A Processes Reference Framework for Creative and Cultural Industries

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Abstract. Cultural and Creative industry (CCIs) is a wide sector with different specializations and application areas. It refers to the creation and distribution of services or product of a cultural or artistic nature. The paper focuses on performing arts organizations, describing the industrial case represented by Distretto Puglia Creativa, a productive cluster of companies operating in the CCIs. The study has involved four companies of the cluster working in music booking agency, concert, ballet and theatrical performance, convention and congress production and organization. Even if they produce different kinds of cultural products, they put into practice the same processes. Both the district and the companies are unaware of the similarities that exist; indeed, they suffer the lack of structuring of their internal processes.

Collecting processes and task information using interviews and focus groups, four areas of activities (ideation, production, promotion and administration) were explored and a comparative analysis was carried out between the four companies. The result is a processes reference framework based on the APQC Classification structure but customized for the specific peculiarities of Performing Arts.

The study introduces BPM to CCIs, facilitating organizations to embrace business process management by providing a reference architecture and a set of processes in which to identify themselves. By associating process owner information, the framework also provides a view on the organizational aspects that can be used for re-engineering the internal processes and to optimize the allocation of human resources

Keywords: Cultural and Creative industries, Performing arts, Processes Reference Framework.

1   Introduction

Cultural and Creative Industries (CCIs) are industries whose principal purpose is production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature [1]. In recent years, CCIs have been characterized by great income (US$2,250 billion of global revenues in 2013) [1] and are the target of many public and private initiatives (regional and European) to drive economic growth and create jobs.

Despite their importance and potential value, there are few definitions about which industries are part of the Cultural and Creative domain. One of these has been provided by UNESCO and includes the following eleven sectors: Advertising, Architecture, Books, Gaming, Music, Movie, Newspaper and Magazines, Performing Arts, Radio, TV and Visual Arts [1].

Considering the Performing Arts sector, the sales of physical products, for years the main source of income for artists and organizations, have dramatically decreased due to a different way to consume a product by customers. On the other hand, digital sales are growing constantly but their sales do not compensate the loss coming from physical sales decrease.

In this scenario, events can represent a great source of income and a perfect means to publicize a cultural and creative product.

Starting from this observation, it has emerged the necessity to organize events more and more appealing and efficiently in order to attract the attention of media and as more paying spectator as possible.

The cultural and creative products like festivals, concerts, events, tours, exhibitions, theater performances, etc. have their own life cycle that could be managed in a more efficient way by borrowing technologies and approaches used in the management of complex products, such as Business Process Management (BPM). Initiatives on BPM can lead companies to cost-effectively and quickly model and improve its processes to meet the specific needs of the business but there are few projects and studies applying BPM techniques in this field. There are no Enterprise Processes Framework, such as APQC's PCF, focalizing on the specific features of the sector.

Based on the described context, the goal of this industrial case study is to propose a reference framework for the CCI-Performing Arts companies allowing to systematize the daily activities in a tough and complete information flows involving assets in input-output and a net of actors collaborating for the creation of value added for each live event.

For leading this goal, a comparative analysis was carried out in the Distretto Puglia Creativa (i.e. Creative Apulia District). It is a productive cluster of companies operating in the CCI and distributed as follows: Performing arts (theatre, dance, music, festival), Cultural industries (cinema, media, audiovisual, gaming, software, publishing), Creative industries (design, Made in Italy, architecture, communication agencies), Heritage (visual arts, cultural hub, cultural heritage, entertainment places), Creative driven(social innovation, services, training), universities and public and private institutions ac-

tive in the field. Focus on the market innovation needs, the chosen sector has been Performing Arts and four companies working in the sector have been analyzed using interviews and focus groups.

The final result is a processes reference framework based on the APQC's PCF structure but customized for the specific peculiarities of Performing Arts. This framework allows giving at the performing arts companies a guideline in the execution of their activities and the awareness in the processes activated for realizing their final results. Furthermore, for consulting and IT companies the framework suggests a complete picture of the sector and can lead to the definition and development of new techno-organizational solutions based on the execution of specific processes or on integrated systems for managing and track data and information among processes and activities.

