

The History of...™

*Broadcasting a full genre in an engaging
Symphonic Concert with catchy original Storytelling...*

Frequent Questions:

1. How does the Price/Scale and structure work?

We don't publish that online but, if you are interested, send us an email from your organization's official email and will send you an attachment where you can see an average price list so you can have an idea of more or less how much each show costs. As you will see, all of them have been created to be sure it is profitable for the orchestra.

2. Which is the Guest Artists Tract record with orchestras?

With our multidisciplinary team we have spent more than a year and a half selecting very carefully the guest artists for each genre. That's why for 3 more genres we are still confirming them. Each Band or Guest Artists have been selected being sure they follow four main criterias:

1. Renowned for their expertise and authority in the genre: Each band and/or guest artists is not only respected and well known by the average listener as an expert in the genre, but also by their specific genres specialist and backed by serious ethnomusicological research. For example you can see here <https://www.performingartslab.com/th/lano> that "El Cholo Valderrama" is recognized internationally as one of the most important musicians of its genre.

2. Outstanding tickets sales: Every band and/or guest artist has an extraordinary international track record of outstanding tickets sales in live-concerts, strong track recording sales, outstanding number of reproductions in digital platforms and strong fans base at international level (and specifically in USA). Elements that allow us to extrapolate that the band name is a powerful element to secure the selling of tickets at summer or concert hall conditions. Summer venues (8000 tickets per show) - Concert Halls (1800 tickets per show). For instance, you can see here the outstanding statistics of "La 33": <https://www.performingartslab.com/th/salsa>

3. Exceptional track record of working with orchestras in previous successful productions: All of the bands and/or guest artists have worked with symphonic orchestras at national and international levels. That allows us to be sure that the interaction between the hiring orchestra and them will be as smooth as possible. You can see in each Genre webpage some links with recordings of their past productions with other orchestras.

4. Flexibility around the Artistic product and experience: The History of...™ are Symphony shows that highlight the Genre and all of its eras of development. That requires the band and/or guest artists to be experts in the full genre and willing to perform multiple types and styles of the genre and its connections and influences to other styles. This is crucial because it is not a symphonic concert of the band with the orchestra playing long notes. The History of...™ allows every artist to become an essential part of the musical, artistic, and dramatic discourse. This is a carefully crafted Symphonic Show that also allows the orchestra to experience in depth the performance practices of the genre in all its eras of development.

3. How Score and Symphony Parts work?

This is an "All Included" service. Therefore the orchestra will receive the full set of parts for the production, as well as full show and production kits with its required tech riders. We also take care of the Copyrights payments (with the understanding that the hiring orchestra has its ASCAP membership in place). Because of Copyrights we can not share those parts and scores until contracts are signed. The parts will be shared as loan only under the specific terms of that contract (for the days of the production) and of course cannot be copied, digitalized, or reproduced.

4. How do the Marketing Support Materials work?

For each of the Worldwide premieres, the Performing Arts Laboratory Productions will provide the hiring orchestra with one short video (20 seconds), one long video (2 minutes), and 1 art piece for marketing purposes. We will coordinate with the worldwide premiere orchestra to include their materials and names in these materials too. In addition, the orchestra will have access to the press kits of the Conductor (Maestro Barbosa-Vásquez) and Guest Artists to develop their own marketing and communications campaigns if they want too.

Similarly, on the Worldwide premiere we will record and take professional photographs of the show itself that will be used as marketing material for the following productions, a fact that will allow the Orchestra that Co-Produces with us our worldwide premiere(s) to enjoy free marketing around the USA in the future productions.

5. How Flexible is this show to be Customized to different orchestras?

- In terms of the technical elements as light show and other audiovisual effects, the orchestra will receive tech riders that clarifies what is needed and possible adaptations.
- If it is about orchestration and the amount of orchestra needed, the scores are created for a full "romantic" orchestra (3333 4331 Timp + 2 Piano, Harp, and Strings). However as we hold all the rights of the arrangements, we can be flexible to adapt it to a smaller "classical" orchestra, and depending on the request evaluate other adjustments.
- If it is about prices, the list on number 1 clarifies it with more details.
- If it's about the genres. We are still trying to define two more genres, and we are waiting for the first round of impressions and conversations with orchestras to see what other genres they are interested in. *Do you have any specific genre you will want us to explore? Send us an email and we can evaluate possibilities with you.*
- If it is about the music or specific works, it can not be adapted as it has been curated with careful ethnomusicological research.
- If it is about the full show length, story, etc. it can not be adapted as it has been created with a carefully dramatic and storytelling design.
- If it is about the Guest Artists, it cannot be adapted as have been carefully selected as numeral 2 describes.

6. Do we have videos and materials that support the claims about Audiences enjoying it?

As all the productions will have their Worldwide premieres the works have not been publicly performed and there is virtually no way to have that. The claims are based on previous productions developed either by the PAL Productions, the Guest Artists, and the Conductor. For all of those we have videos and critics of support like:

<https://youtu.be/5mB7Avspedo?si=ykaAqOM4p2ftq5SX>

or [This](#) / [this](#) / [this](#) / [this](#) / [this](#) / ... the list is very long as each artist has its enormous international track record of successful concerts and shows.



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In addition, of course on the Worldwide premiere we will record the impressions of the audiences about the show, also allowing the Orchestra that Co-Produces with us our worldwide premiere to enjoy free marketing around the USA in the future productions.

7. Why is this show a profitable business model?

*The History of...*TM is a Symphonic show that has been carefully created and designed using the most advanced multidisciplinary and multiple times internationally awarded research in the Performing Arts (more info [here](#), [here](#), [here](#), [here](#), or [here](#)). Long story short, the full show was designed into the profit generator model that means that basically it follows 3 main criterias:

1. Full Guest Cost covered by Tickets: The costs of each show were carefully designed to be sure they will be covered by ticket sales as you can see more in detail in numerals 1 (prices) and 2 (Guest artists track record). Even with only one show the full guests costs are covered. However, producing 2 or 3 shows per production will drastically increase the revenue for the hiring orchestra.

2. Generator of Audiences in the mid and long term: *The History of...*TM is a powerful audience and community development show for the full organization and its seasons. More than a simple pop concert totally unrelated with the orchestra season standard repertoire, *The History of...*TM allows current and new audiences to see the connections between the genre and other Classical and Folkloric music styles. That implies that people that come only for these shows, because they are interested only in the genre, will see how it is more connected to other music and how being part of the full orchestra season will be valuable and enjoyable for them.

3. Sponsorships and Donations: Because of the very unique profile of the show, genre, and guest artist (highly immersed in the Pop culture or commercial music, and genres that are underrepresented in the symphonic world), *The History of...*TM productions enjoy strong sponsorship and fundraising possibilities. That allows the orchestra to also consider a full set of sponsorships or fundraising campaigns that can even cover the full cost for the production and the orchestra, leaving the full tickets as a net profit for the orchestra.

Are you ready to Co-Produce *The History of...*TM or you still have more questions?

Send us an email to: performingartslaboratory@gmail.com



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