

BIBLIOGRAPHY

- Abirached R., « Le théâtre dans la cité », *Communications* n°82-83, 2008, p. 25-35.
- Admical / CSA, *Le mécénat culturel en France 2016*, Paris, Admical, 2016.
- Admical, *Repères : le mécénat dans les entreprises du monde*, Paris, Admical, 2012.
- Admical / CSA, *Le mécénat des entreprises en France. 2010*, Paris, Admical, 2010.
- AFNOR, *Management responsable des activités événementielles — Guide de mise en œuvre de l'ISO 20121*, 2013.
- Afrifestnet, *Festival Manuel des Meilleures Pratiques. 1^{ère} partie montage / Festivals Best Practice Toolkit: Part one – setting up*, 2013; <http://www.racines.ma/node/104>.
- Aïm R., *La gestion de projet*, Issy-les-Moulineaux, Gualino, 2016 (10^e éd.).
- Amit R., E. Zott, “Value creation in e-business”, *Strategic Management Journal*, 22 (6-7), 2001, p. 493-520.
- Anderson C., *The Long Tail: Why the Future of Business Is Selling Less of More*, New York, Hyperion, 2006.
- Argyris C., *On organizational learning*, Oxford, Blackwell Publishers, 1999.
- ASTP, *Rapport d'activité 2015*, Paris, ASTP, 2016.
- Aubry C., *Scrum. Le guide pratique de la méthode agile la plus populaire*, Paris, Dunod, 2013.
- Baumol W. W., W. G. Bowen, *Performing Arts - The Economic Dilemma*, Cambridge, MIT Press, 1966.
- Benghozi P.-J., Benhamou F., « Longue traîne : levier numérique de la diversité culturelle ? », *Cultures Prospective* 2008-1, 2008.
- Bœuf B., Darveau J., Legoux R., “Financing Creativity: Crowdfunding as a New Approach for Theatre Projects”, *International Journal of Arts Management*, 16 (3), Spring 2014, p. 33-48.
- Boltanski L., A. Esquerre, « La “collection”, une forme neuve du capitalisme. La mise en valeur économique du passé et ses effets », *Les Temps Modernes*, 679, 2014, p. 3-51.
- Bourdieu P., A. Darbel, *L'amour de l'art*, Paris, Minuit, 1966.
- Charmaz K., *Constructing Grounded Theory: A Practical Guide through Qualitative Analysis*. London: SAGE 2006.
- Charpin J.-M. et al., *Rapport sur le bilan du plan de professionnalisation et de structuration du secteur du spectacle vivant et enregistré*, Paris, IGF-IGAS-IAF, 2008,
- Chung Kee H., R. K. Cox, “A Stochastic Model of Superstardom: an Application of the Yule Distribution”, *Review of Economics and Statistics*, 76 (4), 1994, p. 771-775.
- Chung Kee H., R. K. Cox, “Consumer Behavior and Superstardom”, *Journal of Socio-Economics*, 27 (2), 1998, p. 263-270.
- CNV, *Les festivals de musiques actuelles en 2016. Caractéristiques et évolutions budgétaires*, Paris, CNV, 2017.
- CNV, *La diffusion des spectacles de variétés et de musiques actuelles en 2015*, Paris, CNV, 2016.
- Colbert F., *Le marketing des arts et de la culture*, Montréal, Gaëtan Morin, 2006.
- Collectif Génération Précaire, *Sois stage et tais-toi ! Pour en finir avec l'exploitation des stagiaires*, Paris, La Découverte, 2006.

