

## **V. THE ORGANIZATION OF TECHNICAL WORK**

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

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

### **A. The effects of societal transformations**

#### **1. Generational cultures**

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

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

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

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

## 2. Safety and Security

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

### *Densification standards*

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

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

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

### *The compensation measures*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### ***Safety***

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### **1. Legal authorizations**

#### ***The authorization request***

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

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

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

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

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

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

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

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

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

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

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

## **2. The technical tools**

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

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

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

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

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

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

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

### ***Planning tools***

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

Close contact with companies (festival 9).

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

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

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

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

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

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

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

Employment of a professional manager (festival 6).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### ***Professional training***

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

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

Knowledge of electrical systems (festival 3).

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

Computers / Software specific (festival 9).

Handling specific equipment (Festival 20).

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

For new light / sound equipment (Festival 27).

Video makers, webmasters, photographers (Festival 31).

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

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

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

## **1. Liability insurance**

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

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

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

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

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

## **2. Other insurance**

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

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

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

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