

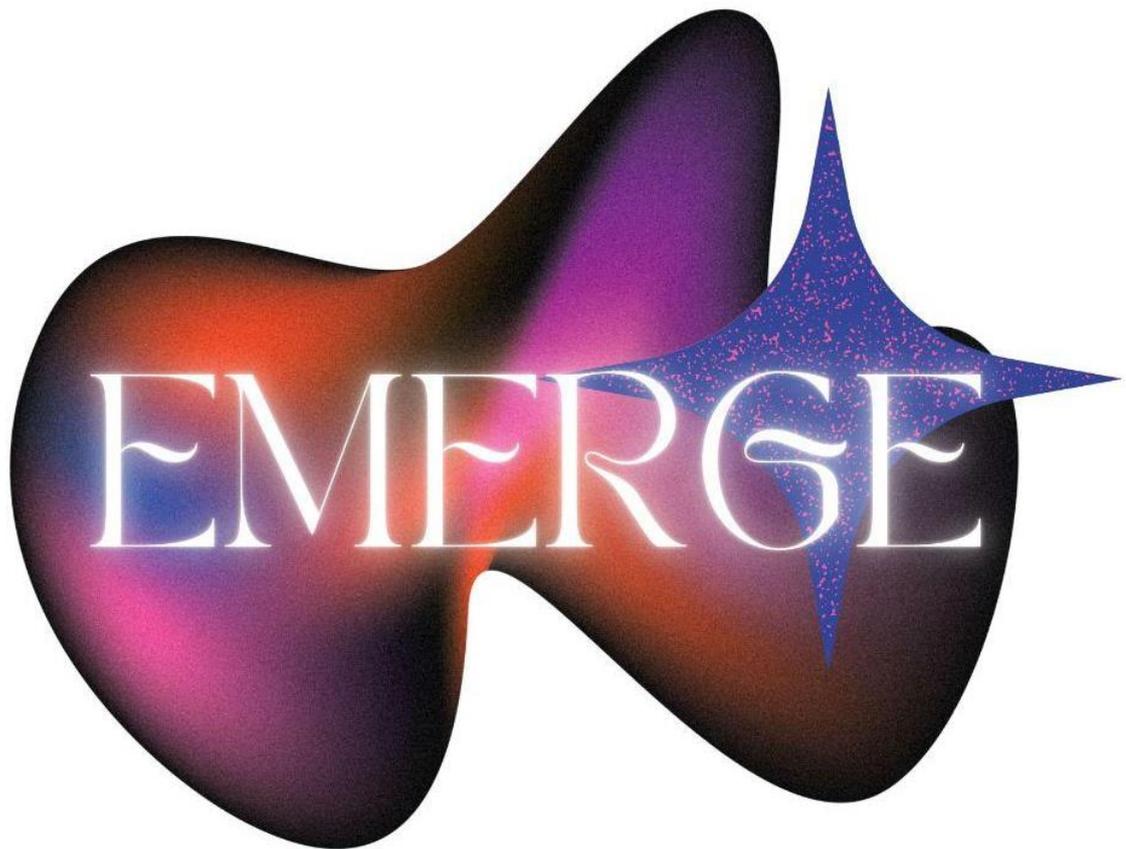


EMERGE

ANNEX DOCUMENT

Master's Degree in Arts and Cultural Management
Final Cultural Project
Academic year: 2022/2023

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FINAL PROJECT ANNEX DOCUMENT

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EMERGE'S GUIDE TO GENDER

At the heart of its mission, EMERGE wants to educate its audiences through music and art to improve understanding and acceptance of gender marginalised groups, as well as the wider queer community. Below is a list of terms that will be used in conjunction with this project for anyone who is not familiar with them:

Cisgender: A term to describe someone whose gender identity is the same as the sex they were assigned at birth. Non-trans can also be used to denote the equivalent.

Gender: Often expressed in a binary of masculinity or femininity, gender is largely culturally determined and assumed from the sex assigned at birth.

Gender-marginalised: A term used to describe people who experience marginalisation due to their gender. This includes transgender women, cisgender women, transgender men, non-binary people and more.

Homophobia: The fear or dislike of someone, based on prejudice or negative attitudes, beliefs or views about lesbian, gay or bi people.

LGBTQ+: An abbreviation for lesbian, gay, bisexual, trans, queer and more.

Male Privilege: A concept that refers to the idea that cisgendered men inherently have greater advantages and privileges (e.g. in the workplace) in society.

Non-binary: A term for people whose gender identity doesn't sit comfortably with 'man' or 'woman'. Non-binary identities are varied and can include people who identify with some aspects of binary identities, while others reject them entirely. This group tends to use they/them pronouns to indicate this rejection of binary identities.

They/them: Pronouns often used by non-binary people indicating their discomfort with and rejection of male and female identities.

Trans: A term used to describe people whose gender is not the same as, or does not sit comfortably with, the sex they were assigned at birth.

Transgender man: A term used to describe someone who identifies as a man but was assigned female at birth.

Transgender woman: A term used to describe someone who identifies as a woman but was assigned male at birth.

Transphobia: The fear or dislike of someone based on the fact they are trans, which may include denying their gender identity or refusing to accept it.

MARKET ANALYSIS

Global situation on LGBTQI+ acceptance:

The situation on the acceptance of LGBTQI+ community worldwide has significantly progressed over the last seventy years, through the increase in legal action against hatred to the homophobic community. Also, with the global breakthrough of most countries complying with the right to the marriage of same sex individuals as well as adoption has created a more open atmosphere. In essence, our current society is working towards the celebration and acceptance of freedom of expression which must be taken as a responsibility of cultural agents and institutions to be spread even further.

While in many underdeveloped countries same-sex relationships and acts are still disapproved and can lead to a death sentence, it is also notable that most countries have shown a considerable effort to support the LGBTQI+ community. To exemplify, a report written in 2020 by the Pew Research Center (Bhatia, 2020) shows, in that year alone, an astounding increase in the acceptance of gay rights, since the year of 2002. Through surveys conducted within 34 countries, Pew concluded that factors such as the economic situation of a country, its people's educational ranks as well as the strength of a country's political and religious views. As an example, the U.S and Western European countries have shown a paramount increase in the acceptance and awareness of the gay community while countries such as Russia, Ukraine and Asian countries are still far behind on the recognition of the aforementioned issues.

While the modern-day scene regarding the LGBTQI+ community is far more developed and peaceful, we can still point out some discrepancies within the countries that are seen to be more accepting, such as Portugal.

Why Portugal?

Portugal being a very small country and, through the years, considered fairly neutral in terms of significant global social developments. It is ranked as the 7th best country for people in the LGBTQI+ community to live in by ILGA EUROPA (North, 2023) as well as the 6th safest country to live in through Global Peace Index ranking, done in 2022.

Despite the safety and overall peaceful living environment that Portugal offers, it is still considered to have a large amount of population that hold on to more conservative ideals due to Portugal's history as well as its strong religious presence.

Portugal lived in a dictatorship for almost 40 years, ending in 1974 with a revolution. This dictatorship created a very closed, repressed society, especially for women. The

rate of uneducated women by the end of the dictatorship was extremely high and anyone who identified as a member of the queer community was mistreated and oppressed.

Such repression took a toll on the country's progression compared to the rest of the world, but nonetheless in the past three decades, Portuguese society has become more open-minded and supportive of the protection of LGBTQ rights. Homosexuality in Portugal was only decriminalised in 1999, following the first gay pride march in Lisbon that same year. Same sex marriage was legalized in 2010 while adoption for gay couples was legalized in 2016(Heseltine, 2023).

In our contemporary times, Portugal suffers a type of prejudice that does not appear in any of the data or rankings: **the silent prejudice**. There are not many incidents regarding hatred towards trans or queer people in Portugal but there is a sense of hidden judgement. Portugal is a silent country, where hate comes in less visible forms such as the stereotypes, the jokes and the lack of opportunities for people in the queer community. The violence is hidden by microaggressions happening daily.

Sacha Montfort, representative of TransMissão, an association that supports trans and non-binary people, explains that a very small environment has been created where trans and non-binary people can thrive. They stated “The same way a black intellectual person can’t exist, neither can a trans intellectual person. They have compared us to animals, to objects. We are not supposed to be bodies with an intellect, that is not expected of us.”(Ribeiro & Shifter, 2022)

Past Initiatives on the Topic of Gender:

The initiatives regarding the spread of knowledge around this topic in Portugal are becoming more prominent, especially within the cultural sector. Museums such as MNAC (Museu Nacional de Arte do Chiado, Lisbon) have shed light onto gender issues through an exhibition named Gender in Art: Body, Sexuality, Gender, Resistance taking place in 2017- 2018 (Rechena, 2017). Also, the most influential arts foundation, Calouste Gulbenkian Foundation has also shown their insight and support on the matter through *Queer Narratives in the Gulbenkian Collection 2017*(Silva, 2019). This exhibition aimed to discuss the queer figures included in the country's artistic heritage. This conversation in such a prestigious cultural institution such as the Calouste Gulbenkian Foundation also strengthens the notion of change within the Portuguese cultural sector around the theme of gender issues.

To conclude, by analysing Portugal's history, particularities in terms of social evolution and the country's recent contribution and support shown to this topic, we can

conclude that our festival would be of great value to a country like Portugal. By creating a new and unprecedented opportunity for emerging artists to show their potency within the art and cultural sector, and to hopefully open a broader discussion within the country.

We will offer a new concept that will draw people to not only learn but become more sensitised with what a diverse range of artists can offer, by tackling gender issues in a country that still has a great amount to explore on this topic.

Feedback from expert:

Joana Saraiva Marques

She is a 34-year-old filmmaker born and raised in Lisbon. She has participated in filming the Portuguese TV series “Casa do Cais” which addressed gender issues within the Portuguese youth. She has also been collaborating with Boom Festival by filming their official yearly trailer since the first year of the festival and has become highly involved with the management of the festival as well.



“Over the last few years, Lisbon has been experiencing a sense of cultural renaissance, attracting artists, musicians, writers and creative people from all over the world, who find in Lisbon a fertile space for expression and experimentation. This cultural movement has been reflected in the creation of innovative events that put Lisbon on the map as a rising cultural centre.

Portugal has shown progress in terms of inclusion and respect for LGBTQ+ rights, especially in recent years. Lisbon has some reference cultural events that give visibility to artists from this community, such as Arraial Lisboa Pride, Queer Lisboa - Queer International Film Festival and Lisbon Fetish Week. However, there is still room for significant advances both in the quantity of supply and in the innovation of content and representativeness. In this context, the creation of the EMERGE festival would be a way to expand the visibility and recognition of emerging, transgender and non-binary artists. These often marginalised and underrepresented artists have unique stories and innovative perspectives to share. By creating a safe space dedicated to them, the festival would provide a platform for authentic artistic expression, where their voices can be heard and their narratives understood.

Through the promotion of empathy and cultural diversity, EMERGE could contribute to positive change, encouraging society to question entrenched prejudices and embrace inclusion.” Joana Marques

Benchmarking / Competition Analysis

In order to better understand not only our competitors we must compare the practices, innovative aspects and social impacts of similar projects not only on a national level but also on an international one.

Although there are many festivals happening in Portugal every year, no festival presents the same configuration as EMERGE. In terms of similar concepts, Drawing Room Lisboa, a yearly art fair that promotes the visibility of young Portuguese artists as well as European ones gives us a little insight into what has been done in that sense. This event is funded by a private arts institution well recognized in Lisbon and displays an array of exhibitions through a period of 3 days (Kylander, 2021). While its main purpose is to divulge the work of emerging artists, it does not provide a specific concept of social change or responsibility compared to EMERGE. Its ticket price is 7 euros per person, which is considerably affordable for an art fair of this kind.

On the other hand, and on a much larger scale we can also analyse the Boom Festival in Idanha-a-Nova, Portugal. In a secluded, natural area, this festival has grown exponentially over the last 20 years, bringing people from all over the world (Lusa,2023). The festival aims to provide a psychedelic experience merging arts, culture and sustainability through trance, techno music, workshops and collective activities. While being a festival that does not take in any form of corporate sponsorship, only arts institutions and collectives, this festival has proven over the years its social and environmental impact. The price point of Boom is at 34 euros per day, which includes several services as well as access to the camping area. This price holds a competitive advantage within other music festivals in Portugal, making it affordable in regards to the extent of the experience offered.