- Corbin J., Strauss A.L., *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*. Thousand Gatts: SAGE, 2015.
- COST, *Culture in, for and as Sustainable Development. Conclusions from the Cost Action IS1007 investigating Cultural Sustainability*, Jyväskylä: European Cooperation in Science and Technology, 2015.
- Drecq V., *Pratiques de management de projet*, Paris, Dunod, 2014.
- Drucker P., *La pratique de la direction des entreprises*, Paris, Éd. d'Organisation, 1957.
- Eco-événements, *Écoconception d'événements et de manifestations : les bonnes pratiques*, <http://www.eco-evenement.org/fr/Organisation-conception-devenements-et-de-manifestations-40.html>.
- Edwards R.D., Bell S.T., Arthur W., Decuir A.D., Relationships between facets of job satisfaction and task and contextual performance, *Applied psychology: An international review*, 57 (3), 2008, p. 447-483.
- Ethis E., Avignon, *le public réinventé. Le Festival sous le regard des sciences sociales*, Paris, La Documentation Française, 2002.
- European Festivals Association, *Europe for festivals. Festivals for Europe. The guide 2015-2016*, Tielt, Lannoo Publishers, 2016
- Fleury L., « Retour sur les origines : le modèle du TNP de Jean Vilar », in Olivier Donnat, Paul Tolila (dir.), *Le(s) public(s) de la culture*, Paris, Presses de Sciences Po, 2003, p. 123-138.
- Frey B. S., "Festivals" in Ruth Towse (ed.), *A Handbook of Cultural Economics. Second Edition*, Cheltenham: Edward Elgar, 2011, p. 216-219.
- Garel G., *Le management de projet*, Paris, La Découverte, 2003.
- Garreau L., R. Maucuer, A. Laszcuk (2015), « La mise en œuvre du changement de business model. Les apports du modèle 4C », *Management International*, 19 (3), 2015, p. 169-183.
- Gillot G., Rubio J. *Organiser un événement artistique dans l'espace public*, Paris, Artcena, 2017.
- Gouyon M., Patureau F., « Tendances de l'emploi dans le spectacle ». *Cultures Chiffres* 2014-2, 2014.
- Greater London Authority, *Green Theatre. Taking action on climate*, London, 2008.
- Guillon O., "Loyalty Behaviours and Segmentation of Performing Arts Audiences: The Case of Théâtre de l'Athénée in Paris", *International Journal of Arts Management*, 14 (3), 2011, p. 32-44.
- Harrison P., N. Hartley, "The Case of 'Difficult' Brands", *Journal of Product and Brand Management*, 16 (4), 2007, p. 286-287.
- Hackman J.R., Oldman J.R., 1980, *Working redesigned*, Reading, MA, Addison-Wesley, 1980.
- Hassid O., *La gestion des risques*, Paris, Dunod, 2008.
- Hawkes J., *The Fourth Pillar of Sustainability. Culture's Essential Role in Public Planning*, Victoria: The Cultural Development Network of Victoria, 2001.
- Henneke D., C Luthje. "Interdisciplinary heterogeneity as a catalyst for product innovativeness of entrepreneurial teams". *Creativity and Innovation Management*, 16 (2), 2007, p. 121-132.
- Henry P., *Un nouveau référentiel pour la culture ? Pour une économie coopérative de la diversité*

culturelle, Toulouse, L'attribut, 2014

Herry J.-C., *Le management responsable du spectacle. Comment intégrer les principes du développement durable à son activité*, Paris, Irma, 2014.

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

Jolivel A. « Cartographie nationale du spectacle vivant et des arts plastiques en 2010 », *Repères DGCA* n°1, février 2013.

Judge T.A., Thoresen C.J., Bono J.E. and Patton C.R., "The job satisfaction-job performance relationship: A qualitative and quantitative analysis", *Psychological Bulletin*, 127 (3), 2001, p. 376-407.

Julie's Bicycle, "Festival Republic: Reading, Leeds and Latitude Festivals". <http://www.juliesbicycle.com/latest/case-studies/8661-festival-republic-reading-leeds-and-latitude-festivals>.

Kanfer R., "Motivation theory and industrial and organizational psychology", In M.D. Dunette & L.M. Houghs (Eds.), *Handbook of industrial and organizational psychology*, vol.1, Palo Alto, CA, Consulting Psychologists Press, 1991, p. 75-170.

