



## COURSE DATA

### DATA SUBJECT

**Code:** 46836  
**Name:** Production and Programming in Performing Arts  
**Cycle:** Master's Degree  
**ECTS Credits:** 10  
**Academic year:** 2025-26

### STUDY (S)

| Degree  | Center                       | Acad. year | Period         |
|---|------------------------------|------------|----------------|
| 2270 - Master's Degree in Cultural Management | Facultat de Ciències Socials | 1          | Second quarter |

### SUBJECT-MATTER

| Degree  | Subject-matter                               | Character |
|---|--|-----------|
| 2270 - Master's Degree in Cultural Management | Producción y programación en Artes Escénicas | ELECTIVES |

### COORDINATION

ROSELLO IVARS RAMON J

## SUMMARY

This subject corresponds to one of the four areas in which the Master in Cultural Management offers training: the management of performing arts. Within it, the contents are organized around four large blocks: a) Processes and planning of stage production In this first block, the production of stage events is approached from a double perspective. On the one hand, considering the producer in cultural management as a creator who collaborates with the team of artistic creatives; therefore, he must be aware that his ultimate goal is to promote a process that respects the essential integrity of the project (or, better said, the will of the aesthetic end) in its stage resolution; all this without detriment to the managerial and business dimension of said process, which is intended to be cultural and competitive. Which implies the other aspect stated above, that is, the technical, administrative and financial knowledge of the production of the show, without forgetting that this is an object or process that moves in the specific field of arts and culture, in which profitability is valued from various parameters. From all this we can deduce the theoretical-practical condition of the subject, in which it is foreseen, - based on the basic concepts of the discipline -, the realization of simulations, analysis of practical assumptions and the participation of professional experts, since it is based on a fundamentally interdisciplinary conception of the subject.

## PREVIOUS KNOWLEDGE

### RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE



There are no specified enrollment restrictions with other subjects of the curriculum.

## OTHER REQUIREMENTS

## COMPETENCES / LEARNING OUTCOMES

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Be able to formulate the budget for a cultural project, as well as the management indicators and funding sources.

Contribute to designing, developing and implementing solutions that address social demands, taking the Sustainable Development Goals as a reference.

Demonstrate critical and self-critical reasoning within the field of study, considering aspects such as professional ethics, moral values and the social implications of the different activities carried out.

Have the necessary skills to plan comprehensive cultural management projects.

Know how to lead multidisciplinary teams working on cultural management projects in organisations and institutions.

Know how to organise events in various fields of cultural management.

Know the different organisational models and structures present in cultural management, and the systems and techniques to optimise them.

Know the perspective of the sociology of culture.

Learn how to contextualise cultural management activities in the performing arts sector within the framework of the scenic organisation of a given territory.

Master the management tools to develop projects that give meaning and value to a particular heritage asset.

Plan short-, medium- and long-term material and human needs for a management area, service or team in cultural institutions and organisations.

Propose creative and innovative solutions to complex situations or problems specific to the field of knowledge to meet different professional and social needs.

## DESCRIPTION OF CONTENTS

1. The projection and design of the scenic event
  - 1.1. The staging: concept and practice



## 1. Scenic production processes and planning

1. The projection and design of the scenic event
  - 1.2. Stage direction and creative team
  - 1.3. Direction and production of the show.
  - 1.4. Simulation of an artistic staging project.
2. The production process in the performing arts
  - 2.1. The figure of the producer in the production project.
  - 2.2. Public and private initiative production.
  - 2.3. Planning and production phases.
  - 2.4. Formats and production models.
3. Contracting and budgets in stage production
  - 3.1. The formation of the initial budget and budget control.
  - 3.2. Structure of the public budget and the private company budget.
  - 3.3. The main contract models: artists, professionals and companies.
4. Labor and fiscal aspects derived from contracting in the performing arts
  - 4.1. Regulatory framework. Types of employment contracts. Salary and non-salary benefits.
  - 4.2. Collective agreements. Main national agreements. General and specific aspects
  - 4.3. Social Security System: General Regime and Special Regime for Artists.. Contribution bases and structures.
  - 4.4. Special legislation on employment contracts: foreigners, minors and others.
  - 4.5. Tax regulations applicable to companies and artists.
  - 4.6. VAT and personal income tax in the performing arts sector.
  - 4.7. International contracting and current tax legislation.
5. Financing of performing arts projects
  - 5.1. Analysis of own and external resources. Sales systems in the exhibition and distribution of shows.
  - 5.2. Co-productions.
  - 5.3. Potential aid: state and community.
  - 5.4. International programs.
6. Production simulation of a show

## 2. Production systems and historical stage models

### PART A.

1. The Golden Age: poets, spectators and comedians
2. Theatre production in the corrales
3. Structure and organisation of companies
4. Classical theatre production in the 18th and 19th centuries
5. The 20th century: public theatre and private theatre

### PART B.

1. The production of large-scale shows
2. Opera as a large-scale show
3. Opera and public initiative
4. Particularities of opera production
5. The great operatic styles
6. Selection and choice of opera titles through production criteria