The third event that shares similar features to EMERGE is Hysterical. An exhibition carried out in London with a charitable objective (Reid, 2022). This exhibition aims to honour marginalised genders and women, confronting constructs around femininity and opposing stereotypes. Its funding strategy relies solely on donations, allowing free access to the general public which gives a stronger opportunity to transmit the concept of the exhibition.

With the research gathered on similar events, we can establish a stronger notion of the success rate for EMERGE. Our competitive advantages lie in our concept surrounding gender and in which art mediums we will use to transpire this same

concept. To all our stakeholders, we can assure a higher amount of visibility by supporting an event with a somewhat controversial topic in Portugal. Not only that, our event will be in an advantageous position as a movement for social change within the Portuguese arts and cultural sector which is often left behind. Through our young target audience and unique marketing strategies, mainly online, we can instil in the Portuguese community a sense of responsibility to continue raising awareness around this topic and to take action. In essence, we believe that our event offers a unique social objective that differentiates us from any event of this kind existing in Portugal.

SWOT

Strengths

- **Innovation:** By combining music and art, and including interactive experiences for audiences, EMERGE will provide a memorable and immersive experience for attendees. These different elements will attract different customer segments while setting a new bar for cultural exhibitions.
- **Niche:** The festival will appeal to a specific market, and will cater to that audiences' needs. EMERGE brings something new to the Portuguese market and therefore competition is limited. EMERGE clearly differentiates itself from existing festivals in the area, due to its unique mission and vision.
- **Location:** The festival will benefit from its coastal location and the attractiveness of the city of Lisbon itself, adding to the overall appeal and experience for attendees.
- **Experience:** EMERGE is offering more than just music. It will provide attendees with a unique and immersive experience through visual and performance art, workshops, and interactive activities, all in the name of celebrating gender diversity.

Weaknesses

- **Seasonal limitation and location:** As with any seasonal festival that takes place during a specific time of year, the target market may not be able to travel or attend during the set weekend date.
- **Capacity Constraints:** The venue has limited capacity, restricting the numbers of attendees and therefore capping ticket numbers at a specific number.
- **Cost:** Despite being cheaper than most weekend festivals, EMERGE tickets are still a considerable investment for customers. Additional expenses for

attendees may also include travel expenses and accommodation, which may deter some potential attendees.

- **Limited awareness:** As a new start-up, EMERGE will have to pay special attention to its networking and marketing campaign. Not having an established reputation or brand recognition may make it harder to attract attendees, sponsors, and musicians and artists.

Opportunities

- **Emerging Trends:** EMERGE will be able to capitalise on emerging trends and current topics including gender issues and mental health and wellbeing, to set itself apart from other festivals and appeal to a broader audience. It will allow the festival to stay relevant and maintain momentum.
- **International Reach:** Leveraging digital platforms and partnerships with international organisations as well as moving the festival around the world will extend the festival's reach and attract a wider global audience.
- **Exposing young talent:** By exposing the best young talent there is to offer in the contemporary art and DJ markets, EMERGE has the chance to legitimise artists and capitalise on their subsequent success.
- **Collaborations:** Through its intersection with social justice, EMERGE has the potential to make strong partnerships and collaborations with charities, protest organisations and other like-minded initiatives.

Threats

- **Competition:** Lisbon already hosts several festivals that are of a much bigger scale (e.g. NOS Alive), that attract international and local attendees, making it a highly competitive market. Therefore, EMERGE must focus on differentiating itself, so it can offer unique value to attract attendees and sponsors.
- **External factors:** Politics around gender rights may impact the festival, and its public perception. The alienation and hostility towards trans and non-binary people in the media may result in anger by more extremist groups about the festival. Giving visibility to these artists could potentially make them at risk of hate crimes (on social media or in-person).

PEST ANALYSIS

Political: The Cultural Sector and Policies:

The support and yearly budget assigned to culture by the Portuguese State has and continues to be a topic for debate within Portuguese society. For instance, the budget assigned to the cultural sector in 2021 was of 320 million euros whereas in 2022, the budget rose 40 million euros to try and combat the detrimental consequences brought by the COVID-19 pandemic. This budget only represents 2% of the overall yearly governmental budget creating a strenuous attempt of growth within the cultural and creative sector (Salema, 2022).

However, we cannot dismiss the progress made within the cultural sector in Portugal in the last decade. A sense of awareness regarding the effects of the advancements of this sector on the country's economy and social development, captivating politicians, and other international institutions (Maria, 2022). Through the rapid development of digital platforms and communication in which the cultural sector has made accessible to the increase of new job opportunities, the sector has unlocked new paths in which to grow and also further expand the country's artistic heritage worldwide. While many Portuguese arts and cultural institutions cannot rely on the government's monetary contribution to culture, various alternatives had to be considered to ensure the maintenance and progress of the same institutions. The role of UNESCO has aided many of the country's cultural heritage to keep thriving, as did the United Nations cultural and creative sector such as the United Nations Conference and Trade and Development (Mateus, 2010).

By analysing Portugal's current political situation and relating it to a project such as EMERGE, we can reassure the importance of external financial partners to ensure the success of the event. Nevertheless, by acknowledging the hardships one might face when launching an artistic event in Portugal, it becomes our mission to make it possible to bring this project to life as an added value to the country's cultural diversity.

Economic

Through many decades, culture and economy have been connected in a sense of economic interests, leaving the artistic process and concepts completely unattended. The commercialization of artistic goods was at the height of the country's ultimate interest, creating a market that viewed art and culture as a possession of the "Estado Português" or Portuguese State. This way of thinking left no room for an economical system of an investment return.

The economic development of Portugal has been characterised by an internal growth, influencing public and private and public policies as well as the evolution of new advanced technologies and scientific knowledge.

Additionally, in our current days, culture in Portugal has shown its reflection through local and regional development methods which aim to tackle the economic growth provided by this sector from the inside out. The results, however, show that this development is still highly directed towards tourism, limiting the extent in which other national cultural events can thrive.

Redirecting this information specifically towards our project, a research conducted by Art Basel shows a general market growth of 3%, followed by a 7% increase in art sales since the year of 2019 (start of pandemic) (McAndrew, 2023). These numbers signify the restoration of the market to its previous value before the pandemic through the ongoing appearance of different concept fairs and exhibitions.

Social

Culture in Portugal has suffered a great deal of social and economic changes since the 20th century up until today. This has caused difficult challenges for this sector not only in public policies but also in the realm of company's structures. As society evolves culturally through the last century, so does the extent of the cultural sector's improvement, leaning more towards the appreciation and development of intangible factors related to arts and culture rather than the monetization that the sector entails. The cultural sector now focuses on the capacity that culture must intertwine with different factors such as education, pleasure, and the beneficial relationship it creates with the fast development technologies.

Furthermore, to better understand these changes, one must analyse how society is engaging with the sector and with live events. In the pre-pandemic months, a survey was conducted by the University of Social Sciences in Lisbon to evaluate the adherence of Portuguese people to different cultural activities. The largest percentage of young people from 15 to 24 years old chooses to go to festivals and live shows, coming to 38% (Pais, 2020). A justification for this percentage lies on the income and the purchasing power of the individuals which, in this case, is among the higher income level. While small town parties can invite people from all ranges of income, more complex and intricate festivals narrow down the audience range due to a higher entry cost.

When relating this survey to our project, we can better develop our target audience and understand the hindrances present in Portuguese society. Through our marketing

and communication strategies, we can better direct our efforts to reach the designated target audience.

Technological

By intertwining technology and culture, Portugal has been able to transform its cultural content accessibility to a much wider audience, creating new platforms in which artistic information can be better understood.

Elements such as the Digitalization of Art through various platforms has opened a new range of possibilities for art to be appreciated and a more accessible form of cultural information intake from the audience (PCGuia, 2021). Maria Cortez, in an Analysis of the Portuguese cultural sector has given information on activities that accentuate the value of cultural goods and services (Cortez, 2020). Within the educational and tourism sector along with technology and digitalization, the former act as a link to the value chain and the latter stimulate the production, distribution and consumption of creative products.

Although these technological advances provide a never ending range of new possibilities for the arts and culture, it is also crucial to be aware of its challenges regarding safety and privacy.

HUMAN RESOURCES AND LEGAL PLAN

Legal status

EMERGE is an initiative with a clear social objective, however, it also seeks to create a mass event that generates profits. Therefore, it will be legally constituted as a Limited Liability Company or Limited Partnership. This figure will allow us to establish the company legally from the beginning of the project and this will be especially necessary for the administration of funds from the grants we are aiming for and the sponsorship contracts at the event.

EMERGE will have a board of directors who, at least in the first years of the project, will also be responsible for administrative functions in different roles. During these first editions the working team, in addition to the board, will be small, so we will be looking for contracts and collaborations with other companies and outsourcing sources to meet the logistical demands. This means that, in the beginning, roles such as finance and administration or legal affairs will be hired as external consultants. Over the course of the first few editions, we will seek to generate established contracts and have people on fixed-term contracts for these positions.

However, from the first edition, EMERGE as a company will make direct contracts for certain positions, whose functions and responsibilities we will explain later. We want to form a company that works in a collaborative way and always values the efforts of each of the people in our organisation. It is important to us to create a safe working space, where burdens are shared and teamwork is always encouraged. This includes working with all the artists and musicians who collaborate with the project, therefore, from the very beginning we will establish direct contracts with all of them and we will always try to give them the most transparent management.

Finally, we consider that as a project under construction, EMERGE is a great learning opportunity for students of different university degrees linked to the world of arts and cultural management. During the months leading up to the launch of the main event, we will provide the opportunity for two or three students to carry out a professional internship programme in the areas of planning and logistics or communication and dissemination.

Board of directors

Our founding team is made up of three cultural management professionals with the following profiles:

Maria Saraiva - Creative Director: Maria graduated as a professional Special Effects Makeup artist and Creative Director. Her experience in designing and managing

artistic events is a beneficial aspect to this project. Currently holding a Master's Degree in Arts and Cultural Management, some skills that would be valuable are the management of artists, equipment and the space for the exhibition. Also, the curatorial aspect that is required to ensure a successful event is one of the tasks that will be carefully carried out by Maria. To merge the concept and the artist's creative input into one event is one of the tasks that would best fit Maria as a Creative Director.

Laura Sofia Carrillo - Executive Director: Sofia graduated as a professional in literary studies with an emphasis on management from the Pontificia Universidad Javeriana - Bogotá (Colombia), and has a master's degree in arts and cultural management. Her professional experience is mainly linked to project management, mainly in the field of publishing, social media management and other communication strategies. Her organisational and team management skills have also been useful in this project. Her main functions as executive director have to do with the organisation of the implementation plan and the logistics necessary for the timely fulfilment of the proposed goals. She also plays an important role in the development of the marketing strategy.

Joscelyn Hilder - Project Manager: Joscelyn completed her Bachelor's Degree in Music from the University of Manchester in the United Kingdom and holds a Master's degree in arts and cultural management. She is also a talented violinist with experience of working at some of London's best arts venues, so Joscelyn has an insider's view of the music industry that is a valuable asset to the project. As project manager, Joscelyn will mainly be in charge of our relations with strategic partners, she will be the first channel of communication with the different collectives that will be involved in the process, as well as with artists and DJs who want to start joining. Funding applications and contacting sponsors will be a joint work of the founding team, however, Joscelyn will be a key element for this process.