Lahire Bernard, *La Culture des individus. Dissonances culturelles et distinction de soi*, Paris, La Découverte, 2004.

Larson Eric W., Clifford F. Gray, *Management de projet*, Paris, Dunod, 2014.

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

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

Lucas J.-M., *Culture et développement durable. Il est temps d'organiser la palabre*, Paris, Irma, 2012.

Magretta J., "Why Business Models Matter", *Harvard Business Review*, May, 2002, p. 3-8.

Mairesse François, *Gestion de projets culturels. Conception, mise en œuvre, direction*, Paris, Armand Colin, Paris, 2016.

Masset D., *Organiser et réussir vos événements*, Le Mans, Geresso, 2015.

Mazuyer E., « Les mutations des droits du travail sous influence européenne », *Revue de la régulation* [En ligne], 13 | 1er semestre, Spring 2013, URL : <http://regulation.revues.org/10117>.

MCC-DMDTS, « Financement public du spectacle vivant subventionné par l'Etat en Région de 2002 à 2004 », *Repères DMDTS* n°2, 2007.

Morris M., M. Schindehutte, J. Allen, "The entrepreneur's business model: toward a unified perspective", *Journal of Business Research*, 58 (6), 2005, p. 726-735.

Négrier E., L. Bonnet, M. Guérin, *Music Festivals, a Changing World. An international comparison*, Paris, Michel de Maule, 2013.

Organ W., "A restatement of the satisfaction-performance hypothesis", *Journal of Management*, 14 (4), 1988, p. 547-557.

Oreg S., "Resistance to change: Developing an individual differences measure", *Journal of Applied Psychology*, 88 (4), Aug 2003, p. 680-693.

- Osterwalder A., Y. Pigneur, C.L. Tucci, "Clarifying Business Models: Origins, Present and Future of the Concept", *Communications of the Association for Information Systems*, 16, 2005, p. 1-25.
- Peng Y.P., "Job satisfaction and job performance of university librarians: A disaggregated examination", *Library and Information Science Research*, n°36, 2014, p. 74-82.
- Pessin-Dutheil C., F. Ribac, *La fabrique de la programmation culturelle*, Paris, La Dispute, 2017.
- Preece S.B., 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.
- Pilmis O., « Des 'employeur.es multiples' au 'noyau dur' d'employeur.es : relations d'emploi et concurrence sur le marché des comédiens intermittents », *Sociologie du travail*, 49 (3), 2007, p. 297-315.
- Pluchart J.-J., *L'ingénierie de projet créatrice de valeur d'organisation*, Paris, Éd. D'organisation, Paris, 2002.
- Poláček R., *Study on impediments to mobility in the EU live performance sector and on possible solutions*. Bruxelles, Mobile.Home, 2006.
- Porier M., Moreau R., *Main basse sur la culture. Argent, réseaux, pouvoir*, Paris, La Découverte, coll. Cahiers libres, 2014.
- Powerful Thinking, *The show must go on. Environmental impact report and vision for the UK festival industry*, 2015; <http://www.powerful-thinking.org.uk/vision2025>.
- Project Management Institute, *A Guide to the Project Management Body of Knowledge (PMBOK Guide)* – Fifth Edition, 2013.
- Rosen S., "The Economics of Superstars", *The American Economic Review*, 71 (5), 1981, p. 845-858.
- Rubio J., Guillot G., *Organiser un événement artistique dans l'espace public. Guide des bons usages*, Paris, Hors les Murs, 2007.
- Schiuma G., P. Bogen, A. Lerro, *Creative Business Models: Insights into the Business Models of Cultural Centers in Trans Europe Halles*, Lund, The creative plot, 2014.
- Seaman B., 2006. "Empirical Studies of Demand for the Performing Arts", in Ginsburgh, V. and D. Throsby, eds, *Handbook of the Economics of Art and Culture*, Amsterdam: North Holland, 2006, p. 416-472.
- Sinapi C., E. Juno-Delgado, "Motivations for establishing cooperative companies in the performing arts: an European perspective", *Advances in the Economic Analysis of Participatory & Labor-Managed Firms*, vol. 16, 2015, p. 67-103.
- Sosna M., R.N. Trevinyo-Rodriguez, S.R. Velamuri, "Business Model Innovation through Trial-and-Error Learning. The Naturhouse Case", *Long Range Planning*, 43, 2010, p. 383-407.
- Spector P., *Job Satisfaction: Application, Assessment, Causes and Consequences*, Thousand Oaks, CA Sage Publications, 1997.
- Throsby D., *The Economics of Cultural Policy*, Cambridge: Cambridge University Press, 2010,
- Throsby D. C., G.A. Withers, *The Economics of Performing Arts*, London: Edward Arnold Publisher, 1979;
- Towse Ruth, *A textbook of cultural economics*, Cambridge: Cambridge University Press, 2010.
- Urfalino P., *L'invention de la politique culturelle*, Paris, La Documentation française, 1996.

