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Public relations and events: the organization of festivals as a tool for cultural promotion.

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Abstract

Festivals not only fulfill their traditional role as an institution that allows to present, spread or preserve the culture of a society, but also stand out for their ability to generate wealth in the cities where they are celebrated, for their contribution to the diversification of the tourism product or the improvement of the image of the place (Devesa, Báez, Figueroa and Herrero, 2012). Specifically, film festivals have a much greater importance playing a fundamental, but not recognized, role for the development of the industry and the history of cinema (Vallejo, 2014, p.14). Under this perspective, the main objective of this work is to observe the organization of the SCC Express Short Film Festival, in order to propose a sequenced model for the organization of events as a tool for communication and promotion of the cultural industry. The application of the methodological design designed for the application of the proposed case study allows to establish a 9-phase model for the organization of festivals as a technique of promotion and cultural development at the local level.

1. Introduction

In the last decade, the number of film festivals, whether in feature film or short film version, has grown significantly exceeding 400 (Araujo and Domínguez, 2012). And this growth is logical, if we consider the importance of these and the benefits that can have an impact on the organizing cities. Cultural festivals, among which we include film festivals, represent a dynamic commitment to culture and cultural heritage. In addition, the festivals not only fulfill their traditional role as an institution that allows to present, disseminate or preserve the culture of a society, but also stand out for their ability to generate wealth in the cities where they are celebrated, for their contribution to product diversification tourism or to improve the image of the place (Devesa, Báez, Figueroa and Herrero, 2012). For some authors, film festivals have a much greater importance, since "they play a fundamental role, although often not recognized, in the history of cinema" (Vallejo, 2014, p.14). The film festivals have two factors that stand out: the cultural and the economic (as regards tourism). Later, we will see how these two factors serve as pillars for the SCC Express Short Film Festival.

We understand, then, that a film festival not only constitutes the organization of an event, but also requires rigorous and trained work that relates to the promotion of film products through concepts such as corporate image, branding, protocol, graphic design , relationship management with the media ... The breadth of the areas covered, and the study of their consequences and repercussions, make the organization of a film festival a subject of study with academic interest.

Under this perspective, the main objective of this work is to observe the organization of the SCC Express Short Film Festival, in order to propose a sequenced model for the organization of events as a tool for communication and promotion of the cultural industry.

2. Status of the question

For Roggero, communication is the raw material from which public relations are nurtured (Solano, 1999, p.179) that should be understood as a strategic process of managing the relationships that organizations have with their different stakeholders (Otero and Pulido , 2018) in order to create a favorable climate for the organization. In this context, the activities, events or events organized by an entity are in themselves a vehicle of organizational communication. The events allow the articulation of this communication to be more direct, strengthening ties and bonds, and facilitating the transmission of values and concepts (Di Génova, 2012, p.123). Along the same lines, Polished notes that:

The organization of acts as a public relations technique not only offers a privileged scenario for the direct management of the links established between the issuing organization and its audiences, but also allows, through the syntactic rules of the ceremonial and protocol, the articulation and subsequent transmission of certain corporate messages that, oriented to manage the organization-public relations, generate as a consequence high levels of image and organizational reputation. (Polished, 2016, p. 52).

The organization of events becomes a technique of public relations, which allows a closer approach to the target, and therefore a greater control of the fulfillment of the objectives, the correction of the deviations of these, and the corporate message issued. This technique is often associated with a philanthropic motivation, and therefore, its profitability must be measured in terms such as notoriety, image or favorable intention (Arceo, J., 2003, p. 149).

Events may have thematic lines derived from the activity of the company or institution itself, or from its support and commitment to external causes. In this second group we would include events that show respect for the environment that the organization has, the promotion or protection of culture, or the commitment to different concrete social causes. (Polished, 2016). In line with this last point, it is convenient to bring up the concept of social responsibility or corporate social responsibility.