### 3. Repertoires, programming and touring strategies in music and theatre

PART A

- 1. Introduction to the concept of stage programming
- 2. Why and for whom do we program? Who is the audience?
- 3. Study of the different approaches to national and regional programming: networks, circuits and management models
- 4. Parameters for evaluating a stage programming process

PART B

- 1. Concert music production
  - 1.1. Production characteristics: symphonic music/concert/chamber music
  - 1.2. Production standards
  - 1.3. Technical sheet for musical production
  - 1.4. Definition of jobs
- 2. Musical production of music for theatre
  - 2.1. Management of the score from the work
  - 2.2. Music: live or recording
  - 2.3. Peculiarities of stage music
- 3. Practical projects for a stage production

### 4. Current stage organization chart: institutions and creatives

- 1. Basic concepts for the description of the scenic context.
- 2. Public theatre
  - 2.1. The institutionalisation of the performing arts. Public production:
    - The state level.
    - The autonomous centres. The territorial circuits or networks.
    - The provincial and local level.
  - 2.2. The Valencian panorama.
  - 2.3. Fairs and festivals.
- 3. Companies, producers and venues.
  - 3.1. From independent theatre to the professionalisation of the sector. Companies and producers. The business associations of theatre and dance. The Valencian case.
  - 3.2. The venues. The Alternative Theatre Network and the Ibero-American Circuit of the Network. The Valencian case.
- 4. About the creatives. Artistic team and technical team. Overview of stage directors, choreographers, designers, authors and performers.

## WORKLOAD

### PRESENCIAL ACTIVITIES

| Activity  | Hours |
|-----------|-------|
| Tutorials | 12,00 |
| Theory    | 46,00 |
| Seminar   | 12,00 |



|                             |              |
|-----------------------------|--------------|
| Computer classroom practice | 12,00        |
| Classroom practices         | 6,00         |
| <b>Total hours</b>          | <b>88,00</b> |

### NON PRESENCIAL ACTIVITIES

| Activity                              | Hours         |
|---------------------------------------|---------------|
| Attendance at other activities        | 10,00         |
| Individual or group project           | 50,00         |
| Independent study and work            | 12,00         |
| Preparation of lessons                | 70,00         |
| Preparation for assessment activities | 10,00         |
| Resolution of case studies            | 10,00         |
| <b>Total hours</b>                    | <b>162,00</b> |

### TEACHING METHODOLOGY

The teaching will be carried out in the following types of training activities:  
Theoretical classes Participatory master class Resolution of practical cases  
Visits to cultural resource centres or spaces Project development  
Practical classes with computers and Internet resources

### EVALUATION

The evaluation is based on:

- Class exercises or problems related to topic 3: 20% -Class exercises or problems related to topic 4: 20%
  - Attendance and active participation in class will be taken into account when evaluating the exercises or problems.
  - Individual work (related to topics 1 and 2): 60%.
- To pass the subject, it will be necessary to obtain a 2.5 (out of 6) in this work.

### REFERENCES

- onet, L. / Schargorodsky, H. (2016) La gestión de teatros: modelos y estrategias para equipamientos culturales, Sant Celoni, Bissap Consulting. Casa, F.; García Lorenzo, L.; Vega García-Luengo, G. (2002), Diccionario de la comedia del Siglo de Oro, Madrid, Castalia. Cimarro, J. F. (1997) Producción, gestión y distribución del teatro, Madrid, Fundación Autor. Muro, R. (dir.) (2020) Informe sobre las artes escénicas en España: distribución, programación y públicos (2020), Madrid, Academia de las Artes Escénicas de España. Oliva, C. / Torres Monreal, F. (1990) Historia básica del arte escénico, Madrid, Cátedra. Pavis, P. (1990) Diccionario del teatro, Barcelona, Paidós
- Huerta Calvo, J. (dir.) (2003) Historia del teatro español. Madrid, Gredos. Oliva, C. (2002) Teatro español del siglo XX. Madrid, Síntesis. Oliva, C. (2004) La última escena. Teatro español de 1975



a nuestros días. Madrid, Cátedra. Rosselló, R. X. (ed.) (2000) Aproximació al teatre valencià actual (1968-1998). València: Universitat de València. Rosselló, R. X. (2021) «País Valencià: canvis i reptes de la gestió teatral en el segle XXI», Revista de Catalunya, 313, 2021, p. 112-127. Ruano de la Haza, J.M. (2000) La puesta en escena en los teatros comerciales del Siglo de Oro, Madrid, Castalia. Links: ACADEMIA DE LAS ARTES ESCÉNICAS: <https://academiadelasartescenicas.es/> CENTRE DE DOCUMENTACIÓ ESCÈNICA: <https://documentacionescenica.com/> COFAE: <https://www.cofae.net/> FAETEDA: <https://www.faeteda.org/> INAEM: <https://www.culturaydeporte.gob.es/cultura/artescenicas/portada.html> IVC: <https://ivc.gva.es/> PALAU DE LES ARTS: <https://www.lesarts.com/> REDESCENA: <https://www.redescena.net/home/index.php>