticket could also be accompanied by an introductory leaflet of the sample, and visitors are also informed that it is possible to hire an audio guide or mobile device (very common in museums) giving information about the sample.

If the access is free, room securities could be those responsible for quantifying visitors.

### ***Services management***

The organiser should carry out the distribution of the different services (point of sales, security, accesses, etc.) related to the event. For this purpose, the organiser will organise their distribution and location in the spaces previously established and give instructions about how to proceed if there are critical situations.

During the performance of the sample, the coordinator manages the maintenance of the space by quantifying the number of visitors and, together with the restoration and maintenance team, preserving works. This aspect could be shown in regular reports which are sent to authors or lenders.

### ***Security***

Security is a fundamental aspect in any exhibition event, both related to the public and to works. As a result, the space should have the relevant security measures (scanners, security cameras, staff security, etc.) to guarantee always the protection. The access of visitors with objects, liquids, or bags should also be regulated, if appropriate.

If it is a space with several rooms, it is suitable to make a guiding way for a well-organised visit.

Apart from the number and category of the security agents established, the organiser should check the same day of the event the good operation of the emergency and security accesses of the space.

## **Exhibition project: post-production**

It encompasses the phase related to the time after the performance of the exhibition project.

### ***Reordering the space***

After closing the exhibition, it is dismantled by making the same procedures of the assembly. Also, the same people participate.

The space should be cleaned and adapted for a future activity, and the possible damage should be repaired.

### ***Economic balance***

It should also be necessary an economic count in which incomes and costs of the project are included and could be

compared with the budgets previously established.

If the organiser has the rights of the exhibition, the establishment of a calendar of distribution, the interchange or the assignment of other spaces to agents or institutions interested in exhibiting could be considered.

### **Organisational balance sheet**

The coordinator will write a report of the exhibition project in which the documentation of the sample and the incidents during the exhibition are included. This document also includes the maps of the exhibition assembly, a photographic file, a press dossier, and a block of statistics related to visits.

This document-balance sheet could be a very useful tool to disseminate the activity in other many places.

### **Assessment**

#### **Check**

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## **Documents**

1. **It would be productive to go more deeply into the contents and development of the course provided by Margarita Aizpuru** (Exhibition organiser, art critic, researcher, etc.) in the website of the International Fund for Arts foundation (Spanish initials: FIART): [www.fundacionfiart.org](http://www.fundacionfiart.org). Its script has been used to arrange in sequence the processes and procedures of exhibition projects.
2. **In this same line, we have taken information from the article *Gestión y Coordinación de Exposiciones* by Josefina Blanca Armenteros**, director of exhibitions of the Caja Madrid Foundation, which can be found in the following link: [es.scribd.com](http://es.scribd.com)
3. The difficult times witnessed today by the cultural industry (music, film, and publishing in particular), related to the crisis of supports, make us to think about this issue as a basic change of artistic production processes in a very near future. Some of the articles published concerning this issue are included in the website of the newspaper **El País**: [elpais.com/tag/industria\\_cine/a](http://elpais.com/tag/industria_cine/a), [elpais.com/tag/industria\\_discografica/a](http://elpais.com/tag/industria_discografica/a), [elpais.com/tag/sector\\_editorial/a](http://elpais.com/tag/sector_editorial/a).
4. In this link, there is information about the management resources and lines encompassed by **the Institute of Cinematography & Audiovisual Arts, services, international cooperation, and guidelines concerning film and audiovisuals**: [www.mcu.es/cine](http://www.mcu.es/cine)
5. This link concerning theatre, dance, music, and cirque gives access to all the management resources and lines addressed by the **Ministry of Culture**, as well as information about other administrations' works: [www.mcu.es/artesEscenicas](http://www.mcu.es/artesEscenicas)
6. These are some of the websites of the firms aimed at selling tickets: [atrapalo.com](http://atrapalo.com) [www.entradas.com](http://www.entradas.com)

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[www.ticketmaster.es](http://www.ticketmaster.es)    [www.generaltickets.com](http://www.generaltickets.com)    [www.ticketea.com](http://www.ticketea.com) [www.ticktackticket.com](http://www.ticktackticket.com).

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