The concept of responsibility is linked to the concept of obligation, which assumes the consequence of the action or inaction of a particular activity or behavior. By adding the adjective "social", we understand that the prosecution will depend on the social norms or social uses of a given community (Solano, 1999).

A priori, it may seem like a negative term. However, in cases where there is no legal obligation beyond moral prosecution, proper planning of activities can have a positive report on the corporate image of the company. Each organization can make its corporate social responsibility work, with specific objectives in terms of its corporate identity, and this has consequences for its corporate image. While the corporate identity is owned by the organization, the corporate image depends on the mental perception that the public has of it (Guarneros,

2014, p.145). The optimum for the organization is that identity and image are similar. However, there are times when there may be variations between these.

On the other hand, organizations must be careful when carrying out philanthropic acts because increasingly, society is critical of the apparently philanthropic actions behind "hide" commercial objectives. The key is to find the balance between the interests of the organization (image, reputation, commercial interests, etc.) and that of the public beneficiaries of the action (Arceo, J., 2004, p. 227-231). For this, it is necessary to be aware of the needs and demands of the environment, and of what the institution can contribute to its community. In other words, to make a good exercise of corporate responsibility, it is necessary to carry out a thorough investigation stage.

3. Methodology

To achieve the proposed objectives, this work will make use of qualitative research. The approach of our research, as opposed to quantitative methodology, is not to empirically verify that the existing theory is true, but to understand why it is, and to analyze what aspects suffer variations when put into practice. "The better the researcher understands the point of view of the social actor, the better the description and the better the science" (Reyes, 1999, p.76). Throughout this work, that will be our main task: to become the social actor at the head of the organization of a film festival.

To do this, we will use two research techniques mainly: participant observation and case studies. Participant observation is "a way of conducting research, which places the researcher in the middle of the community he is studying" (Angrosino, 2012, p.20).

The case study involves the collection and subsequent analysis of all information about an entity. Through the case study, the necessary questions can be theorized and formulated for subsequent studies that are limited to similar themes. (Reyes, 1999, p.84). Although we cannot generalize, and affirm that the reality of all the festivals is that observed in the SCC Express Short Film Festival, our conclusions may serve as a hypothesis to refute for the study of other festivals. The intention of this work is to detail in detail the stages, professors and ins and outs of organizing a festival.

Some of the information we will collect in the case study will be through the organization's documents. These documents, which make it up from internal mails of the same, to press releases or the bases themselves, facilitate the approach to the object of study. In addition, the analysis of these documents perfectly completes the participant observation. Although the observer could impregnate the environment with subjectivity, or an interviewer could condition the responses of the interviewee, the documents to be analyzed have not been constituted in an investigator-object of study, so they will not be "contaminated" or influenced (Corbetta, 2012, p. 375).

Finally, participants will also be surveyed once the festival is over. This survey aims to know their degree of satisfaction, what positive aspects they find in the festival and what they would improve. The survey, in spite of being considered a technique of quantitative methodology, in this case it will be used with open answers, so obtaining results will be qualitative.

4. The SSC Express Short Film Festival

The SCC Express Short Film Festival is one of the big bets of the new board of the Cultural Center Society. Framed in its impulse for culture, this project becomes one of the great events that hosts the Huelva town of Nerva. The Festival is a creative and interactive space between young Spaniards, who share a whole weekend of cinema.

Although the festival is born within the Cultural Center, a project of this magnitude needs the support (mainly economic) of the local public institutions. HE Nerva City Council and the Huelva Provincial Council actively collaborate with the project. The development of the festival is simple. The groups do not know the theme and location is that they must appear in their work until Friday, the day they arrive in the town. Once all have been received, the information is communicated to them. At that time, they have 48 hours to develop their script, roll the work and edit it. On Sunday at noon they must deliver their work. The closing ceremony of the festival takes place on the afternoon of that same Sunday, and there the short films, the jury deliberates, are seen for the first time, and awards are given.