- Urrutiaguer D., « Distribution et inégalités de valorisation dans le spectacle vivant », *Agôn* n°7, 2015, <http://agon.ens-lyon.fr/index.php?id=3205>.
- Urrutiaguer D., *Les mondes du théâtre. Désenchantement politique et économie des conventions*, Paris, L'Harmattan, 2014.
- Urrutiaguer D., "Performing Arts Programming Strategies and Demand. The case of the Blanc-Mesnil Forum (France)", *International Journal of Arts Management*, 17 (1), 2014, p. 31-42.
- Urrutiaguer D., « Reprise de spectacle et valorisation de la production artistique », *Agôn* n°6, 2014, <http://agon.ens-lyon.fr/index.php?id=2738>.
- Urrutiaguer D., *Guide des études théâtrales. Les professions du spectacle vivant entre les logiques du service public et du marché*, Paris, Armand Colin, 2012.
- Urrutiaguer D., « Dialogues artistiques et affiliation à un lieu de spectacles », *Théâtre S*, n° 25, 1^{er} semestre 2007, p. 19-30.
- Urrutiaguer D., Henry P., Duchêne C., « Territoires et ressources des compagnies en France », *Cultures Etudes* 2012-1, 2012.
- Wanberg C. R., Banas J. T., "Predictors and Outcomes of Openness to Change in a Reorganizing Place", *Journal of Applied Psychology*, 35 (1), 2000, p. 132-142.
- Winkin Y., *Anthropologie de la communication*, Paris : de Boeck & Larcier S.A / Seuil, 2001.

Annexe – The Online Survey

FESTIVAL'S IDENTITY

1. When was the festival created?
2. Where does the festival take place? (country and town).
3. In which period?
4. How long was the preparation time for the festival in 2015?
5. How long is the festival? (days)
6. What is the statute of the establishment who organizes the festival?
Association Sole proprietorship Trade company Cooperative society
Municipal festival Public establishment Other (please specify)
7. How much was the budget of the festival in 2015?
Less than €20,000 Between €20,000€ and €50,000€
Between €50,000€ and €100,000 Between €100,000 and €250,000
More than €250,000
8. Which was the rate of the public subventions regarding the budget in 2015?
9. By estimation, please classify the first three artistic domains of the performing arts, which were often programmed during your festival (classify them from the 1st to the 3rd degree of importance)

Theatre	Dance	Puppetry	Storytelling
Circus	Street Art	Rock, electronical music	International
traditional music	Classical music, jazz		Other
10. What is the impact that the privileged artists had in the scheduling of the festival?
Regional National International N/A
11. Indicate how important are the following objectives by attributing a note from 1 (slightly important) to 4 (very important) or 0 if the objective is not pursued.