Advisory Committee

In addition to the board of directors, EMERGE will create an advisory committee to which we will turn at crucial moments in the development of the project. They will be people who share our vision and are willing to share spaces for reflection with the aim of bringing the project to fruition. The professionals that make up our advisory committee are professionals committed to their artistic practices and aware of the need to create more spaces that fight for gender equality. With that in mind, our selection criteria is based on two key points. First, to be able to have different points of view on how to approach the gender perspective we want for the event. And secondly, to get the perspective of professionals who have been involved in mass events. With that in mind, our advisory committee will be made up of:

- Communication professional: During our planning time, as can be seen in our timeline, we want to focus on building a visual identity that is easily identifiable by our target audience. This is why we found it convenient to have someone who is not directly involved in the development of the project but can provide professional advice. The person selected for this position is the professional Ines Rivas.
- Outstanding Portuguese artists and musicians: Our main focus is on the artists and musicians who will make up the festival, which is why it is essential to have a committee of artists who can give us their opinion as the planning of the project progresses. We want to generate a collaborative environment in which all those who work with us can trust that they will enjoy fair conditions and remuneration in line with the work they are doing.
- Professional in photography and video: Finally, during the festival we will have a professional in photography and video, however, we want to have a person who has already worked in festivals in the area and therefore can not only offer his services but can also be part of the approach to the idea. We believe that by also being part of our advisory board, during the development of the project he/she will be able to capture much better what we want to communicate and the objectives of the project.

Team and Staff

Legal Advisor: For EMERGE it is key to be a legally constituted project from the very beginning and whose operation is a clear reflection of the values that represent us. That is why we also want to give great importance to the agreements that are generated with the artists. They must be fair for both parties and position us as a company in which we fairly recognise the work of the musicians and artists we work with. For the first two editions of the festival, the consultant will be an external person who will be paid every time we have a consultation. For the third edition, we hope to have a specialised legal department.

Requirements:

- Law degree and legal qualification to practise as a lawyer.
- Experience in copyright law. Knowledge of commercial law, contracts and event-related legislation is desirable.
- Knowledge of regulations and legal requirements applicable to events, such as permits, licences and data protection.
- Ability to advise on legal issues, draft contracts and manage legal disputes.

Financial advisor: During the first edition of the festival, most of the financial management will be carried out by the executive management and the project management, but we will have a financial advisor, who, like the legal advisor, will be

external to the organisation. On a regular basis, he or she will take care of the bookkeeping so that we can meet our tax obligations. We expect that, for the second edition, this will be one of the first positions to become permanent.

Requirements:

- Bachelor's degree in Finance, Accounting, Economics or related field.
- Experience in the financial and accounting management of events is desirable.
- Knowledge of budgeting, financial analysis and risk management.
- Ability to prepare and monitor budgets, taxes, manage income and expenses, and provide accurate financial reporting.

Head of staff: During the set-up and execution of the festival, external personnel will be hired to carry out the set-up, as well as staff for the logistics at the entrance, on the stages, with the artists, etc. All staff will be outsourced and will be paid by the hour. Now, the head of staff will be a person hired directly by EMERGE to carry out the hiring and will be in charge of managing these people during the event. One of their direct responsibilities will be the logistics of access to the venue, check in and ticket control.

Requirements:

- Experience in team and human resources management.
- Leadership skills and ability to motivate and coordinate festival staff.
- Knowledge of applicable labour and employment laws.
- Ability to recruit, select and train staff required for the event, including contractors and staff.

Logistics manager: As a support to the logistical management of the event, the logistics manager will be the person in charge of coordinating all the technical aspects of the set-up and the shows. His/her main function will be to focus on the coordination of the line-up of artists, sound equipment, lighting, special effects and any other elements that are part of the shows during the festival days. You will be a key person for communication with the venue staff and EMERGE contracted staff during the event. This area will be supported by one or two interns who will contribute during management duties.

Requirements:

- Experience in event logistics management, preferably in the entertainment industry.
- Organisational skills and ability to coordinate multiple logistical aspects, such as transport, supplies and technical aspects. Previous experience with the handling of works of art is an asset.
- Knowledge of occupational health and safety regulations applicable to events.
- Ability to work under pressure and solve logistical problems efficiently.

Head of communication and marketing: One of our first goals is to make EMERGE known not only as a festival, but also as an international community of artists and musicians in favour of gender equality. To achieve this positioning it is key to have a team dedicated to the proper functioning and design of our website and social networks. In addition, this department would also be open to receive a student intern who would be dedicated to creating and designing content for the brand.

Requirements:

- Experience in marketing, communications and public relations, preferably in the events or entertainment industry.
- Effective communication skills and ability to develop marketing and promotional strategies.
- Knowledge of the latest trends in digital marketing and social media.
- Ability to coordinate event promotion, manage media and sponsor relations, and oversee promotional content.
- It would be an asset if your design line matches the aesthetics of the project.
- Knowledge in website design.

Internship program

The aim of the internship programme is to provide students with practical experience in the cultural management sector and to give them the opportunity to apply their acquired knowledge in a real environment. We see students as young people with great potential who can bring really innovative and creative ideas to the table, as well as being a platform to showcase new artists and musicians, it is important that we operate as a company in line with this philosophy.

The responsibilities of the interns will vary depending on the area they are involved in, these can be logistics or communication. As part of their support work in these areas, we will seek, as far as possible, to provide them with a regular space in which they can express their doubts about the development of the project. We will seek to identify educational centres with which we can establish direct agreements, however, it will be an open call for which we will take into account selection criteria. Their previous training will depend on the field to which they want to apply, however, some important requirements for the team will be:

- Be an active student at an accredited educational institution.
- Show interest and passion for art, music and culture. As well as a personal commitment to the struggle for gender equality.
- Have effective communication skills and the ability to work in a team.
- Be proactive, creative and have problem-solving skills.
- Demonstrate the ability to handle multiple tasks and work under pressure.
- Possess a good command of IT tools and social media.

- Availability to dedicate time to the project on a mutually convenient schedule.

Once the call for applications is open, we will continue with a standard selection process, similar to other recruitments:

1. Interested students should submit their application, including their CV and a cover letter.
2. An interview will be conducted to assess the skills, motivation and availability of the candidates.
3. Students will be selected based on their suitability for the programme.

Finally, each student who applies to the selection process will receive a 10% discount on the purchase of EMERGE tickets regardless of the outcome of their application.

Partners and Social Objectives

Although EMERGE will be a profit-making project, our main purpose is still to provide opportunities for young artists and musicians from the queer community and to raise awareness among the festival audience about the social gender gaps that still exist in our society. This is why EMERGE will collaborate closely with NGOs, firstly by donating a percentage of the proceeds to the development of their activities and projects, and secondly by opening up the possibility of joint projects in the future. Here we consider foundations, associations or communities with which we can establish alliances, without necessarily establishing contracts or economic transactions. They will be strategic partners that will help us to actively link ourselves to the context of people with dissident genders in Portugal, and that can also help us to effectively communicate our project to the target audience. Some organisations to consider would be:

- ILGA Portugal (<https://ilga-portugal.pt>): It is a non-profit organisation that works for the equality and rights of lesbian, gay, bisexual, transgender and intersex people in Portugal. In addition to their human rights work, they also promote the visibility and inclusion of LGTBIQ+ people in the artistic field and the formation of community or support groups.
- Casa Qui (<https://www.casa-qui.pt/>): Casa Qui is an artistic and cultural project located in Quarteira, in the Algarve. It focuses on promoting cultural diversity and social inclusion, including the LGTBIQ+ community. They organise events and art exhibitions that address issues related to sexual and gender diversity.
- Queer Lisboa (<https://queerlisboa.pt/>): This is the annual Lisbon International Queer Film Festival. This festival promotes queer cinema and provides a platform for LGTBIQ+ filmmakers and artists to showcase their work and share their perspectives. In addition to film screenings, it also organises debates, exhibitions and events related to queer art and culture. Although it is a different

artistic expression that we want to work with, we find it really beneficial to be able to engage in interdisciplinary exchanges that strengthen both events.

- Variações - Associação de Comércio e Turismo LGBTI+ of Portugal (<https://variaco.es.pt/>): It is an association that works to promote Portugal as an inclusive and safe tourist destination for the LGBTIQ+ community. Although their main focus is on tourism, they also collaborate with artists and organise cultural events and exhibitions related to sexual and gender diversity.

Volunteers program

As part of our environmental mitigation plan we will have a campaign to attract volunteers to take part in dismantling and waste collection. The main objective is to involve and motivate the attendees of massive events to reduce our environmental impact and manage our waste properly. In addition, to manage spaces where community bonds are created with our public that unite them to our mission beyond their presence at the event.

Requirements for volunteers:

1. Be of legal age.
2. Show commitment and empathy with the mission and vision of the festival, as well as responsibility and respect for the environment.
3. Follow the safety instructions provided and use the personal protective equipment provided.
4. Not require financial compensation for their participation, as the programme is voluntary.

Selection process:

1. Those interested in volunteering must register in advance through an online form, in which it will be necessary to attach a 30-second video about their interest in volunteering.
2. The selection process will be carried out by the logistics team, who will send notifications to those interested two weeks before the event.
3. Those interested must confirm their participation within 48 hours or their place will be given to the next on the list.
4. Confirmed volunteers will receive a free ticket.
5. Basic training on waste sorting and proper waste management practices will be provided prior to the event in the form of a video and at the start of the collection.
6. Volunteers will receive a clean-up kit including rubbish bags, gloves and other necessary items.

Volunteer responsibilities:

- Participate in a briefing prior to collection to receive instructions on safety, proper waste handling and separation of recyclable materials.
- Collect waste scattered around the festival area, using personal protective equipment and cleaning tools provided.
- Sort the collected waste into suitable containers for further treatment, separating recyclable from non-recyclable materials.
- Support in the identification and handling of hazardous materials or special waste requiring specialised treatment.
- Collaborate with other volunteers and designated staff to ensure thorough and efficient cleaning of the festival area.

VENUE PLAN

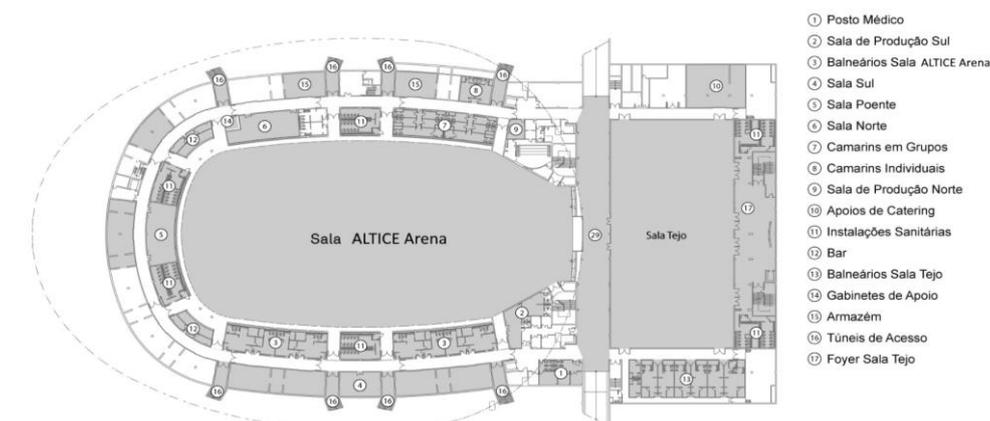
Sala Tejo | Altice Arena

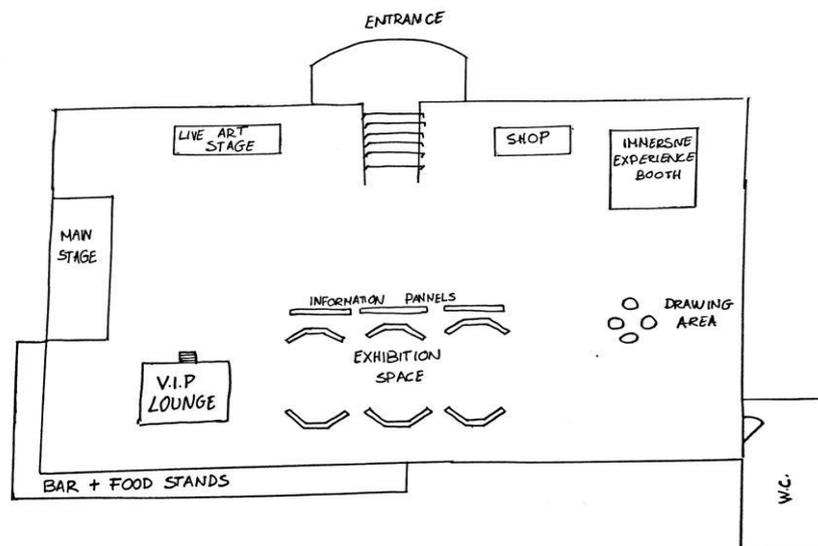
For an event like EMERGE, we aimed to find a venue that also matched our expectations and needs as well as the goals within our mission. Altice Arena is known among the Portuguese as the biggest concert hall in Portugal, having received influential international singers such as Beyonce, Green Day and Jennifer Lopez.