2 Situation faced

2.1 CCIs far from process-oriented culture

As in general all the organizations also the art and cultural ones have to deal with their business processes which are subject to constant changes and influenced by internal and external factors in their environment. External changes can be cultural, social, demographic, economic, political, legal or technological. Internal changes can be related to the public, members, board of directors, staff, facilities, growth or financial operations.

The dynamism and complexity of the business processes of this domain is proportional, however, to a lack of design, organization and awareness.

In fact, the socio-economic process and most of the government assets up to the last decades have underestimated the economic potential and reduced this category of enterprise activities to merely leisure activities. This scenario has prevented them from finding the necessary funding and cultural incentives to improve and seek organizational innovation, differently from other sectors (such as aerospace and manufacturing) where today, the culture of enterprise and engineering that characterizes their processes is much more solid and stable.

In a hyper-competitive business environment, the most successfully companies are those enterprises that are able to come up with a new ideas and/or unique products or applications. The work under analysis aims to fill this gap, to methodize organizational activities but above all to transmit a culture oriented to business process management, highlighting processes and related processes owners in order to invite companies to a better systematization of their activities and to sustain organizational improvements.

2.2 The Industrial Case

The industrial case is represented by Distretto Puglia Creativa. This is a cluster recognized in 2012 by Apulia Region, in the south of Italy, according to Regional law 23\2007, representing more than 100 Apulian cultural and creative enterprises bringing together some heterogeneous Apulian (and beyond) organizations which work on different areas and competences in the cultural sector both on a regional and national level.

In particular, the study and the results have been carried out with the involvement of four companies of the cluster, whose businesses are an important example of the sector:

- Cantieri Teatrali Koreja: a 30-year history innovation theatre.
- Coolclub Cooperative Society: a company involved for over 10 years in the conception, planning, organization and promotion of cultural events, press office and communications, especially in the music sector.
- Bass Culture: a company founded in 2001 and within six years has become a member of Assomusica, an agency associating the biggest producers of live events in Italy.
- Officine Cantelmo: known in the territorial area, as a multi-purpose space for the organization of divulgatory and business-oriented live events.

All these organizations have well-established businesses and great potential for improvement, but all suffer from a lack of structuring of their internal processes. In fact, there are different activities that are repeated in a redundant manner, and that could be automated, drastically reducing the effort. Furthermore, mainly the biggest problem is the lack of communication between the various actors in the process for each information flow. Each business unit is a black box compared to the others, and this multiplies the efforts as well as generating results qualitatively worse.

3   Action Taken

The industrial case study was realized with an action research involving University's researchers and industrial representative of the involved companies. Action research enables the collaboration among researchers and the owners of an industrial problem to have a result with practical implications. Several interactions and strong collaboration are needed, in this method, to obtain gradually the results from the gathered data. [2] It is particular suitable to face a pragmatic exploration of a practical/industrial context and is perfectly aligned with the objectives of this industrial case.

The case study exploration started from the analysis of the available processes framework, above all the APQC'PCF Cross Industry [3]. It is a relevant reference and provides insights for the processes analysis in different contexts. Based on the structure of this framework, the developed industrial case study has aimed to propose also for the CCI a framework, similar in the structure, for analyzing and discovering their processes. The APQC'PCF Cross Industry framework was the reference guideline to advise the research team in the definition of the levels of detail and on the main reference categories to be considered in the analysis.

As previous explained the four analyzed companies are part of four different subsectors of Performing Arts. Therefore, the analysis carried out with a set of group interviews in each company in order to understand their organization, managed issues and roles.

From these group interviews in each company, it emerged that all the activities can be classified in four Process Areas: Event Design, Production, Administration and Promotion & Communication.