	Current status (note from 0 to 4)	Status desired in three years (note from 4 to 0)
Assure the promotion of the new companies		
Select immersive shows		
Program innovative artists		
Program entertainment artists		
Favour the international circulation of the artists		
Favour the future distribution of scheduled shows		

Diversify the space of the shows within the territory		
Develop cultural tourism		
Develop the festival's notoriety		
Improve the festival managers' reputation		
Reinforce the cohesion between the members of the festival' staff		
Reduce the environmental impact		
Physical accessibility for disabled persons		

1. PROGRAMMATION

1.1. Indicate how important are the following criteria regarding the choice for the artistic programming by attributing a note from 1 (slightly important) to 4 (very important) or 0 if the criteria is non-applicable.

	Current status (note from 1 to 4)	Status desired in three years (note from 1 to 0)
Consider the ethical values of the scheduled artists		
Consider the esthetical values of the scheduled artists		
Consider the notoriety of the scheduled artists		
Encourage the artistic creation among the youth		
Consider the generational diversity of the artists		
Possible collaborations between the scheduled artists		
Taking into account the cultural diversity of the population		
The festive dynamics of the territory		
The inventiveness of the artists regarding the relations with the audiences		
Other important criteria (specify)		

1.2. Who are the persons responsible for the artistic programming?

The artistic director Two artistic directors More than two artistic directors
The artistic direction and the administrative direction

1.3. How long before the beginning of the festival did start the research of scheduling teams?

1.4. What was the approximate share of 2015 production reserved to companies that were already invited during the previous editions of the festival?

2. AUDIENCE DEVELOPMENT

2.1. Indicate how important are the following objectives by attributing a note from 1 (slightly important) to 4 (very important) if the objective is not pursued.

	Current status (note from 1 to 4)	Status desired in three years (note from 1 to 0)
Diversify the social and cultural composition of the audience		
Increase the audience without distinction		
Diversify the generational composition of the attendance		
Maintain the loyalty of the festival's attendants		

2.2. If you orient your approach towards different age categories for certain festival's activities, please classify them (from the 1st to the 3rd degree of importance)

Children Pupils from elementary schools Teenagers Young adults
Adults The elderly

2.3. How would you evaluate the results of your audience development activities?

2.4. Which was, in 2015, the approximate share in number of tickets?

Full fare

Up to 66% reduced fare

Reduced fare between 30% and 65%

Very reduced fare (less than 30%)

Free fare

2.5. Indicate how important are the following activities regarding the public relations devices by attributing a note from 1 (slightly important) to 4 (very important) or 0 if the tactic was not used.

	Current status (note from 1 to 4)	Status desired in three years (note from 1 to 0)
Organising participative workshops		
Making use of the local inhabitants in the artistic process		
Organising debates focused on the spectacles		
Organising debates focused on societal questions		
Developing contact between professionals and amateurs		
Developing contact between audiences and volunteers		
Creating spaces to nurture the conviviality and the exchange		
Organising playful animations		
Another important objective (specify)		

2.6.a. If citizens were involved in 2015 into the participative projects, what was the average time needed to prepare the participative shows?

b. How many artists were involved in these participative creations?

c. How many non-professionals were involved?

d. Were there

Singular creations continuous activities

2.7. What was the total festival attendance in 2015?

2.8. Since 2010 would you estimate that festival attendance has
increased (what average percentage?)

stabilised

decreased (what average percentage?)

2.9.a. Have you already proposed surveys regarding the audiences of your festival?

Yes

No

b. If yes, how did you use them to improve the relations with the attendance?

3. TECHNICAL SETUP

3.1. In which places the productions are staged?

In theatres with a capacity of more than 500 seats

In theatres with a capacity between 150 and 499 seats

In theatres with a capacity of less than 150 seats

In schools and universities

In cultural heritage establishments (archives, libraries, museums, monuments)

In tents

In collective residences (hospitals, prisons, retirement homes)

In social or youth centres

Others (please specify)

3.2. Is it possible for you to store the set of the companies? What is the average surface?

3.3. Technically speaking, the logistics of the shows is organised by

The distribution of a technical file

A prior dialogue with the artistic team

An adaptation to the space dedicated for the show in the same day of the representation

Locations with specific materials

A strict adaptation to the materials used by the organisational team of the festival

3.4.a. Do you use specific tools to organise logistics tasks?