Formerly known as MEO Arena, this event space was originally built in 1998 for the Lisbon World Exposition, which later began to present key events such as MTV European Music Awards in 2005 as well as the first WWE event in Portugal, in 2006. With a capacity of 20,1000 people within the main arena, Altice Arena is among one of the largest event spaces within Europe as well as the biggest one in Portugal.

Although EMERGE's scale of events is considerably smaller than the past events hosted in the arena, we have found an alternative that would best suit our project – Sala Tejo. Apart from the main arena, Altice Arena also offers smaller venues for different kinds of events, all within the same building. After researching our options, we agreed that Sala Tejo would be the best fit, as it has a smaller stage area and a significantly large audience area. With 2200 square metres and the capacity of 4000 people, this venue is extremely versatile which allows us to design the layout of our event while having a blank canvas such as Sala Tejo to create the atmosphere we desire.

Some of the features of Sala Tejo include an independent entrance, restroom facilities, 12 metres of height and versatility of space arrangement. The venue also offers a number of possible configurations of the space to best suit the client's needs, providing a number of services such as catering and sound system installation.





Space Layout

Entrance

The venue displays a wide and spacious entry which will be the very first impression of our event, meaning that a more in-depth development of the decoration is crucial. Besides the informational and ticket stand, the implementation of technological aspects of decoration followed by the appropriate lighting, we can portray the aesthetic of our event through the colouring of our logo and overall branding.

Besides the wide entrance where the initial greetings and information will be held, we want to create a hallway that will connect the entrance space to the main event area. This hallway will be made of black plasterboard to create a darker mood, followed by several small light projectors all throughout the hallway, generating an atmosphere elusive to our theme.



Entrance Moodboard

Exhibition Space

To welcome the 6 artists, we have designed a booth for each artist of around 3 metres wide to exhibit not only their artwork but also their artwork but to also create an intimate place for the artists to connect with the audience and explain their trajectory.

Each booth will be made with white plasterboard, and the layout of each booth is entirely up to the artist to design how they want to display their artwork. As far as the lighting, we believe it to be important for each booth to have optimal lighting.

Sala Tejo is a significantly tall room which leads us to include additional lighting in each booth in order to allow each art piece optimal lighting. This also allows us to control the intensity of light, which is crucial when displaying artworks made by oil, acrylic paint or even charcoal. Along with the art pieces, we will provide informational panels as well as any additional furniture required by the artist in case there are sculptures or any other art medium that cannot be attached to the walls.



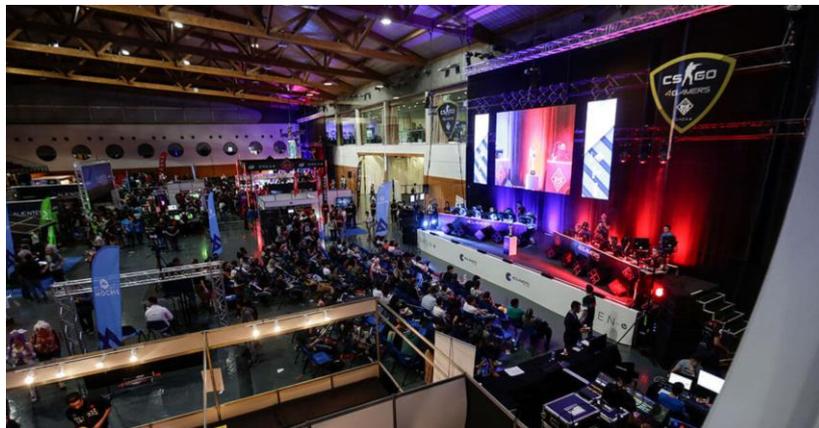
Near the exhibition area, we are also including informational panels about our project as well as history about transgender/non-binary people who have left their mark in the

world. This will not only provide a context to the visitors but will also spike their interest even more to engage in each activity/demonstration within the event. Included in These informational panels will also be a section where the audience can freely draw, comment and leave their imprint on our event.

Main Stage

For the techno music performances we will be provided with a stage located on the right side of the entrance which allows us to concentrate the music part onto more of a secluded area of the venue. This allocation is in order to maintain a calmer area to the left of the entrance (exhibitions, immersive experience and drawing area) and to concentrate the music area onto the right of the entrance.

The equipment required to carry out the concerts will be of our responsibility as far as the mixing tables. In terms of lighting and sound system, this will be provided by the venue, as well as the required staff to install such equipment.



Reference image of Sala Tejo's stage



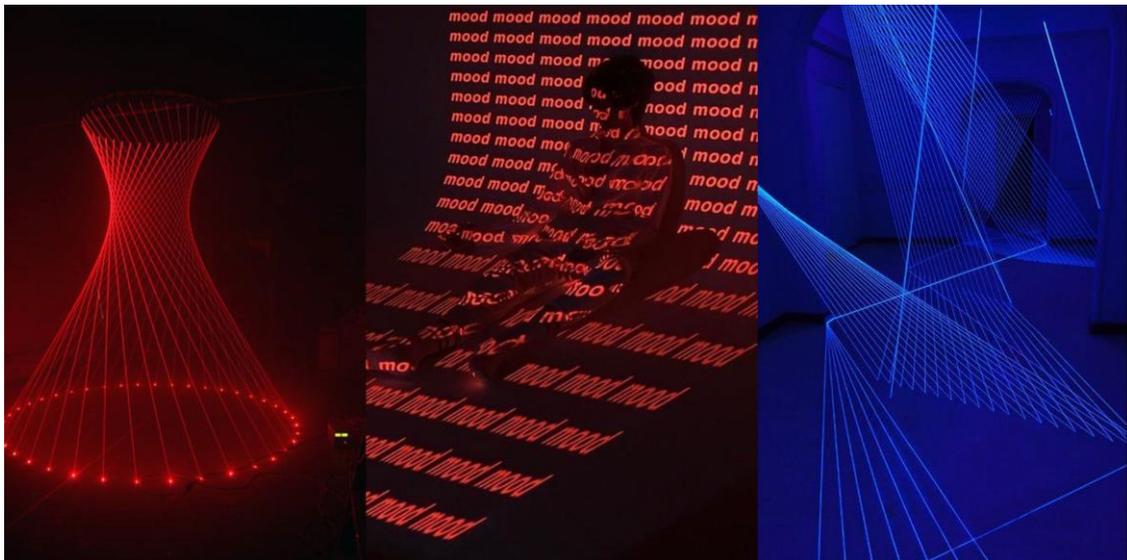
Moodboard of main stage

Immersive Experience Booth

By including an element of technology such as an immersive experience booth allows the event to provide a unique element to further connect art with self-expression, which is a key aspect of EMERGE's mission.

Our goal with implementing this booth is to have a closed, dark space, with many projectors delivering moving holograms as well as a voice recording which will talk mainly about inclusivity, identity and freedom. The installation of digital equipment such as the projectors as well as the speakers will be provided by The Photo Booth Guy's, a company specialised in setting up digital installations in events, all throughout Europe (B, 2021).

This booth will be of our responsibility to build, in which we will be utilising black plasterboard and installing the projectors in the ceiling. To do this we will hire a Portuguese company named Stands Portugal, which focuses on installing different event structures.



Moodboard of Immersive Experience Booth

VIP Lounge

To accommodate our VIP guests, we have envisioned a separate, exclusive area near the stage where there will be a more comfortable setting where people can relax and enjoy the event, with their drinks provided to them at the lounge.

For the structure of the lounge, we plan to build a platform to elevate the VIP Lounge from the general audience space. In this platform there will be a seating area, charging station, an exclusive bar as well as a privileged view to the DJ concerts.

The structure will be built by Stands Portugal however the furniture, decoration and lighting will be of our responsibility to install. Our team will also run the bar within the VIP area, providing an extra income stream to the event.



Drawing Area

Attempting to further engage our audience with artistic activities we have designated a drawing area within our venue. There will be various materials to play with as well as a display panel to showcase all our audiences' works.

The purpose for this drawing area is to encourage the attendees to express what they have absorbed from our event, having complete freedom to leave their opinion and insight into the matter of freedom of identity. In terms of structure, we will arrange a set of round tables and seats with a range of materials to work with. We will also have an assigned staff member to guide the audience through the process as well as help them with any inquiry they may have.



Bar / Food Stands

A key element of our festival will be the bar and food stands, which will be located on the internal balcony of Sala Tejo, separated from the main event. By distinguishing the event area and drink/area we will be able to create a favourable flow of our audience, avoiding overcrowding in any of the areas of the main event. Both the bar as well as two food stands will be available to rent for the duration of the event, giving the opportunity to work with other brands and include them in our event. This will ensure a fixed revenue stream for the event and hopefully interest the audience to attend our experience.

FINANCE PLAN

EMERGE is an annual inclusive festival aimed at educating the public and promoting the work of emerging gender marginalised artists. Our financial plan will support our business plan for this project. Our main objective is to set realistic and financial expectations for developing a successful event, as well as to better understand future goals for the next 3 years.

To better calculate our expenses as well as our income streams, we intend to use Microsoft Excel because of its accessible structure and useful accounting system. In the coming years, we hope to expand our knowledge and experience on which particular software best suits our needs. We will also have specialised software solely to keep track of ticket sales, this will be a service that we will purchase with our financial consultant and for which we have earmarked a line item in our budget.



We will adopt an incremental budgeting approach, creating a realistic and informed plan for the first year, looking to gradually add expenses for the following years, in the hope of gradually expanding the size of our event. However, our first 3 editions will maintain a similar scale. During these first three years of the festival, we are mainly looking to consolidate the event among different audiences, build a stable team and strengthen our brand identity; therefore budget increases will be between 3% and 5% while maintaining an event with an estimated capacity of up to 4,000 people. From the third year onwards we want to have a more significant increase that will allow us to increase the number of visitors per edition, reaching an event of 10,000 tickets sold by the 5th year of operation.

The first edition of EMERGE will have a planning time of approximately one and a half years, due to the time we will need to consolidate ourselves legally and start the confirmation of our core team. However, our budgets will be reviewed on an annual basis, with the same periodicity of the event.

EMERGE projects a production cost of approximately €126,100. We are aware that in order to get this project off the ground we will initially require external capital investment. As sources of external funding, both public and private, we will need to raise a total of €26,400. These will come from grants (€15,000), sponsors (€9,400) and donors (€2,000), for the latter channel we do not have such a high expectation as it also depends on the success of our communication and marketing plan. As internal sources of income, we wanted to diversify our possibilities as much as possible, with the inclusion of: Artwork sales commission (€2,500), space rental for food and

beverage sales (€6,000), merchandise production (€3,500) and, as the main source, ticket sales (€354,353). This would give us a total income of €392,753. This is our best case scenario and target, in which we could double the costs of the festival and secure a profit of €266,653.

For access to the full finance plan excel file, scan the QR code.