Based on this classification, single interviews and focus groups were administered. The single interviews were managed in each company with the persons in charge of the different activities for each area. At the interviewees were asked to describe their activities, internal and external relationships, the used software and the data in input and output. The results of interviews were modelled using a high level value chain and also BPMN 2.0 diagrams. These last ones were used to go in deep in the activities and to validate together with the interviewees the flow of activities and how they are organized.

These first evidences were summarized for Process Areas and four focus groups were organized, one per area. Focus group was used to confirm the contents available, for generalizing the findings and for defining in a unambiguous way the processes owners. The focus groups were managed with representatives of all the Performing Arts sub-sectors involving almost one representative for each company of the analysis. To support the validity of the findings the focus groups were open to all the members of Distretto Puglia Creativa working in the performing arts.

All the collected information was structured in a processes reference framework for the CCIs and is described in the next section.

The main roadblock was to convince the companies' actors to be careful to processes and especially, to their hidden need to better execute their work. They were invited to think about their way of work and on the different modalities to organize their daily activities.

During the interviews, the technological topic emerged different times and a big roadblock was to highlight and explain the role played by specific ICT tools that can be used to make the difference on the processes management and on the overall organization.

In order to guarantee an appropriate research quality level and in order to be an active actor during the analysis, the researchers involved in this industrial cases were trained for understanding the most common technical words and the routine activities of the sector. These last ones, although relevant, are usually not considered with the appropriate impacts and value. The researchers are mainly worked on them in order to collect the high quantity of information.

The research team has tried to not re-arrange the collected evidences suggesting something completely new but respecting the current practice. It has attempted to put in order and formalize what is really common in the CCIs' activities and what allow them to succeed in the market.

4   Results Achieved

4.1 The creation of a business process model for CCIs

To compare the processes activated to manage a cultural product (i.e. a live event), the similar information among the companies was studied. In general, the interviewees do not have a unified view of their own business, each function has its understanding of the own activities. During the analysis, it was observed that employees are unaware that

even if they produce different kinds of cultural products, they put into practice the same processes.

The collected evidences showed that there are not significant differences among the four companies and also compared with others companies of the Distretto Puglia Creativa. For example, it was observed that the development of a business strategy is a process carried out informally. Furthermore, business processes such as event coordination and planning, ticketing, budgeting, analytics, assets management, promotion and communication and safety management are typically for small performing arts organizations in the cultural and creative industries sector.

Based on the results of this analysis and the APQC's PCF (Process Classification Frameworks) structure, it was possible to present a first version of a reference model for business processes of companies in the performing. It aims to provide an overview of the classification of processes, so that it can help companies to clearly define best practices.

Figure 1 shows the high-level structure of the reference model for improving the business processes of performing arts organizations. It can be considered a starting point to analyze how the organizational processes can be classified. It is composed by twelve categories distinguishing between operating processes and management and support ones.
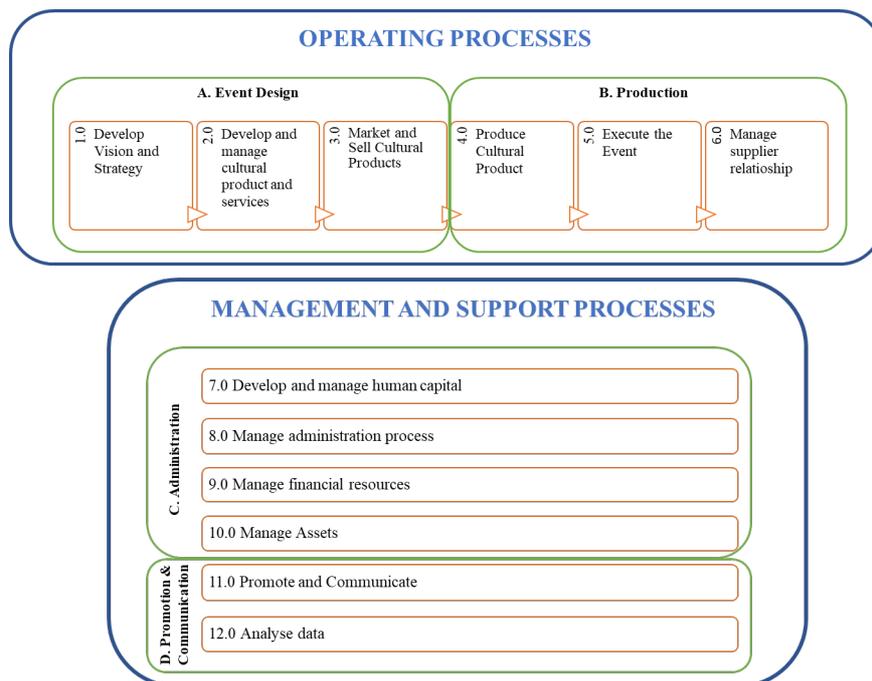
Fig. 1. *High level Business Processes Reference Model for Cultural and Creative Industries operating in the Performing Arts Sector. (Source: APQC's PCF ri-elaborated by the authors).*