Yes

No

b If yes, what tools do you use?

Retro-planning

Gantt diagrams

Pert diagrams

Control panel

Other tools (please specify them)

3.5. How did you improve the conditions of the technical preparation of the shows?

4. THE ADMINISTRATIVE ORGANISATION

4.1. Classify by order of importance in your organisation the following domains by attributing a note from 1 (slightly important) to 4 (very important) or 0 if the domain was of no interest to you.

	Current status	Status in three years
Management of the contracts		
Budget management		
Staff's autonomy		
Staff's training		
The capitalization of organisational trainings		

4.2. Who is in charge of...

a. the contract negotiation?

b. the contract redaction?

4.3. Would you estimate that, since 2010, the negotiating power of the companies and the musical groups...

improved deteriorated remained stable

4.4. Who does participate in the decision process regarding the repartition of the budget to the different services of the festival?

The artistic direction The administrative direction The technical direction
The communication direction All the managers

4.5. How did the process of the estimated budgets improve lately?

4.6. If the festival is organised by a cultural institution or a company...

a. How many employees of this structure were involved in the organisation of the festival in 2015?

b. How many of them were involved on the basis of a full-time contract?

4.7. How many people were employed exclusively for the festival in 2015?

a. Total

b. How many of them were employed

On a permanent contract

On a non-permanent contract

On a subsidized employment (the State or municipalities)

On internship

4.8. Does your working organisation favour staff's autonomy?

Yes No

If yes, how?

4.9. How many employees carried out a professional training?
- in 2015?

- during the last three years?

4.10. Which are the training needs more often requested by
- the administrative staff

- the technical staff

4.11. What tools were used to capitalize the organisational learning process, during the previous festivals?

Informal tools	Internal seminars	Trainings	Activity reviews
Increased delegation of authority among the members of the services			
Increased centralisation in the festival's management		Others (please specify them)	

5. COMMUNICATION

Internal communication

5.1. What are the most effective internal communication means that the festival's staff uses?
(maximum 3 choices)

Team meetings on a regular basis

Punctual team meetings regarding a specific theme

Sub-working groups meetings

Internal newsletter

The transmission of the instructions by the superiors

The reporting of the difficulties by the employees to their superiors

The use of digital tools (as Whatsapp group conferences)

Other means (please specify them)

5.2.a. Would you estimate that the internal information flow...

improved

degraded

remained stable

b. If there was an improvement, by what means it was possible?

The External communication

5.3. Who's the person in charge with the approval of the external communication?

The communication director	The administrative manager	The communications officer
----------------------------	----------------------------	----------------------------

The artistic director	The scheduled artists	Others (please specify)
-----------------------	-----------------------	-------------------------

5.4. What is the role of the PR staff or the Cultural mediation department regarding the reflection on the communication strategy?

Evaluate from 1 (slightly important) to 4 (very important)

5.5. Has your graphic design evolved?

If yes, what were the causes?

5.6. Which of the following communication activities were outsourced?

Press relations	Graphic design of the documents
Writing of the documents	Printed documents
Web design	Social network development
Other	

5.7. How did you improve the efficacy of the communication tools regarding the promotion of the festival?

6. PARTNERSHIPS AND NETWORKS

6.1. Indicate how important are the following partners by attributing a note from 1 (slightly important) to 4 (very important) or 0 for the partners that weren't involved.