EMERGE EXPERIENCE	Edition		
	1°	2°	3°
Expenditure			
Venue	25.000,00 €	25.750,00 €	27.037,50 €
Instalation (temporary constructions)	12.000,00 €	12.360,00 €	12.978,00 €
Fabrications: exhibit furniture, etc	6.000,00 €	6.180,00 €	6.489,00 €
Transportation	3.600,00 €	3.708,00 €	3.893,40 €
Security and logisctics	6.000,00 €	6.180,00 €	6.489,00 €
Music/Art show productions	10.000,00 €	10.300,00 €	10.815,00 €
Special permissions / License fees	3.000,00 €	3.090,00 €	3.244,50 €
Photography	3.500,00 €	3.605,00 €	3.785,25 €
Insurance	1.500,00 €	1.545,00 €	1.622,25 €
Ticketing	500,00 €	515,00 €	540,75 €
Website design	2.000,00 €	2.060,00 €	2.163,00 €
Promotional streamings	200,00 €	206,00 €	216,30 €
Flyers and other ptomotional prints	3.500,00 €	3.605,00 €	3.785,25 €
Embassadors	1.300,00 €	1.339,00 €	1.405,95 €
Graphical Designs	1.500,00 €	1.545,00 €	1.622,25 €
Advertising (Social media)	1.500,00 €	1.545,00 €	1.622,25 €
Workshops / Talks	5.000,00 €	5.150,00 €	5.407,50 €
Travel expenses	2.000,00 €	2.060,00 €	2.163,00 €
Artist fees	12.000,00 €	12.360,00 €	12.978,00 €
Staff	20.000,00 €	20.600,00 €	21.630,00 €
Meetinigs and organization	1.000,00 €	1.030,00 €	1.081,50 €
Grants and sponsors applications	1.000,00 €	1.030,00 €	1.081,50 €
Merchandise production	2.000,00 €	2.060,00 €	2.163,00 €
Team uniform	2.000,00 €	2.060,00 €	2.163,00 €
TOTAL	126.100,00 €	129.883,00 €	136.377,15 €
Income			
Tickets	354.353,00 €	364.983,59 €	383.232,77 €
Sale of artworks (commission)	2.500,00 €	2.575,00 €	2.703,75 €
Renting spaces for food	6.000,00 €	6.180,00 €	6.489,00 €
Merchandise	3.500,00 €	3.605,00 €	3.785,25 €
Donors	2.000,00 €	2.060,00 €	2.163,00 €
Grants	15.000,00 €	5.000,00 €	0,00 €
Sponsorships and Partners	9.400,00 €	9.682,00 €	10.166,10 €
TOTAL	392.753,00 €	394.085,59 €	408.539,87 €
PROFIT OR LOST	266.653,00 €	264.202,59 €	272.162,72 €

However, we are aware of the difficulties that may arise in the development of the project, especially during its first years. Therefore, we have also considered less favourable scenarios, in which we calculate the minimum income necessary to at least cover production costs without generating losses. In this scenario, we would also rely heavily on the sale of tickets, however, there we have also considered a realistic scenario in which we would need to sell half of the tickets budgeted in our target scenario.

EMERGE EXPERIENCE	Breackeven Edition		
	1°	2°	3°
Expenditure			
Venue	25.000,00 €	25.750,00 €	27.037,50 €
Instalation (temporary constructions)	12.000,00 €	12.360,00 €	12.978,00 €
Fabrications: exhibit furniture, etc	6.000,00 €	6.180,00 €	6.489,00 €
Transportation	3.600,00 €	3.708,00 €	3.893,40 €
Security and logisctics	5.000,00 €	5.180,00 €	5.489,00 €
Music/Art show productions	10.000,00 €	10.300,00 €	10.815,00 €
Special permissions / License fees	3.000,00 €	3.090,00 €	3.244,50 €
Photography	3.500,00 €	3.605,00 €	3.785,25 €
Insurance	1.500,00 €	1.545,00 €	1.622,25 €
Ticketing	500,00 €	515,00 €	540,75 €
Website design	2.000,00 €	2.060,00 €	2.163,00 €
Promotional streamings	200,00 €	206,00 €	216,30 €
Flyers and other ptomotional prints	3.500,00 €	3.605,00 €	3.785,25 €
Embassadors	1.300,00 €	1.339,00 €	1.405,95 €
Graphical Designs	1.500,00 €	1.545,00 €	1.622,25 €
Advertising (Social media)	1.500,00 €	1.545,00 €	1.622,25 €
Workshops / Talks	5.000,00 €	5.150,00 €	5.407,50 €
Travel expenses	2.000,00 €	2.060,00 €	2.163,00 €
Artist fees	12.000,00 €	12.360,00 €	12.978,00 €
Staff	20.000,00 €	20.600,00 €	21.630,00 €
Meetinigs and organization	1.000,00 €	1.000,00 €	1.000,00 €
Grants and sponsors applications	1.000,00 €	1.030,00 €	1.081,50 €
Merchandise production	2.000,00 €	2.060,00 €	2.163,00 €
Team uniform	2.000,00 €	2.060,00 €	2.163,00 €
TOTAL	125.100,00 €	128.853,00 €	135.295,65 €

Income			
Tickets	119.416,96 €	122.999,47 €	123.000,52 €
Sale of artworks (commission)	0,00 €	0,00 €	240,00 €
Renting spaces for food	1.162,83 €	1.197,71 €	1.198,76 €
Merchandise	200,33 €	206,34 €	1.467,39 €
Donors	0,00 €	0,00 €	2.412,95 €
Grants	2.500,00 €	2.575,00 €	5.000,00 €
Sponsorships and Partners	1.819,88 €	1.874,48 €	1.976,03 €
TOTAL	125.100,00 €	128.853,00 €	135.295,65 €

PROFIT OR LOST	0,00 €	0,00 €	0,00 €
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Our cash flow statements will be for 12 months and will indicate the specific months in which payments will be made and revenue streams will occur. With this approach, we will have a better understanding of the timeframe in which we will need to raise external monetary support. We will have a version that is in line with the budget we expect to achieve, which we will compare with one that is realised with actual data at the end of the stipulated period. This will be one of our main tools for defining a stable long-term strategy. Initially, we project that our main costs can be split in such a way that we can cover the initial payment for certain services with income from external sources, which will be the first income we will have access to. However, the bulk of our movements are projected for the six months prior to the event.

EMERGE EXPERIENCE	July	Aug	Sep	Oct	Nov	Dic	Jan	Feb	March	April	May	June	July
Expenditure													
Venue										10.000,00 €	15.000,00 €		
Installation (temporary constructions)										4.000,00 €	4.000,00 €	4.000,00 €	
Fabrications: exhibit furniture, etc.									1.500,00 €	1.500,00 €	3.000,00 €		
Transportation										1.800,00 €		1.800,00 €	
Security and logistics									1.000,00 €		2.000,00 €	3.000,00 €	
Music/Art show productions										2.000,00 €	5.000,00 €	3.000,00 €	
Special permissions / License fees						1.500,00 €			1.500,00 €				
Photography												3.500,00 €	
Insurance										1.500,00 €			
Ticketing							500,00 €						
Website design			2.000,00 €										
Promotional streamings						200,00 €							
Flyers and other promotional prints						1.200,00 €			1.500,00 €		800,00 €		
Embassadors									650,00 €			650,00 €	
Graphical Designs			500,00 €				500,00 €					500,00 €	
Advertising (Social media)						500,00 €			500,00 €		500,00 €		
Workshops / Talks										1.250,00 €	1.250,00 €	2.500,00 €	
Travel expenses										2.000,00 €			
Artist fees												12.000,00 €	
Staff						8.000,00 €						12.000,00 €	
Meetings and organization	250,00 €			125,00 €			250,00 €			250,00 €			125,00 €
Grants and sponsors applications		250,00 €	250,00 €				500,00 €						
Merchandise production										1.000,00 €		1.000,00 €	
Team uniform											2.000,00 €		
TOTAL	250,00 €	250,00 €	2.750,00 €	125,00 €	500,00 €	11.400,00 €	1.250,00 €	0,00 €	6.650,00 €	25.300,00 €	33.550,00 €	43.950,00 €	125,00 €
Income													
Tickets								65.000,00 €	43.250,00 €	192.021,33 €	54.081,67 €		
Sale of artworks (commission)											1.250,00 €	1.250,00 €	
Renting spaces for food									3.000,00 €	3.000,00 €			
Merchandise											3.000,00 €	500,00 €	
Donors						500,00 €	1.000,00 €			500,00 €			
Grants				5.000,00 €			10.000,00 €						
Sponsorships and Partners						3.000,00 €		3.000,00 €	3.400,00 €				
TOTAL	0,00 €	0,00 €	0,00 €	5.000,00 €	0,00 €	3.500,00 €	11.000,00 €	68.000,00 €	49.650,00 €	195.521,33 €	58.331,67 €	1.750,00 €	0,00 €
Cash surplus or deficit	-250,00 €	-250,00 €	-2.750,00 €	4.875,00 €	-500,00 €	-7.900,00 €	9.750,00 €	68.000,00 €	43.000,00 €	170.221,33 €	24.781,67 €	-42.200,00 €	-125,00 €
Bank opening	0,00 €	-250,00 €	-500,00 €	-3.250,00 €	1.625,00 €	1.125,00 €	-6.775,00 €	2.975,00 €	70.975,00 €	113.975,00 €	284.196,33 €	308.978,00 €	266.778,00 €
Bank closing	-250,00 €	-500,00 €	-3.250,00 €	1.625,00 €	1.125,00 €	-6.775,00 €	2.975,00 €	70.975,00 €	113.975,00 €	284.196,33 €	308.978,00 €	266.778,00 €	266.653,00 €

In short, our main hope is to prepare a well-organised event that will allow us to generate profits from the very first edition. But, being aware that we are a new company, we know that our basic objective will be to break even in the first and second year of the event and to ensure a strategy for making a surplus from the third year onwards.

Sponsorships

As a festival, we believe that sponsors can be one of our main sources of funding. We want to consolidate ourselves as a reference event for art and music, as well as an important landmark for the queer community in the different places where we have a presence. This can be attractive for companies of different sizes, that besides wanting to achieve visibility for their brand, want to engage with an important issue of our society today. The general benefits we will offer to the different brands that work with EMERGE will be:

- Brand exposure: Sponsors will be able to place their brand on festival promotional material such as posters, flyers and online advertising.

- On-site exposure: sponsors will have the opportunity to display their brand in key locations at the festival, such as the entrance, main stages, and food and beverage booths.
- VIP tickets: Sponsors will receive a set number of VIP tickets to the festival, including exclusive access to special areas and hospitality spaces, such as shaded areas, relaxation areas and access to exclusive bars.
- Online recognition: sponsors will be able to appear on the festival's official website and on the event's social networks, allowing them to reach a wider audience.
- Press mentions: sponsors will be able to receive mentions in the local, regional or national press in connection with the festival, which will allow them to gain greater media exposure.
- Artist connections: Sponsors may have the opportunity to meet and connect with some of the artists participating in the festival, which may generate new opportunities for collaboration.

The above mentioned, is part of the basic benefits that any company could have by partnering with EMERGE, however, the unique aspects of our project make it important to clarify that EMERGE is an itinerant event, in each edition will have a new scenario. For large companies this can be a great attraction, as they can reach different audiences within the same initiative, partnering with us in a system of constant sponsorship, they can also consolidate themselves as a reference in the fight for gender equality.

Now, we know that many times small and medium sized companies target a local audience, this is not an impediment for them to take the opportunity to support a unique initiative such as EMERGE. On the contrary, we offer them the exposure they need at a local level and the renown that comes with being linked to an international brand. We would commit to maintain your name recognition in our website history so that anyone entering from anywhere in the world can learn more about our worldwide partners.

Given this diversity of needs and purposes that we can find when looking for sponsors, we have created 3 basic sponsorship packages. These would give access to the benefits mentioned above but in different proportions or measures, according to the amount with which each company wants to participate. In addition, for those who believe in the potential of this project we will offer exclusive privileges.

Ally Level: €500

- Brand exposure on the festival's promotional material on a first level, this includes any printed promotion and some social media posts.

- Exposure at the festival venue: The logo may be placed on some of the signage at the entrance of the event, printouts such as flyers and tickets.
- 2 VIP tickets for the whole weekend and 5 standard tickets for specific days in case they want to perform brand activations.

Sister Level: €1200

- All the benefits of the Ally level
- Constant presence of the logo on our website.
- 5 VIP tickets for the whole festival weekend and 10 standard tickets for the whole weekend (which can be exchanged for 20 tickets for specific days according to the brand's preference).
- Logo exposure on staff uniform.

Slay Queen level: €3000

- All the benefits of the Sister level in a larger size.
- Exclusive content from selected festival ambassadors and the possibility of VIP tickets for ambassadors already working with them.
- 10 VIP tickets for the whole weekend, 10 VIP tickets for specific days and 10 standard tickets for the whole weekend (which can be exchanged for 20 tickets for specific days according to the brand's preference).
- Promotional activities: Sponsors will have the opportunity to organise promotional activities at the festival site, such as interactive games, product demonstrations or photo shoots. In addition, the logos of the major sponsors will be included in the area of the drawing tables for interaction with event attendees.