The first edition took place on July 6, 7 and 8, 2018. Despite being the first edition, and having limited financial resources, its participation and reception exceeded the expectations of the organization. Around 80 participants attended the birth of this festival. The first edition was organized based on "intuition and common sense", something that the first publirelationists believed in and that does not usually give good results. The organization of the same, its communication and start-up had errors of the first times, and that have served as a basis for improving the second edition. In the next sections, we will briefly detail the changes and improvements in a comparative way, to also analyze the influence of the theoretical application in the strategic organization of a project.

The second edition, held this year, took place on June 28, 29 and 30. This second edition, coinciding with the 50th anniversary of the Stonewall riots, the theme chosen by the management was "Sexual diversity". It is not the first time that from the Cultural Center Society they are committed to tolerance and support for the LGTBI collective, since they were pioneers in the Mining Basin in organizing activities on this subject, such as talks about transsexuality, homosexuality lived in the villages and the freedom of identity

This second edition has exceeded the number of participants of the first, reaching have a hundred young people from all over Spain (Madrid, Granada, Barcelona, Seville, Huelva ...). The advantage for all of them, apart from the possibility of filming in a privileged environment such as the Mining Basin of Minas de Riotinto, are the prizes (€ 1000) and having free accommodation for all of them.

4.1. Objectives of the festival

The SCC Express Short Film Festival has two main objectives. On the one hand, it aims to make visible the talent of young Spaniards in the audiovisual sector. On the other, promoting tourism in the Mining Basin, valuing the different landscapes and environments that make it up. In addition, in the hands of this second objective, the short film festival aims to position the Mining Basin as a natural setting, capable of housing large cinematographic projects and that has unique technical, creative and aesthetic possibilities in the world. It is not the first time that the Minas de Riotinto star in a sports car spot, a video clip (recently that of the young promise Alfred García) or a feature film. However, it is clear that institutions and organizations are not yet able to exploit the full potential.

To these two mentioned objectives, it is possible to add a third party: the obtaining of audiovisual resources on the locality and the environment. In each edition of the festival, the short films of the teams have the same protagonist: Nerva. If from the City Council or some other institution they wanted to entrust that same work to a private company, the cost would be much higher. The festival allows, with a low-cost budget, sufficient and updated audiovisual resources to incentivize tourism.

4.2. Publics

Three categories of key audiences for its development are identified: the collaborating entities, the direct recipients and the indirect recipients.

4.2.1. The collaborating entities

The organizing entity has public patrons, such as the Hon. Nerva City Council or the Huelva Provincial Council, and private (whose target corresponds to the profile of the participants).

The search for mecenas one of the main tasks when organizing a festival and the key tool for its achievement is the development of a dossier this year that explains the advantages for the collaborating entities. In the case analyzed, the sponsors are guaranteed:

- Presence on the festival website (with links to their websites) and in all graphic materials (poster; headings of profiles on social networks; program of the event; 2x3 meter canvas located on the facade of the Society during a whole month; photocall ...).

- Mention in the press releases sent to the media, during the press conference and the various interviews granted.

- Mention during the Festival Closing Gala.

- Delivery of one of the awards and / or mentions of the festival.

4.2.2. Direct recipients: participants, local entities and jury

Once the financing has been secured, and the second edition of the project is secured, it is necessary to reach the potential participants. This festival is focused mainly on young students, graduates or newly exited to the labor market, which is why it spreads between:

- The Andalusian public centers where training cycles of Audiovisual projects and shows, Production of audiovisual projects and shows and Sound of audiovisual projects and shows are taught.
- The Andalusian public universities in which the degrees of audiovisual communication are taught.

As the purpose of the festival is to involve all Nerva groups, all local associations and entities were formally invited to the gala. Finally, recognized personalities linked to the field of culture and cinema are selected.

4.2.3. Indirect recipients: The media. Management, materials and documents

One of the key aspects in the organization of an event is the management of relations with the media: what is not known does not exist.

On the one hand, the entities that collaborate with the event are interested in the greatest possible media impact. Although the contribution they make is voluntary and without waiting for a consideration at commercial and advertising level, companies appreciate their presence in the media, and more when they are associated with cultural events. It is interesting to obtain statistical data related to the publicity generated for the collaborating entities on the occasion of the festival under study.