In this processes classification for CCIs there are 4 levels of detail. First level is a classification in the four defined "Process Area" (from A to D). Second Level is instead, represented by "Category" of the Processes: it is the highest level within the model, being indicated by integer (from 1 to 12); third Level is represented by "Process Groups" (from 1.1 to 12.3) and the last one is composed by "Processes" expressed in one decimal digit (from 1.1.1 to 12.3.11).

The proposed CCIs Business Processes Reference Model differs from the APQC's PCF Cross Industry in the classification and definition of the categories, groups and processes. In detail, in the proposed reference model, the categories are grouped based on the four process area defined during the analysis. The number of categories is also different. In the APQC's PCF Cross Industry are 13 instead, in this proposal 12. In fact, the last two categories were grouped because secondary and not well defined for the CCIs. The categories 1.0, 7.0, 9.0 and 10.0 maintain the same name of APQC but the related process groups and processes are different. All the others categories have a different naming. Furthermore, in the current version of the CCIs Reference Model the level of details arrives at the processes without specification of activities and tasks.

The main result of this industrial case is a taxonomy of processes, organized in a framework, for the performing arts to provide awareness, order and innovative elements in an unstructured context. The complete framework is available in the Annex 1 of this paper. The selected "Processes" for each "Process Groups" follow an "existing criteria": to be inserted in the framework, a process has to be applied and available in almost one of the analyzed companies. Therefore, to provide evidence of the applied criteria and to reinforce the validity of the study for each "Process" is also highlighted the type of subsector of the Performing Arts in which is observed (i.e. theater, festival, concert, business events).

In addition to the proposal of a processes reference framework for CCIs, this study also suggests the Processes Owners involved for each "Processes Group" as emerging from the discussion in the interviews and focus groups. In this way, the processes framework is enriched by a view also on the organizational aspects that can be used for re-engineering the internal processes and also to optimize the allocation of human resources. The detailed distribution of "Processes Group" and related Processes Owner is available in the following table:

Table 1. Processes Groups and Processes Owner.

ID	Processes Group	Process Owner
1	*Develop Vision and Strategy*	
1.1	Evaluate external environment	Art Director
1.2	Evaluate external environment	Art Director
1.3	Bargaining for an artist	Art Director
2	*Develop and Manage Cultural Products and Services*	
2.1	Team Design	Production Manager
2.2	Organize the agenda	Art Director

