

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 recognition⁴⁸.

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 closure⁴⁹. 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.⁵⁰

⁴⁸ 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.

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

⁵⁰ 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 difficulties⁵¹. 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 memorised 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.⁵²

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.

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

⁵² 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 30th 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 Anderson⁵³ 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.⁵⁴ 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

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

⁵⁴ 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.