On the other hand, prestige and notoriety often walk hand in hand. The average citizen understands that if something has a presence in the press, with positive messages and constantly, it is because it is something good and interesting.

Sending press releases is the simplest and most common way of relating to the media. These, whose resources are also unlimited, demand information with which to fill their pages and that does not involve too much effort. That is why the press release should be written in journalistic style, facilitating the work of the journalist when transcribing our information. If the press release is well written, the media may include it almost literally. From the professional point of view of a communication cabinet, this is ideal, since the messages reach the readers as they have been designed and designed.

One of the most important aspects to take into account in the management of relations with the media is to be realistic. For a medium to be interested in our project, it must be newsworthy. As we have said before, in Spain there are more and more film festivals, feature films and short films, and many of them with greater size, budget and media. Being aware that our festival may lack interest at the national level is not at all negative, but rather a trick in our favor. Local and provincial media are the ones that, a priori, are most interested in the festival. Dedicating resources (whether time or money) in trying to arouse the attention of national media can be an unnecessary waste. That is why, in the media directory developed by the festival, local and provincial media are the ones that are most important. Apart from these local media, it is convenient to pay special attention to specific media interested in the audiovisual world, such as Filamnd. Finally, considering that the theme of the edition was Sexual Diversity, the media with an LGTB editorial line could also find the festival interesting.

It is also important to pay attention to the interpersonal relationship with journalists. If the professional of a certain medium is usually willing to receive our press releases, care should be taken with him. Something as simple as congratulating you on a report, sending you the information in the first place, or offering you exclusive resources (graphics, images, etc.), can be key to our future presence in networks. In the long run, this relationship will be consolidated and even they will pay more attention to our project.

The SCC Express Short Film Festival, despite being held in June, begins its promotion in March. During these months, four press releases were sent. The first one, informing of the new edition days before the registration period was opened (March 26); a second announcing the closing of the inscriptions and predicting the success of this second call (April 23); the third press release announced to the personalities that they were going to be part of the jury (June 20); and the last press release, in which the theme on which the short films would be discussed was announced, which was sent to the media on June 25 but was attached until June 28 in the afternoon. This last press release, in addition to all local media, was sent to Togayther, LGTBI cultural and leisure magazine of Andalusia. In the section of annexes, you will find all the press releases sent.

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Complementing the sending of the press releases, during the promotional period of the festival two telephone interviews were conducted, a press conference in Diputación de Huelva and a radio interview. These two telephone interviews were granted to Filmand, who later published an article about the festival; and to the television program More than plans (Mas Huelva TV) through a false direct on set. On June 27, a day before the festival began, a press conference was convened in the Diputación de Huelva in which the excuse appeared. Mayor of Nerva, Mr. Jose Antonio Ayala, the councilor for culture, Ms. Dolores Ballesteros, and the director and spokesperson of the festival, Mr. José Vázquez González.

This press conference was attended by, among other media, a journalist from La Hora Sur (Canal Sur Radio) who requested an interview with the festival spokesman at the end of the press conference. This interview, conducted in direct false, was broadcast that same day in the La Hora Sur program at 12:30 and with a duration of about 8 minutes.

Finally, the City Council of Nerva annually publishes the magazine "Nerva", where they gather the most important news events of the year, exhibitions, poems and other information of cultural interest. In this year's edition, published on August 1, journalist Carmen Alcázar dedicates four pages to talk about the festival: how it came about, how it works, what repercussion it has for the people, how the first editions took place, etc.

In total, as can be seen in the press summary, the Second Edition of the SCC Express Short Film Festival was collected in the media a total of 29 times.

4.3. Timming

This document, which, as mentioned in the theoretical framework, is very helpful in the future and preparation of a project, this edition has been made for the first time. On a practical level, it facilitates the resolution of problems that frequently arise in events of this type: knowing where a certain person will be to locate it, controlling the schedules of all the people involved, reserving the necessary workspaces, etc.