2.3	Manage the venue	Administrative Manager and/or Art Manager
2.4	Manage the exhibitors	Production Manager
3	*Market and Sell cultural products*	
3.1	Manage ticketing	Administrative Manager
3.2	Manage the ticket office	Administrative Manager
4	*Product cultural product*	
4.1	Produce a live event	Production Manager
5	*Execute the event*	
5.1	Control the safety	Administrative Manager
5.2	Set-up the event	Production Manager
5.3	Deploy the assets	Technical Manager
5.4	Update the production plan	Technical Manager
6	*Manage supplier relationship*	
6.1	Retrieve the assets	Technical Manager
7	*Develop and Manage Human Capital*	
7.1	Manage artist's contracts with artists	Administrative Manager
7.2	Manage employee contracts	Administrative Manager
8	*Manage administration process*	
8.1	Manage organization's area	Administrative Manager
9	*Manage financial resources*	
9.1	Perform planning and management accounting	Administrative Manager
9.2	Inspect	Administrative Manager
9.3	Systematization of performance	Administrative Manager
10	*Manage assets*	
10.1	Manage physical resources	Technical Manager
11	*Promote and Communicate*	
11.1	Produce text content	Communication Manager
11.2	Produce graphic content	Communication Manager
11.3	Define promotion plan	Communication Manager
11.4	Perform strategy	Communication Manager
11.5	Develop audience	Communication Manager
12	*Analyse data*	
12.1	Evaluate pre-event phase	Communication Manager
12.2	Evaluate ngoing event phase	Communication Manager
12.3	Evaluate final event phase	Communication Manager

Therefore, the described results represent a real input for innovation and efficiency of CCIs. The results are original because starting from the APQC's PCF Cross Industry a new reference framework is created for the Performing Arts sector. Furthermore, the analysis contributes to previous studies proposing the processes that are the result of the merging of the companies' best practices working in the same sector but specialized in the production of different cultural products.

Based on these evidences, these "Processes" can be applied, with the appropriate evaluation for each specific case, by companies producing different types of cultural products. In fact, using the proposed reference framework, it's possible to apply a unique vision of the processes among different organizations and to lead operational and technological innovation in the Performing Arts sector.

This study has strongly confirmed the authors' intuition of how it is possible to innovate the sector of Cultural and Creative Industries through Business Process Management based on a clear and general view on the used processes in the daily activities.

5   Lessons learned

Traditionally CCIs organizations do not rely on processes. Considering CMM (Capability Maturity Model) levels [4], the companies involved in the case study, but we could assume the same for the overall sector, are at level 1 and do not have organized processes. In an immature organization, practitioners and their managers generally improvise processes according to plans made on the fly. We could refer to these immature organizations as companies based on heroes; managers are usually focused on solving immediate crises and schedules and budgets are not based on realistic estimates. If someone asks how long something will take, or what resources will be needed, those answering the question are just making a guess (based on experience) but they do not have a structure of their internal processes or the data needed to provide accurate answers.

This is the situation that we find in the design and production of a cultural event, whether it be a concert, a tour, a play or a conference. The artistic director, the technical manager but also the administrative manager carries out their activities following their own experience and a way of working that, although consolidated, is only in the heads of the most experienced people; they apply it as a routine but they have difficulty in describing it or transferring it to new resources.

From a methodological point of view, an important lesson was the use of comparison as a way of building the proposed process architecture. Specifically, we started the analysis by comparing the processes, activities and professional figures of the four companies involved, then generalizing the results by categories of performing arts and finally build a standard view for CCIs. The use of interviews and focus groups allow to grasp details and to invite the participants for a better reflection on actors involved and activities performed and allow them to understand similarities and best practice that can be applied inside the different sub-sectors.

The final result is the awareness acquired by the companies about their own processes and related processes owners and by the Distretto Puglia Creativa about

the similarities existing among its members, even if they produce different kinds of cultural products they put into practice the same processes.

Another important finding emerged during the study. The application of BPM methodologies and technologies allows to manage in a more efficient way the life cycle of cultural and creative products, which, despite its peculiarities, can be assimilated to that of complex products. New product development is a high-risk activity for CCIs for a number of reasons including the impossibility of testing the new product, planned limited life cycle of the product and inability to stock the product. BPM can support companies in limiting them.

In conclusion, BPM in CCIs can help to promote a New Management Philosophy to create and maintain competitive advantage by integrating all activities. Customers will benefit from an improved service and an higher quality experience that will increase the loyalty at the artist and organizers and will generate new incomes.