Possible Funding Sources

Being an emerging project, we know that in order to make our project possible, the first source of funding may come from different organisations that already have open lines of funding for different initiatives. We recognize our proposal as a novel and valuable scenario that aligns with the objectives of recognized entities committed to creating a more just society. In addition to being a source of funding, we seek to link with entities that give us some recognition, their reputation can be of great importance in establishing trust with our target audience. Some of the main options we have considered as partners in this project are:

General Directorate of the Arts (DGArtes): It is a state organisation, whose mission is defined as: "The General Directorate of the Arts is an organ of the Ministry of Culture of the Portuguese Republic whose mission is to coordinate and implement policies to

support the arts in Portugal, with the priority of promoting and qualifying artistic creation, as well as guaranteeing the universality of its enjoyment".

This state agency offers financial support to cultural projects in areas such as visual arts, theatre, dance, music, literature and cultural heritage. As an institution they are committed to internationalisation and interdisciplinary practices. They also frequently collaborate with other European Union projects. Their support programs usually open in October and seek to provide personalised attention to the candidate, also, all are made by open call. It has a budget ranging from €990,000 to €4,000,000, which is distributed according to the number of places open for each call.

<https://www.dgartes.gov.pt/pt/node/1272>

Calouste Gulbenkian Foundation: This organisation is defined as "an international foundation, based in Portugal, which promotes the development of individuals and organisations, through art, science, education, and charity, for a more equitable and sustainable society. The Foundation is a clear example of institutions aligned with our goals that can truly enhance our vision. They aim to promote wider access to culture, and the transformational power of art in the development of people and societies.

They offer grants for cultural projects in areas such as contemporary art, music, dance and theatre. Our interest in this aspect would be in grants dedicated to visual arts and international visibility. They can be a key partner in the process of creating the festival and the art installations that will be part of it.

<https://gulbenkian.pt/en/>

Millennium BCP Foundation: This foundation stands out for its patronage actions in relation to the conservation of cultural and architectural heritage, historically one of its main concerns has been in the area of museography as a component of national identity.

In recent years, however, it has taken a growing interest in contemporary art and cultural projects that demonstrate a social commitment. Its sponsorship action is constantly open for applications with the corresponding application form and all documents that the applicant deems appropriate. Depending on the reception of the project, the amount of the sponsorship is evaluated.

<https://www.fundacaomillenniumbcp.pt/>

Commission for Citizenship and Gender Equality (CIG): It is a national body in charge of promoting and defending gender equality as stipulated in the Portuguese Constitution, seeking to respond to the profound social and political changes in society in terms of citizenship and gender equality.

The Reconciliation and Gender Equality Programme funds 25 innovative projects in line with the National Strategy for Equality and Non-Discrimination 2018-2030 - "Portugal Mais Igual" - ENIND. Aim to finance projects that promote gender equality, the prevention and fight against gender violence, as well as the reconciliation of work, personal and family life. Our project could fit perfectly with the goal of creating fairer workspaces in the creative industries.

<https://www.cig.gov.pt/>

Instituto Português do Desporto e Juventude (IPDJ): The mission of the Portuguese Institute of Sport and Youth is to implement an integrated and decentralised policy for the areas of sport and youth, in close cooperation with public and private entities.

This government entity provides financial support to projects that promote gender equality in sports and youth. Specifically, through the "Jovens Criadores" programme, it promotes the creation of effective spaces to make known the work of the country's young creators, who are usually deprived of access to cultural circuits. The programme promotes the artistic development of young national creators and aims to encourage their participation in cultural and artistic activities. This objective is in line with our mission to promote emerging artists, which is why our project would be a perfect fit for a successful partnership.

<https://ipdj.gov.pt/>

Creative Europe Program: This is the EU's funding program for the cultural and creative sectors. It offers financial support to projects in areas such as film, television, video games, music, visual arts and cultural heritage. Creative Europe invests in actions that reinforce cultural diversity and respond to the needs and challenges of the cultural and creative sectors. Our project fits with the purpose of the Cross-sectoral strand. This is to reinforce collaboration between different cultural and creative sectors (CCS) in order to help them address the common challenges they face and find innovative solutions.

This is one of the most important programmes for the financing of art and culture in Europe, and having funds from this grant also gives confidence among the public and other sectors that get to know the project.

<https://culture.ec.europa.eu/creative-europe>

Pricing policy

We will sell 4 types of tickets. Customers will only be able to purchase tickets if they are over the age of 18. We will have a total of 3650 tickets available, however, not all of them will be available for sale, as a section will be set aside for sponsors and gift tickets that we will use as part of the promotion strategy.

Standard Day Ticket (for Friday, Saturday or Sunday): 45€

- Complementary day ticket wristband.
- Access to one day's worth of music and art. Choose your favourite line-up of EMERGE's carefully curated selection of artists and DJs.
- Enjoy EMERGE's range of interactive activities, sensory experiences and Q&As with artists.
- Delicious food and drink on offer all evening.

Weekend Pass: 80€

- Complementary weekend ticket wristband.
- Access to the complete line-up of EMERGE's carefully curated selection of artists and DJs.
- Enjoy EMERGE's range of interactive activities, sensory experiences and Q&As with artists.
- Delicious food and drink on offer all evening.

VIP day pass: 70€

- Complementary day ticket wristband.
- Access to one day's worth of music and art. Choose your favourite line-up of EMERGE's carefully curated selection of artists and DJs.
- Enjoy a range of interactive activities, sensory experiences and Q&As with artists.
- Delicious food and drink on offer all evening.
- Day VIP ticket holders will enjoy a close access area to the DJ set, a private bar and will be able to enjoy an exclusive lounge space.

VIP weekend pass: 120€

- Complementary weekend ticket wristband.
- Access to the complete line-up of EMERGE's carefully curated selection of artists and DJs.
- Enjoy a range of interactive activities, sensory experiences and Q&As with artists.
- Delicious food and drink on offer all evening.
- Weekend VIP ticket holders will enjoy a close access area to the DJ set, a private bar and will be able to enjoy an exclusive lounge space.
- Weekend VIP ticket holders will receive commemorative festival merchandise including a poster, t-shirt and tote bag made exclusively by EMERGE.

Tickets	Prices	Units	Total	Available	Expected sale	Available	Expected sales
First Day	45,00 €	2000	90.000,00 €	500	18.000,00 €	1484	56.763,00 €
First Day VIP	70,00 €	150	10.500,00 €	70	3.920,00 €	64	3.808,00 €
Second Day	45,00 €	2000	90.000,00 €	500	18.000,00 €	1484	56.763,00 €
Second Day VIP	70,00 €	150	10.500,00 €	70	3.920,00 €	64	3.808,00 €
Third Day	45,00 €	2000	90.000,00 €	500	18.000,00 €	1484	56.763,00 €
Third Day VIP	70,00 €	150	10.500,00 €	70	3.920,00 €	64	3.808,00 €
Weekend pass	80,00 €	1200	96.000,00 €	500	32.000,00 €	684	46.512,00 €
Weekend pass	120,00 €	300	36.000,00 €	100	9.600,00 €	184	18.768,00 €
		3650	433.500,00 €		107.360,00 €		246.993,00 €
							354.353,00 €

COMMUNICATION AND MARKETING STRATEGY

Goals:

1. Establish our brand and convey mission, vision and values
2. Raise awareness of gender equity and rights for non-binary and trans people
3. Reach target market and potential collaborators
4. Attract sponsors and funders

Market Segmentation

Demographic

Our target age demographic relies on the market assumption that music festivals are most popular with young people, an assumption that is well-founded, given the dominant age demographic of most European music festivals. For example, the 2018 edition of Primavera Sound Festival in Barcelona (which also has an edition in Porto, Portugal) had 66% of its audience under the age of 35. We can therefore predict that EMERGE will attract a similar age demographic, with the majority of festival-goers being under the age of 35, comprising the Gen Z and Millennial generation. Within this target audience, there will be different market segments including young professionals and students who have disposable income to spend on festival tickets. That being said, our strong emphasis on artwork in the festival may attract a wider age range given that interest in art is equally dispersed across different generations. EMERGE is also keen to have as far-reaching impact as possible, so the more diverse the age range, the better (Putx, 2018).

By nature of the festival's mission, EMERGE will attract an audience that is diverse in its gender identity. This will of course include cisgendered men and women, but also non-binary people, transgender men and women, gender fluid people as well as other identities. Also, EMERGE will also be likely to attract people that feel marginalised by their gender, as it provides a space for them to feel validated and engage with a community that feel similarly marginalised. By virtue of this, cisgendered men may feel less welcome in this space given that they come from a position of privilege. However, they will be just as welcome, as it gives them the opportunity to empathise and better understand the position of gender-marginalised people.

Portugal is an overwhelmingly white country with 94% of its population being Portuguese. This means that even though the EMERGE festival will be located in the more culturally diverse city of Lisbon, a large percentage of EMERGE's demographic will be mostly white, even if the festival attracts some more culturally diverse people from other European countries or further afield.

(<https://www.portugalproperty.com/guide-to-portugal/living-in-portugal/demographics/>)

Furthermore, a relevant survey in the UK showed that Generation Z (aged 11-26) listed prejudice towards LGBTQ+ people (10%) and gender equality (13%) as their most notable issue, compared to 1% of Baby Boomers, again showing that the issues we are engaging with are most relevant to younger generations. (<https://www.ipsos.com/en-uk/opinions-generation-zs-ambitions-and-priorities-differ-greatly-between-generations>)

Behavioural

Within the EMERGE target market different customer segments will have different behavioural patterns. For example, some will buy a full festival ticket and attend all the exhibitions, talks and attend the DJ sets. This segment of customers are more likely to have purchased their ticket in the early bird window and if the inaugural festival is successful, they will be likely to return the following year. Whereas others may choose to buy a day ticket more spontaneously in the weeks before the festival and may just interact with one of the elements of the festival. Customers will have also discovered the event in different ways. This may be through word of mouth, online advertising, social media or physical flyers in the area around Lisbon.

Furthermore, as we plan to create a strong online presence, some customer segments may not be able to attend the festival in person, but will still benefit and enjoy engaging with our social media content. Within this online segment there is a hierarchy: at the bottom of this hierarchy are those who may casually view EMERGE's social media content, but may not necessarily follow it. At the opposite end of this hierarchy are those that follow and engage with EMERGE on all social media platforms as well as interact with EMERGE's website. Some may also choose to increase their loyalty by donating money, or buying merchandise.

The most loyal customer segment in terms of behaviour will be those that interact online and attend the festival in person and this will form the main behavioural demographic of festival goers that will want to return to the festival each year.

Geographic

Our geographic target market can be divided into three broad segments. Firstly, a large portion of our marketing campaign will be directed towards gaining local interest from young locals living in Lisbon. As most of the EMERGE festival goers will be young people, we will therefore target our physical flyers and poster campaign in districts of Lisbon where a high concentration of young people reside. These include Santos, Bairro Alto and Campo de Ourique. Furthermore, we will also target the Campo Grande district where most of the city's universities are including the University of Lisbon, ISCTE and ULusófona.

On top of this, we also want to attract audiences from outside of Lisbon that include smaller cities and more rural areas. These areas will be less vibrant and more conservative than Lisbon and are also unlikely to hold events that have a similar mission to EMERGE. EMERGE will therefore be a gravitating point for queer people and allies of the queer community in Portugal, even if they live outside of Lisbon. This segment will be targeted through our social media campaign and online advertising.

Furthermore, our marketing strategy should attract some of our audience from outside of Portugal. A lot of the social media campaign will be in English which should help to draw an international audience and should create interest from other European countries and the UK. If we can successfully market EMERGE as a festival experience that is similar to other Portuguese festivals such as NOS Alive, Primavera Porto or Boom Festival, but at the same time set ourselves apart from them (due to our unique mission), we will be able to tap in to the pre-existing culture of international festival goers.