Given the duration of the event itself, two schedules have been developed. The first one covers from the reception of the participants to the delivery of their work. The second, detailed in detail thestructure of the gala, the order of intervention and the time that will be devoted to each section.

The schedule is a document for internal use, with a pragmatic and very detailed design. Once this is prepared, it is advisable to prepare a PROGRAM of the event, which will be sent to the media and disseminated to networks. This program summarizes the most important dates, places and actions. At the festival, the program has followed the aesthetics of all graphic documents, and has also been disseminated to the media through the Huelva Provincial Council.

4.4. Closure gala

4.4.1. Guest reception

After sending the invitations mentioned in previous sections, during the photocall the reception of different personalities who had confirmed their attendance was also scheduled. Among them, the representative of the Riotinto Foundation and a representative of the Minas de Riotinto City Council stood out. Therefore, when the seating was prepared, there was: the board of the Cultural Center Society, the members of the jury, the mayor and the councilors of the Nerva City Council, the representative of the Riotinto Foundation, the representative of the Minas City Council Riotinto, and the press. However, these guests did not attend the gala. All other guests, members of the new Nerva city council corporation and jurors, had already been received at the organized lunch hours before.

4.4.2. Speech

In the first lines of this analysis, we highlight the importance of preparing a speech for spokespersons. Improvise, unless the tables and the years endorse you, does not usually have a good result. That is why spokespersons must prepare messages in advance: what is meant, how is it going to be said, how to arouse the attention of the audience, etc.

The speech that kicked off the closing Gala of this second edition consisted of three blocks: welcome to the authorities, dedication to the participants, and memory of the Stonewall riots.

Although the gala was not an official act, the articulation of the speech and the placement of the guests, had taken into account the ceremonial in order to impregnate a certain air of solemnity to it. The first part of the speech made use of a more serious and ceremonial language, connoting airs of officiality.

The second and third part of the speech, the one dedicated to the participants and the LGTBI memory, used a more colloquial lexicon and the articulation of the messages appealed to the emotional side of the attendees. One of the aspects to take into account in the elaboration of a speech is the degree of involvement and maturity of the public. Knowing the audience is necessary so that during the speeches they do not disconnect, knowing how to get their attention and arouse their interest. Although one tries to impregnate the solemnity gala, one of the most important aspects of presenting an event is knowing the audience and adapting the messages.

Throughout the speech, in a subtle and constant way, the need to add support in the future was appealed for the festival to continue growing. As the spokesman acknowledged, "taking advantage of the occasion, the press and the microphone", public speeches are a good time to commit institutions to continue betting on the project.

4.5. Evaluation phase

This section is perhaps one of the most important and in many cases the one that goes unnoticed. In a project that coordinates so many people and institutions, and has such a short life, mistakes and improvements can be common. For this section, we will take into account the internal analysis that arises from the participant observation that is supposed to have organized the festival, and the analysis of the data collected in the participant surveys.

In this sense, after analyzing the responses of the participants, different points in common are observed:

- Organization and positive communication between the festival and the participants.
- General satisfaction among the participants, despite the fatigue and stress derived from the festival.
- Need to create a resting place, parallel activities for participants or solutions for adverse temperatures.
- Modify the locations, so that they are more accessible and recognizable.

Another of the most generalized points among the responses analyzed was the distribution of prizes. In this second edition, the short film Nervasmus won 6 of the 9 awards. The jury's decision was unanimous. However, after the work of all teams, this was a general malaise. As a possible solution, before giving the prize of each category it would be advisable to mention three nominees.

Regarding the knowledge obtained from the participant observation during the organization and development of the festival, and in-depth interviews with the president of the Society and the director of the festival, some aspects to be improved are:

- The urgent need for involvement, not only economic, of the institutions, and the incorporation of new collaborating entities.
- The involvement of other municipalities in the Mining Basin as a possible growth path for the short film festival.
- Limited resources (mainly personnel) weaken social media strategy. The festival needs more activity in social networks, despite having improved with respect to the previous edition.