We have seen this in the companies included in the analysis, but we believe that the same result can be achieved in similar companies of the sector. CCIs is a world that has recently been formed by professionals, or tries to be, and the need to innovate, improve and standardize processes is beginning to emerge. Future research will support the new professionals, developing a web-based tool to access at the business process reference framework for selecting and specializing the own processes.

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Annex 1

In the following pages, the proposed reference framework for Cultural and Creative Industries operating in the Performing Arts sectors is presented.

The first four column provide evidence of the Performing Arts sub-sectors from which the "Processes" is emerged as best-practices. T means Theatre, F stands for Festival, M is Concert and C is Business Conventions.

Table 2. Processes Reference Framework for Performing Arts Companies

A. Event Design

T	F	M	C	ID	Processes
				1	**Develop Vision and Strategy**
				1.1	**Evaluate external enviroment**
				1.1.1	Analyze artists' trend
				1.1.2	Evaluate artists' proposal
				1.1.3	Choice an artist/company
				1.1.4	Select the format
				1.1.5	Define the theme of the event
				1.1.6	Define event date
				1.1.7	Define the event name
				1.2	**Evaluate internal enviroment**
				1.2.1	Create programme timetable
				1.2.2	Check human resources available
				1.2.3	Check available time
				1.2.4	Design of internal activities related to the event
				1.3	**Bargain for an artist**
				1.3.1	Find artist personal data
				1.3.2	Define payment terms
				1.3.3	Negotiate terms of production
				1.3.4	Define promotion timetable
				1.3.5	Define promotion channels
				1.3.6	Formalize the agreement
				1.3.7	Pay the performance
				1.3.8	Retrieve technical material for event production
				2	**Develop and manage cultural product and services**
				2.1	**Team Design**
				2.1.1	Train the Team
				2.1.2	Sort data among functions
				2.2.	**Organize the agenda**
				2.2.1	Define the agenda (i.e. festival/single event)
				2.2.2	Plan collateral activities
				2.2.3	Contact suppliers
				2.2.4	Request preventives
				2.2.5	Evaluate preventives
				2.3.	**Manage the Venue**
				2.3.1	Search the location
				2.3.2	Contact location managers
				2.3.3	Negotiate with the location supplier
				2.3.4	Select and contact engineer for inspection
				2.3.5	Retrieve security document (DUVRI and PSC)
				2.3.6	Measure usable space for exhibition stands
				2.3.7	Define price of each exhibition stand
				2.4	**Manage the Exhibitors**
				2.4.1	Contact loyalized exhibitors
				2.4.2	Contact new exhibitors
				2.4.3	Propose to purchase an stand for the event
				2.4.4	Manage stand reservation requests
				2.4.5	Assign a stand to each booking
				2.4.6	Communicate to exhibitors time, place and stand's number
				3	**Market and Sell Cultural Products**
				3.1	**Manage Ticketing**
				3.1.1	Retrieve main information (date, place, time, artist name)
				3.1.2	Choice ticketing platform
				3.1.3	Access ticketing platform
				3.1.4	Create the event on the platform
				3.1.5	Publicate the event on the platform
				3.1.6	Define sales opening date
				3.1.7	Obtain the link for the ticket's sale
				3.1.8	Forward links to the promotion and communication function
				3.1.9	Contact sale points
				3.1.10	Monitor sales on the platform
				3.1.11	Monitor sales on sales point
				3.1.12	Extract a report
				3.1.13	Control of sales trends up to the execution of the event
				3.1.14	Sales closing
				3.1.15	Extract the final report
				3.2	**Manage the Ticket Office**
				3.2.1	Manage the ticket office