Psychographic

Most importantly, EMERGE's target market will contain a large segment of people who are open to new ideas and that have values aligning with acceptance of the queer community. Psychological characteristics are potentially the most important when defining EMERGE's target market. There are two macro psychographic market segments: allies of the queer community (those that are in support of rights for non-binary and trans people) and the queer community itself, all of whom are likely to hold more liberal left-wing values. They are also unlikely to be part of the 84% of Catholic church members in Portugal and will be politically opposed to increased anti-transgender sentiments that can be seen across Europe and in the US at the moment. (<https://www.portugalproperty.com/guide-to-portugal/living-in-portugal/demographics/>)

The queer community is quite a narrow segment of the general population. However, this segment is set to increase. In the UK for example in 2020, 3.1% of the UK population aged 16 and over identified as lesbian, gay or bisexual, an increase from 2.7% in 2019 and 1.6% in 2014. Also, a recent poll in the US shows that 'with 1 in 10 millennials and 1 in 5 Generation Z members in the US identifying as LGBTQ+, the proportion of that population should exceed 10% of the total U.S. population in the near future. This data illustrates that there is a general increasing trend of out queer people in the world, and although there is no data from Portugal on the percentage of queer people in the country, it is likely that the numbers there will increase too. This will only be of an advantage to EMERGE in the coming years as it will increase our market segment and allow us to stay relevant (Jones, 2022).

Brand Kit

EMERGE as a brand wants to build a visual identity easily recognizable to our public. We want our audience to feel identified with the colours, logos, shapes and typographies associated with the festival from the very first moment. These will be a first glimpse of what they will find in the space, an aesthetic guided by the general atmosphere we want to give to the venue. We want to build an image associated with movement and fun, something that is full of light and strong colours that connect with the music that represents us and the digital art elements that will be distinctive in the event.

We want our audience to associate EMERGE with a space where they are free to express themselves in every way and celebrate the diversity that makes us unique as well as the talent of the artists and musicians that make up the event. However, we want to refrain from using "obvious" symbols, so we decided to go for an aesthetic of our own.



TYPOGRAPHY

HEADINGS

**A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z**

SUBHEADINGS

**A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z**

Body Copy

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z

COLOR PALETTE



#C24A88



#AD2B28



#340B4F



#631620



#C99DDB

EMERGE FESTIVAL PRELIMINARY LINE-UP

List of DJs (short bio, pronouns, pictures)

Charlotte de Witte (she/her) Belgian
@charlottedewitemusic

Founder of the record label KNTXT and internationally acclaimed, Charlotte de Witte is the most well-known DJ on our list of potential collaborators. Specialising in acid techno and minimal techno, de Witte has played some of the world's biggest music festivals and has rightly earned herself the nickname 'techno queen.'



I.JORDAN (they/them) UK @i.jordan

I.JORDAN is a British DJ and producer. Founder of the initiative *Trans_Formation*, a creative residency for non-binary and trans producers, DJs, vocalists, composers and instrumentalists, Jordan would be a fantastic collaborator for EMERGE. Known for their fast-paced, high-energy sets, Jordan would be a fantastic opening set for EMERGE's inaugural festival.



AUCO (they/them) Germany @auco_co

Similarly to I.JORDAN, AUCO is part of an initiative in Berlin which provides mentoring for gender-marginalised DJs, making them another fantastic potential collaborator. AUCO is established in the Berlin EDM scene and is known for blending and curating a range of genres including Gqom, Jersey Club, Jungle, Garage and Regga.



TAAHLIAH (she/her) UK @akataahliah

Hailing from Glasgow, Scotland TAAHLIAH is a trans artist, and is taking the world by storm. TAAHLIAH has won several music awards over the last few years and went viral with her Boiler room set. Also known for their production skills, TAAHLIAH has released a well-acclaimed EP that demonstrates her skills through effortlessly combining a range of genres. TAAHLIAH is passionate about representing and giving her community (specifically black trans artists) a voice.



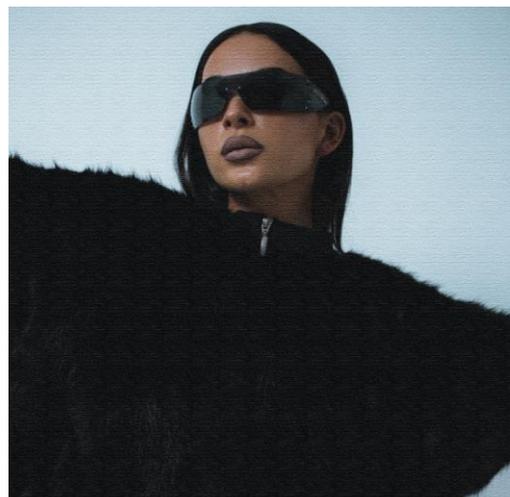
Violet (she/her) Portugal @violetakaviolet

One of the biggest female names in the Portuguese DJ scene right now, Violet is a multi-talented interdisciplinary artist. Representing queer interests as well as the interests of gender-marginalised DJs in Portugal, Violet would be a key collaborator to have working with the EMERGE team. Her place in Lisbon's underground clubbing scene would also help to reach our intended audience.



BIIA (she/her) Portugal @biia_____

Getting into production at the age of 14, BIIA's music strongly reflects her Portuguese identity. She likes nothing more than to guide the mood of a dancefloor and takes a myriad of influences, including sounds from London, Berlin and Detroit. Not signed to a record label, BIIA prioritises staying true to her artistic vision.



Vanessa Kokeshi (she/her) Portugal
@vanessakokeshi

Also from Portugal, Kokeshi is a notable figure in the Lisbon DJ scene and has played at big festivals in Portugal including Boom Festival and Brunch Electronik.



Morsil (she/her) Portugal @morsil__

Morsil is a Portuguese DJ based in Porto. Absorbing a range of influences from rock to hardcore drum & bass have contributed to the style that she has today, where prioritising the listener's experience is at the heart of what she does. Definitely a young up and coming artist to watch out for, Morsil is already being commended by names such as Lisa Lashes and other leading dance music professionals.



Caroline Lethô (she/her) Portugal @carolineletho

Another up-and-coming artist from the Portuguese scene, Caroline Lethô shows promising talent as a DJ and producer. With a strong influence from the Portuguese Algarve, her music reflects this and has a kind of warmth to it that gets her audiences moving. Genres that she dabbles in include deep house and acid, disco and rock, EBM and IDM and UK Garage.

Miss Sheila (she/her) Portugal

A more established name in Portugal, Miss Sheila has been mixing on the decks since 1999. And by 2001 she had been awarded the best newcomer award by Dance Club Magazine. Miss Sheila is an established name that has been at the forefront of female DJing in Portugal. EMERGE would very much benefit from collaborating with her,



bringing with her a wealth of experience as well as a slightly older generation of fans that would expand the reach of EMERGE.

List of Visual Artists

Pedro Neves Marques (they/them)

Portuguese visual artist, filmmaker and writer. Born in Lisbon, Portugal but currently lives in New York, USA. Marques is an advocate for LGBTQI+ rights and has included this topic in many of their artwork.



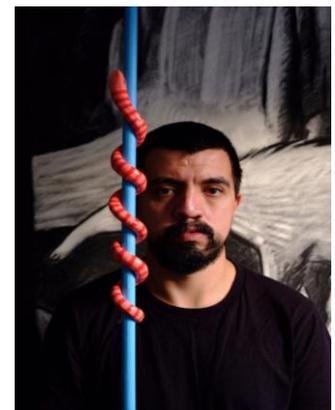
Cristiana Morais (she/her)

Residing in Lisbon, specialised in Fashion/Editorial Photography. Currently works as a freelance photographer, focusing on expressing different kinds of beauty through portraits.



Luís Lázaro Matos (he/him)

Born in Évora, Portugal, Luís studied painting at the Faculdade de Belas Artes da Universidade de Lisboa and is now an emerging contemporary artist. Luís creates his artwork based on colourful graphic figures having as a purpose to open the dialogue between intimate and social dynamics. In many of his artwork, he addresses issues such as identity and queerness.



Pedro Campiche (he/him) know as AKACORLEONE

Portuguese visual artist from Lisbon began his artistic trajectory as a graffiti artist but soon ventured into creating his art pieces with the most varied range of materials. From tiles to mural illustration and the usage of materials such as cement and wood, AKACORLEONE explores the meaning of identity and purpose both in our individual lives and also in his artwork.



Promotion strategies

Social media

Our social media will be the main form of interaction with the audience we want to reach. Being an emerging project, these platforms are fundamental to build an identity before launching the event itself. Our first objective in using them will be to make ourselves known to a wider and wider audience and to interact with projects, artists and accounts in general that can share our objectives. The main platforms we will use will be Instagram, Twitter, TikTok and Youtube.

Each of these platforms will have a content template that we will design in advance to exploit its full potential. They will also be implemented gradually according to the reach we have and the increase of our capacity as a team to create content. Instagram and Twitter will be the first to go live, for the first few months we will follow an organic strategy, however, once we have confirmed the line-up of participating artists and musicians we will begin to invest in the promotion of publications. By the time early bird tickets go on sale we want to have reached 10,000 followers and increase our follower base by at least 500 monthly from November until the launch of the event in May.

TikTok and Youtube will go live months later, once we have established contact with musicians and artists, so that we can begin creating content about our work with them and preparing for the festival. While TikTok will also include more informal content that will motivate audiences to want to know more about us as a project, both platforms will have more carefully curated and designed content that will raise awareness of our artists before, during and after the festival. On these networks we are not aiming so much to grow in followers during the first edition, we will be looking more at the reach of each video, number of plays and interactions.

Website

The website will also be a priority from the very beginning of EMERGE's planning. Initially, it will have an investment of 2000€ which during the first edition will be invested mainly in web positioning; additionally, the continuous improvement of the design and content will be one of the main responsibilities of our head of communications. Our aim is to have a fully functional and well positioned website by the time we start selling tickets.

Furthermore, with the website, we hope to build up a community of artists and musicians in the years following the first edition. We want to become a platform that constantly showcases the work of emerging artists from around the world. Eventually, it will be a platform not only to obtain information and services from the festival, but also to consult and contact artists that are of interest to the general public. Depending on the public's response to this objective, it may also become a channel for booking musicians and purchasing artworks.

Ambassadors and influencers

To raise awareness of the event, we want to partner with different social media personalities with popularity in Portugal. With this objective, first of all, we will manage the figure of the

ambassadors. There will be three influencers especially known in Lisbon: one will be linked to visual arts, another one to music production and the last one will be a well-known personality among the queer community. The ambassadors will be contacted well in advance and will have a contract with EMERGE not only to promote the event through their social networks, but also to create content on our platforms and host the event. The ambassadors considered so far are:

- @kikoishot: Kiko is an influencer and TV host known for her appearances on the popular TV show CasaDoCais. She has built a strong social media presence over the past ten years as a trans woman who enjoys her androgynous features and constantly challenges the boundaries between masculine and feminine.
- @laviedemariiee: Her real name is Nelinha, however, she has become famous in Portugal under the pseudonym Marie thanks to her interest in learning French and the videos of her that started to go viral during the pandemic. She is also an artist who shares her work mainly on Instagram and recently launched a book about her process of self-acceptance and the importance of having the right to choose who we are.
- @demoraismarino: André Mariño is a DJ, writer and actor, also known for his participation in CasaDoCais. As his popularity has grown over the past few years, he has become an increasingly committed advocate for building spaces for gender equality and denouncing acts of discrimination.

In addition to the ambassadors, in the months leading up to the event, we will make a selection of different influencers or relevant people in the industry to whom we will send a special invitation. We will not enter into any contractual obligation with them, we will contact the selected ones and send them a PR box. This will contain an invitation to the event and promotional content that appeals to both EMERGE as a brand and special elements that are produced in the company of our sponsors. This will be a way to get a first glimpse of the merchandise that will be available for sale at the event.

Flyers and posters

The printed material will be an important part of our communication strategy in the months leading up to the event, when we start our ticketing campaign. We will mainly have two rounds of distribution, the first one will be in October 2024, just before the start of our pre-sale campaign. This will have a design that seeks to motivate the public to consult our different communication channels, for which we will use tools such as the inclusion of QR codes. This first round will have two types of design, one that can create expectations about EMERGE; and a second type of design that includes a preliminary list of artists and musicians present at the event.

The second round of the print campaign will start distribution in March 2025. By this date the presale of tickets will have closed and regular prices will be in place, so we will seek to increase the expectation of the event by publishing material with the final line-up of the festival and direct access codes to purchase tickets.