The truth is that the results of this section are of great interest to those who want to know the reality of a festival as a cultural promotion activity. The results detailed in this section allow us to understand more closely the obstacles that arise during the development of such a project. In the first place, it is positive that the participants highlight the good work of the organization, the communication with it and the planning itself. In a way, this represents a large percentage of the success of such an event. The festival has as its protagonists its participants, and their satisfaction will be one of the first goals that the organizers must achieve. One of the first steps to follow when organizing a cultural project is to know what climate you want to create. Something that not many authors repair, is that not all festivals should have an academic or formal environment. Knowing the public and understanding what the festival means to them is essential to manage the messages and the tone that will be used in their communication. Secondly, as many participants as the organizers themselves are aware that there are some technical shortcomings. These deficiencies are mainly the result of lack of resources. For example, one of the suggestions concerned the quality of viewing. For the Company it is impossible to assume the expense of a projection at a professional level, so you have to make use of the technical equipment available to you. However, from the directive they point out that the viewing has an acceptable quality, something that the jury has even affirmed during the closing gala. Be that as it may, the truth is that

it is necessary to have more income in order to continue improving and growing in future editions. Finally, it should be noted that, despite the youth of the festival, for many young people it has become a mandatory stop for their summer. So much so, that some of the participants of the previous edition have requested that they be notified with priority when the term of the third is opened, so as not to run out of place. There is a ray of light for all those who venture to start new projects: however limited the resources are, with creativity and passion, great results can be achieved.

5. Discussion and conclusions

In the light of the data released by this research, analysing in depth the results obtained from the case study, the participant observation, the in-depth interviews, the analysis of the documents of the organization, and the bibliographic review, we are able to establish a festival organization model as a cultural promotion technique

Phase 1: Needs Detection
The festival arises almost accidentally, with a double objective that slowly seems to take place. On the one hand, young talent is the co-star of an entire movie weekend. On the other hand, tourism of the other co-protagonist is promoted: the mining basin. The positive of this event is that although in its first edition the objectives were formulated intuitively, throughout this work it has been observed that all existing studies related to the organization of projects of this type, analyse it from the perspective of tourism. Currently, local residents are involved passively, although increasingly participatory. The business fabric has a weak implication, and is one of the aspects in which we have to delve into future editions. A priori, the most difficult thing, which is to enter the "market" of festivals and make themselves known, is already achieved. Therefore, the Cultural Center Society will continue betting on this project and focusing efforts on obtaining sponsorship or collaboration agreements.

Phase 2: Definition of the concept
Every project starts with an idea or concept. This concept establishes the basis of why, how and what it is intended to achieve. In other words, in this first phase the essence of the project, its objectives, its mission and even its values are established. Something that theoretically should be done after an in-depth and detailed analysis, we see that in the case we have studied it arose almost fortuitously and innately, and that it was emerging during the first edition and consolidated in this second. The analysis of that moment was not based on any survey, interview or discussion group, but on the reality lived by the festival director, from what we can understand as participant observation. This analysis, not methodological, at the time awoke two ideas: the lack of programs that promoted tourism in their hometown, and the limited opportunities that young people in Spain had to show their talent. Speaking of "innate knowledge" or intuition brings to mind the first pseudo-professionals, and the truth is that, although this stage was not considered as such in the first edition, its director had received training in this area, So the innate is nothing more than professional deformation and baggage obtained throughout his formative years. But, for those who want to face for the first time the organization of any project, the ideal would be to analyse in depth the context in which it is developed, and the objectives that are intended to be fulfilled.