B. Production

T	F	M	C	ID	Processes
				4	**Produce a Cultural Product**
				4.1	**Produce a Live Event**
				4.1.1	Verify technical data sheet
				4.1.2	Define technical data sheet
				4.1.3	Check the artist's backline
				4.1.4	Verify warehouse
				4.1.5	Contact affiliated structures
				4.1.6	Define an agreement with suppliers
				4.1.7	Coordinate affiliated structures
				5	**Execute the Event**
				5.1	**Control the Safety**
				5.1.1	Check safety regulations documentation
				5.1.2	Realize documentation in conformity with the regulations
				5.1.3	Obtain authorizations
				5.1.4	Measure usable space
				5.1.5	Define stand number
				5.2	**Set-up the Event**
				5.2.1	Define the production plan
				5.2.2	Share the production plan with internal staff
				5.2.3	Share the production plan with external suppliers
				5.2.4	Coordinate the production team
				5.2.5	Execute production plan
				5.2.6	Build-up the stage
				5.2.7	Set-up the scenography
				5.2.8	Set-up the exhibition space
				5.2.9	Execute the event
				5.3	**Deploy the assets**
				5.3.1	Disassembly the scenography
				5.3.2	Disassembly the stage
				5.3.3	Dismantle executive space
				5.3.4	Update warehouse
				5.3.5	Classify retrieved equipments
				5.4	**Updat the Production Plan**
				5.4.1	Update the rider for next events
				6	**Manage supplier relatioship**
				6.1	**Retrieve the Assets**
				6.1.1	Contact suppliers of assets
				6.1.2	Contact service providers
				6.1.3	Send technical data sheet
				6.1.4	Request a preliminary quote
				6.1.5	Finding the equipment
				6.1.6	Return the equipment

C. Administration

T	F	M	C	ID	Processes
G	G	G	R	**7**	**Develop and Manage Human Capital**
G	G	G	G	**7.1**	**Manage artist's contracts**
G	G	G	G	7.1.1	Define contract details
G	G	G	G	7.1.2	Define payment method
G	G	G	G	7.1.3	Define the contract subject
G	G	G	G	7.1.4	Compose the contract
G	G	G	G	7.1.5	Pay the performance agreed
G	G	G	R	7.1.6	Compaire the payments
G	G	G	G	**7.2.**	**Manage employee contracts**
G	G	G	G	7.2.1	Take on new employee
G	G	G	G	7.2.2	Make a contract
G	G	G	G	7.2.3	Manage the employee
G	G	G	G	7.2.4	Define the operational team
G	G	G	G	7.2.5	Coordinate the staff
G	G	G	G	7.2.6	Pay the salary
G	G	G	G	7.2.7	Manage the internal relationships
G	R	G	G	**8**	**Manage administration processes**
G	R	G	G	**8.1**	**Manage organization's area**
G	R	G	G	8.1.1	Manage the structure area
G	G	G	G	8.1.2	Manage relations with public administrations
G	G	G	G	8.1.3	Request for authorizations
G	G	G	G	8.1.4	Request for licensing
G	G	G	G	8.1.5	Produce documents for public authorities
R	G	G	G	**9**	**Manage financial resources**
R	G	G	G	**9.1**	**Perform palnning and management accounting**
R	G	G	G	9.1.1	Forecast the activities
R	G	G	G	9.1.2	Forecast the costs
R	G	G	R	9.1.3	Forecast the ticket price
R	R	G	G	9.1.4	Forecast the stand price
G	G	G	G	9.1.5	Budgeting
R	G	G	G	**9.2**	**Inspect**
R	G	G	G	9.2.1	Compare with precedent years
R	G	G	G	**9.3**	**Systematization of performance**
R	G	G	G	9.3.1	Make a report of the event
R	G	G	G	9.3.2	Represent the Economic and Financial Performance
G	G	G	G	9.3.3	Evaluate the event
G	G	G	G	**10**	**Manage Assets**
G	G	G	G	**10.1**	**Manage phisical resources**
R	G	G	G	10.1.1	Define needed assets
R	R	R	G	10.1.2	Check available assets
R	G	G	G	10.1.3	Determine the missing assets
G	R	G	G	10.1.4	Check on needed equipment
G	R	G	G	10.1.5	Check on available equipment
G	G	G	G	10.1.6	Determine the missing equipment
G	G	G	G	10.1.7	Define the production team