	Current status (note from 1 to 4)	Status in 3 years (note from 1 to 4)
Showplaces subsidized by the State		
Showplaces non-subsidized by the State		
Theatre and dance companies		
Musical and vocal ensembles		
Cultural organisations		
Media		
Schools and universities		
Conservatories		
Libraries, museums and archives		
Social centres		
Judiciary and medical centres		
Cinemas		
Other (please specify)		

6.2. What are the conditions for an effective cooperation with the partners, regarding the development of the audiences?

6.3.a. Were your partners diversified in order to increase the funding for the festival?

b. If yes, how?

6.4.a. Does the festival appeal to more professional networks?

b. If yes,

6.5. How are these professional networks contributing to your festival?

7. VOLUNTEERING

7.1. Indicate how important is the role played by the volunteers for these different activities by attributing a note from 1 (slightly important) to 4 (very important) or 0 if they don't play any role.

	Current status (note from 0 to 4)	Status in 3 years (note from 0 to 4)
Reception and orientation of the artists		
The accommodation of the artists at volunteers' homes		
Participation at the collective cuisine		
Attendants' orientation		
Reception of the attendants during the shows		
Animation of the social spaces		
Setting the productions		
Organise debates		
Flyers distribution		
The display of the information panel		
Other activities (please specify)		

7.2. What the percentage of work was done by volunteers in 2015?

7.3. What are the conditions to favour the volunteers' engagement in their missions?

8. FUNDING

8.1. By order of importance, please classify from 1 to 7 the sources of your revenues or 0 for no revenue

	Current status (note de 4 à 0)	Desired status over 3 years (note de 4 à 0)
Box office revenues		
Public funding support		
Patronage		
Merchandise selling		
Food and restauration		
Location renting		
Other (please specify)		

8.2. The scheduled productions are mainly...

funded by a delegated production of the festival

coproduced by the festival

funded by a disposal agreement

funded by a coproduction contract without a guaranteed minimum revenue

funded by a coproduction contract with a guaranteed minimum revenue for the producer

funded by a coproduction contract with a guaranteed minimum revenue for the organizing committee

8.3. Please classify the first three funding entities by order of importance.

National Ministry of Culture	Other National ministries	Municipalities
County/Province Council	Regional Government	European Union

8.4. Do you receive special funding for the cultural activities to increase the audience (workshops, animations, meet-and-greet)?

8.5.a. What are the development perspectives of the festival resources?

High development	Low development	Stabilization
------------------	-----------------	---------------

b. Why?

8.6. If the budget was reduced, how did the organizational committee of the festival adapt?

9. ENVIRONMENTAL IMPACT

9.1. Classify by order of importance the tactics you used in order to reduce the environmental impact of the festival by attributing a note from 1 (slightly important tactic) to 4 (very important tactic) or 0 (if the tactic was not used)

	Current status (note from 0 to 4)	Status in 3 years (note from 0 to 4)
The reduction of the energy consumption (gas, electricity)		
The reduction of the water consumption (toilets and taps)		
Reusable products (mainly for dishes)		
Primarily use short supply chains		
The use of bio food during restauration		
Recycling		
Noise reduction to protect the neighbouring area		
Measurement and reduction of carbon footprint for the transports		
Reduction of the greenhouse gas emissions		
Preservation of the biodiversity around the festival's site		
Communication regarding ecological behaviour		
Organisation of shuttle means of transport		
Other (please specify)		

9.2. Could you specify one or two important tactics which were used to reduce the environmental impact?

9.3. How did you develop these tactics?

10. CLOSING OF THE FESTIVAL

10.1. What events did you organize during the closing of the festival?

a. for the audience

b. for the staff and volunteers

10.2. Who is in charge with the festival review?

Team reunion

Informal exchanges regarding the festival

10.3. What kind of written documents are drafted after the festival?

Activity report

Balance sheets

A logbook of the festival

Press reviews

A compilation of comments proposed by the attendance

A methodological review regarding the organization of the festival

Others (please specify)

10.4. Which visual documents are archived? In what form and where?

10.5. How do you use the festival review to improve the organization of the festival for the next season?

11. IDENTITY QUESTIONS

Full name

E-mail

Festival name

Function