Phase 3: Bureaucratic and administrative procedures
Whatever the event, almost everyone will depend in one way or another on some institution. The bureaucracy in Spain is a process that, for professionals in the sector, takes a lot of planning time. From the request for spaces, to the licenses of various kinds, through the establishment of a security plan with civil protection or local police, all this expands significantly over time. In addition, if, as in the case of the SCC Express, their financial support is required, this process can be further extended. This, as a general idea, is the most frequent. However, in a town with few inhabitants like Nerva, many of these meetings or permit applications are conducted in a more informal and arbitrary manner. This sometimes involves a lack of control for the professional who wants to completely adhere to the theory, since it is necessary to deal with aspects not treated by any author such as personal relationships.

Phase 4: Search for collaborators and financing
The different authors propose this process as a simple and systematic phase, but experience shows that it is not quite so. A good contact agenda and having a good relationship with the high positions of certain companies are the key pieces to find sponsors, especially if the project has just been born. It is perhaps one of the

most arduous stages in the organization of events, events and festivals.

Phase 5: Event Documents
Invitations, greetings, posters, informative dossiers, press material… The organization of an event requires the design of different documents that, framed in the ceremonial, implies a high number of graphic material that implies a close collaboration with experts in graphic designers and arts graphics The preparation of these documents, although included in this stage, are not strictly sequential. For example, we could consider that the collaborative search dossier is framed at this stage, but so do the design of invitations that takes place months later.

Phase 6: Registration of participants
In the great majority of events, in which the participants are mere passive assistants, this stage has less weight. However, in an express film festival, in which participants have even more weight than audiovisual projects, this stage becomes a fundamental pillar of their development.
As explained in the body of work, dissemination among potential participants is one of the main issues to consider. In addition, it is at the time of registration that the basis of communication with them is established: what tone to use, what level of closeness or distance is going to be ... This stage is not punctual, but is continued over time until the moment when the participants arrive at the festival.

Phase 7: Management of relations with the media
As reflected in the work, the success of a project also depends indirectly on its notoriety. This notoriety will allow access to more financial support, gain greater prestige, or simply become benchmarks. In this management influence, as analyzed, the management of interpersonal communication, the planning of relationships with the couple (when they are going to contact them and why), and the monitoring of the media (what do they say about us? Is that what we want them to say? How do we improve that deviation?)

Phase 8: Production and execution of the festival
From the reception of the participants, to the contact with the guests again, through the initial greeting or the closing gala. Many activities usually occur during the event, but ideally, they were well planned in advance and did not involve extra effort. Despite being a culminating element, from the direction of the SCC Express they indicate that it was the most relaxed and relaxed, since all the previous work was already done, and it was a moment of enjoyment. As it has been collected in the work, the first edition of the festival was programmed intuitively, without taking into account any theoretical framework.

Phase 9: Evaluation
In this second edition, which has served as the main object of the study, the detailed knowledge in the theoretical framework has been applied. This has led to, on the one hand, the execution of the documents has been more professional, and the management of the documents (highlighting the relationship with the media) has been optimal. On the other hand, as has already been pointed out, it is true that in other aspects such as the search for sponsors it has been observed that in small towns the theoretical application does not influence so much the personal and institutional contacts that the person responsible for the project has. That is, no matter how much documents have been prepared with which to contact potential sponsors, personal aspects of the organizers and the entities contacted have influenced the local sphere.
This implementation of the theory has led to improvements in the presence of the town and the festival in the media. In the first edition of the festival, this was collected by 16 articles of written press online. In this second edition, its presence in the media has almost doubled (29 articles in online press). In addition, interviews on television and radio have been managed in prime time, something that qualitatively improves statistics. In view of what was collected in the work, it is important to remember the importance of being realistic in the management of the media, relying on local media for whom the event may be more news.
With regard to the satisfaction of the authorities, in private conversations held with them (and not included in this work), the Nerva city government team positively values the future of the project and they promise to continue supporting it. Part of that government team (the one corresponding to the PSOE, a party that ruled with an absolute majority and that currently continues to do so), has already witnessed the development of the first edition. In this second edition, we have also wanted to involve the other groups with representation, which after having seen for the first time the operation of the festival, have valued the project as something necessary and something that from the opposition will continue to promote.

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