D. Promotion and Communication

T	F	M	C	ID	Processes
G	G	G	R	**11**	**Promote and Communicate**
G	G	G	R	**11.1**	**Produce text content**
G	G	G	R	11.1.1	Achive artist information from the management
R	R	R	G	11.1.2	Retrieve programmed event information
G	G	G	G	11.1.3	Produce communication contents
R	G	R	G	11.1.4	Define promotional contents
G	G	G	G	11.1.5	Create press release
R	G	G	G	11.1.6	Adapte the contents for the various promotion channels
R	R	G	G	11.1.7	Launch digital tickets selling
G	G	G	G	**11.2**	**Produce graphic content**
G	G	G	G	11.2.1	Finde official artwork
G	G	R	G	11.2.2	Create visual concepts / Produce artwork
G	G	G	G	11.2.3	Contact artwork suppliers
G	G	G	G	11.2.4	Define distribution plan
G	G	G	G	11.2.5	Book billboard spaces
G	G	G	G	**11.3**	**Define promotion plan**
G	G	G	G	11.3.1	Define time line chart
G	G	R	G	11.3.2	Find publication spaces
R	G	G	G	11.3.3	Plan the Social Network sponsorships
G	G	G	G	11.3.4	Plan billposting
G	G	R	G	11.3.5	Plan dwell time
G	G	G	G	11.3.6	Share time line chart
G	G	G	G	11.3.7	Plan press conference
G	G	G	G	11.3.8	Select Social Network channels
G	G	G	G	11.3.9	Select other on-line channel
R	G	G	G	11.3.10	Select newspapers
R	G	G	G	11.3.11	Select sponsor
G	G	G	G	**11.4**	**Perform strategy**
G	G	G	G	11.4.1	Send content to newspapers
G	G	G	G	11.4.2	Send content to social media channels (third parts)
G	G	G	G	11.4.3	Publish content on social media
G	G	G	G	11.4.4	Publish contents on newspapers
G	G	G	G	11.4.5	Affix artwork
G	G	G	G	11.4.6	Distribute artwork
G	G	G	G	11.4.7	Launch event communication
R	G	G	G	**11.5**	**Develope audience**
R	G	G	G	11.5.1	Contact loyal audience
R	G	G	G	11.5.2	Contact potentially interested audience
R	G	R	G	11.5.3	Contact new audience
G	G	R	G	11.5.4	Contact institutional figures
G	G	G	G	11.5.5	Contact journalists
R	R	G	G	**12**	**Analyse data**
R	R	G	G	**12.1**	**Evaluate pre-event phase**
R	R	G	G	12.1.1	Collect data
R	R	G	G	12.1.2	Analyse data
R	G	G	G	12.1.3	Evaluate event magnitude
R	R	G	G	12.1.4	Analyse available resources (Budget for communication)
R	R	G	G	12.1.5	Collect information from ticket sales
G	G	G	G	**12.2**	**Evaluate ongoing event phase**
G	G	G	G	12.2.1	Monitor budget resources
G	G	G	G	12.2.2	Monitor Social Network channels reactivity
R	R	G	G	12.2.3	Monitor sales ticketing platforms
R	R	G	G	12.2.4	Monitor tickets store sales
G	G	G	G	**12.3**	**Evaluate final event phase**
R	R	G	G	12.3.1	Collect data from Social Network
R	R	G	G	12.3.2	Collect data from ticketing platforms
G	G	G	G	12.3.3	Collect data from box office
R	R	G	G	12.3.4	Compare with previous results
R	R	G	G	12.3.5	Check results
R	R	G	G	12.3.6	Analyse customer satisfaction
G	G	G	G	12.3.7	Evaluate overall performance
G	G	G	G	12.3.8	Communicate event results
G	G	R	G	12.3.9	Communicate festival results
R	R	R	G	12.3.10	Communicate exhibition results

(PA Sector columns: T, F, M, C. G = green cell, R = red cell.)