For both distribution strategies we will carry out a previous research about the areas where it would be more profitable to expose the material. The project already has a defined target audience that we will seek to identify geographically within Lisbon. In this sense, the first

round will also be a kind of test of where the distribution of the material can have the most impact, so that the launch of the second round will have a positive effect on the sale of tickets.

Newspapers and cultural blogs

For the first edition of EMERGE our approach to traditional media such as newspapers will not be as decisive and impactful as we hope it will be in future editions. We will make the necessary approaches to achieve coverage in important newspapers such as Publico and Expresso. However, for the first edition we do not have a significant budget to ensure the appearance of the event in press releases. Instead, we will rely on the strong positive impact of the event itself to attract the attention of these traditional media.

On the other hand, we will develop a strategy so that independent media such as the instagram account "Comunidade Cultura e Arte" (@comunidadeculturaarte) and other similar blogs do talk about EMERGE and this can contribute to build a reputation among the potential audience that will buy our product.

Volunteers campaign

In addition to being a part of our environmental impact plan, the campaign to attract volunteers will be a strategy to unite a community with common interests around our project. From the selection process we will have the opportunity to interact with the people who follow us and trust EMERGE as a project. The campaign will be launched approximately one month before the event and we expect the selection process to last no more than two weeks. By the time we start this process, we hope to have a well-established base of followers on social media as this will be the main channel for dissemination. A link will also be opened on our website providing all the information about the programme and direct access to the application form. For the first edition, as our core team is reduced, we will not have a registration point within the festival, however, according to the success of the initiative we will consider opening this opportunity for future editions. This is also a strategy not previously implemented by other festivals, so we hope it will also be an opportunity to promote the unique points of EMERGE.

Merchandise

The development of merchandise for sale will be a strategy to reinforce our brand identity at the event itself. These will be eye-catching items with the different EMERGE logos and collaborations with the artists participating in the festival. This production will depend on the negotiation we reach with the artists at the time of making the contracts and licences for the use of their works. Initially, we have budgeted for the production of T-shirts, tote bags, planners and similar objects.

In addition to being a brand promotion strategy, the production of merchandise will also be a source of income. In principle, we expect to cover at least the production costs with the sales, however, this will be one of the main items that will potentially be transformed into donations for foundations fighting against gender barriers. Establishing that a percentage of sales will go to these causes will also hopefully be a way to encourage sales.

PROJECT GENERAL TIMELINE

Logistical Plan, Fundraising Plan, Marketing Plan, Tickets

Phase 1: August- December 2023

- August 2023: Start researching artists and musicians that we want to collaborate with (and propose the festival idea to them.)
- September 2023: Start preparing finance and grant applications. Define which ones are priorities and what do we need for each.
- September 2023: Employ a head of communication to assist with marketing. Their first task will be to build the website and launch social media.
- September 2023: Create a visual identity on the website and social media. Will include mission, vision and values and about/who we are, as well as a provisional list of collaborating artists and musicians. Include information (from our PESTLE) about the current situation in Portugal regarding gender acceptance and diversity.
- September 2023: First social media posts to establish our aesthetic so it is clear to our audience what our brand is about.
- December 2023: Become a legal company in Portugal
- December 2023: Have our first meeting with the advisory committee to present the strategies we need to implement in the next steps. Focus on communication and how are we targeting our audience.
- December 2023: Budget review and first meeting with external finance consultant.

Phase 2: January- June 2024

- January 2024: Start to create social media content in collaboration with the artists and DJs.
- January 2024: Introduce collaborating artists on social media. Create content that educates our audience about gender diversity and acceptance.
- January 2024: Board meeting to decide a final list of artists that we are going to collaborate with.
- February 2024: Begin sponsor search.
- February 2024: Begin detailed research to locate unknown artists and DJs. start to look for artists and DJs. Go to art schools, look on social media etc.
- April 2024: at least one grant confirmed with the purpose of starting venue negotiation.

- April 2024: Meeting with the director of the venue to discuss what services they can provide (packages) e.g. stage equipment, lighting etc so it is clear what we will need to source ourselves.
- May 2024: Start sponsorship negotiations.
- May 2024: Book venue.
- May 2024: Start meeting with artists. Commission them to create art for the festival.
- May 2024: Board of directors meeting to appoint 3 brand ambassadors.
- June 2024: If booking is approved visit to the venue to decide on furniture and internal structures.
- June 2024: Hire logistics manager (part-time position) to manage obtaining quotes and contracts.

Phase 3: July-December 2024

- July 2024: Review quotes from different companies for furniture and stage structures etc.
- July 2024: Preparing ticket sales (sales channels, design, quantities, etc.)
- July 2024: Get confirmation from ambassadors that they will collaborate with us.
- July 2024: Start to contact foundations and associations that we can partner with to promote our brand and festival.
- July 2024: Sponsorship packages confirmed. Put their names on the website and poster line-up etc.
- September 2024: Have artist and DJ line-up confirmed and contract them.
- September 2024: get in touch with ambassadors to get them to promote and advertise festival.
- October 2024: Get in touch with partners for workshops and talks organization.
- October 2024: Big social media campaign to drive ticket sales.
- October 2024: Employ freelance graphic designers to design posters, flyers and merchandise.
- October 2024: Distribute our first round of flyers and posters in both physical and online form (advertising festival for next summer), around the big cities in Portugal and other key surrounding areas that support the LGBTQ+ community.
- October 2024: Social media announcement of our partners and sponsors.
- November 2024: Early bird ticket sales open (save the date)
- November 2024: Confirm contracts for transportation, materials and installations that we need.
- December 2024: Negotiate food and bar spaces with brands that align with our values.

- December 2024: Contact university music management/arts management courses to advertise and setup internship agreements. Give them free tickets as an incentive.

Phase 4: January-May 2025

- January 2025: Budget review
- January 2025: Early bird ticket sales close. Standard ticket prices from now on.
- January 2025: employ head of staff to manage staff event outsourcing (security, event staff, vendors to sell merchandise, ticket ushers, stage hands, backstage manager)
- January 2025: Create new content with DJs to promote the festival.
- February 2025: Select and invite influencers (different to our brand ambassadors) through special PR boxes, in return they will create content, like unboxing videos, that will help us to promote the festival.
- February 2025: Meeting with all the artists, DJs and experts so they can confirm their plans for festival content (art), music setlist and workshop contents.
- February 2025: Confirm agreement with medical staff and design of the “safe spaces” in the festival.
- February 2025: Confirm the venue design, focusing on the stage design and show’s props.
- February 2025: Selection process for 3 interns.
- March 2025: Second round of flyers.
- March 2025: Meeting with head photographer to discuss responsibilities, number of photographers and how we want to market our brand through photography and video to use on social media.
- March 2025: Negotiate the sponsors’ brand materials and key designs to be included in our merchandise and venue design.
- March 2025: Negotiation with companies for outsourcing staff.
- March 2025: Merchandise production.
- March/April 2025: Contact local newspapers and news channels to advertise the festival.
- April 2025: Design master timetable of the whole event including DJ set times, artist workshops, exhibition times to be put on social media and website.
- April 2025: Launch of the volunteer registration campaign.
- April 2025: Design logistical timetable which details equipment installation (stage and lighting), staff responsibility and create and confirm staff rota in collaboration with the logistics manager.
- April 2025: Make sure all the installation and external constructions are ready to be transported to the venue.
- April 2025: Negotiate delivery times for all equipment for the week before the festival.

The week of the Festival (May 2025)

- Social media countdown with daily posts in the week before the festival to drive final ticket sales and create anticipation for the event.
- Review of ticket sales and payment of suppliers and other contracts.
- Festival set up of all stages and infrastructure (including bar and food cart installation).
- Sound check, lighting checks, and special effects check.
- Coordinate with vendors to decide food delivery times during the day.

EVENT DAYS: May 16, 17 and 18 2025

- Artists and DJs receive paycheck.
- Create video with material from the inaugural festival to publish on website and social media.
- Venue clear up post-festival with the help of volunteers.

LOGISTICAL PLAN

To execute a successful event, we must take into account the organisation and coordination of resources, tasks and necessary arrangements in order to achieve the desired outcome.

August – December 2023 (Initial phase)

- In the second half of 2023, we will begin by conducting a thorough research of artists and musicians whose values and artistic objectives align with ours, proposing the festival's concept to them.
- Proceeding into the month of December, our company will have to be legally registered in Portugal. This will include:
 - Registering the company as a legal entity, through an appropriate agency regarding our legal structure (ex. Portuguese Public Services Online Portal)
 - Obtaining identification number for tax purposes and for possible partnerships with other companies.
 - Building a record system to ensure the proper registering of our financial activity and human resources structure
- As a legal and registered company in Portugal, we can now begin forming a strategic plan along with the advisory committee to discuss how we will target our desired audience and implement a cohesive communication plan.

Year 2024

- By January 2024, a final list of possible artists must be completed, including a specific analysis on each visual artist's trajectory to understand what input they will bring to the event. The final decision on the list will be made by the Board in a designated meeting.
- In February, a thorough research on unknown artists and Djs around smaller cities in Portugal, visiting arts universities, local clubs and complementing this research with a big reliance on social media information.
- In April, our team will arrange a meeting with the director of Sala Tejo in Altice Arena to discuss the range of services provided by the venue. Our proposal is for the venue to provide the stage equipment and sound system along with the basic lighting setup and the price will be discussed taking into account the number of services provided. This meeting will best prepare us to list the extra services, structures and equipment that we will have to rent/purchase.
- Reaching the month of May, our final decision on the venue will be made as well as an initial booking of the space for the days of the festival.
- In the same month, a follow up meeting with the already confirmed artists will be organised to further explain some crucial factors such as the space they will have to exhibit and the texts present in their exhibition.
- In June we aspire to have confirmed our venue booking, which will allow us to organise all the furniture and structures needed

- Included in these structures are the booths for the different visual artists, the VIP area furniture and decoration, the Immersive Experience Room structure and the drawing area organisation.
- July- To allow proper research on the companies that we need to hire for the construction of different structures, we will hire a logistics manager as a part-time position to be in charge of collecting different quotes and contracts.
- Within the same month, we also want to confirm the aspects related to ticket sales such as their quantity, design and begin setting up the platforms and channels where these will be sold.
- By September, we want to finalise the artists line-up, officially contracting them.
- In the month of October, our goal is to contact possible partners to provide the workshops and talks within the events.
- November - Arrange the contracts with construction and transportation companies, discussing the dates of the arrival of material to the venue, the estimated time to set up the needed structures as well as how the process of disassembling the space.
- In December, we plan to have a few possible food and bar companies that could rent our designated food spaces set up in the venue. For this, we want to carefully choose companies that align with the festival's values and share a similar mission.
- Within the same month, visits to arts universities such as Universidade de Belas Artes in Lisbon, the Instituto Universitário de Lisboa (ISCTE) which holds a Master's Degree regarding the Art Market. In visiting these universities we will not only promote our project as the students make up a large part of our target audience but also arrange possible internship agreements. To place an incentive for these students to collaborate with us, we will give free tickets and arrange other free gifts to those interested.

Year 2025

- January- As our event will need a substantial amount of staff members due to the size of the venue, we will employ a head of staff to help direct the attention to the assistance group of the event. Some of the tasks carried out by the head of staff would be security management, event staff, the merchandise section, ticket ushers and backstage assistance. This will also ensure that the main team can focus on the logistics, artists needs and financial requirements of the event.
- February: Confirmation and list of artwork, playlists and workshop material provided by the artists and arrange their disposition within the venue
- In the same month, an agreement with the medical team will have to be confirmed in order to begin arranging all of the safe spaces, equipment needed and the general procedures that we, as a team, need to take into account.
- Another step would be to confirm the stage setup and design as well as to begin the process of selecting 3 interns for the event.
- In March, we aim to have all of the brand materials and designs confirmed and included in our merchandise.
- Also, to negotiate with various companies to hire outsourcing staff for the event is a key aspect for the event's efficiency.

- In the month of April, we aim to set up a logistical timetable to provide the details of all equipment and infrastructure installation, as well as staff responsibilities and a list of staff in collaboration with logistics manager
- Ensure that all installations and external structures are ready to be transported to the venue, and negotiate at what time on the day of delivery and set up will the companies arrive

The week of the festival

- To set up all stages with the equipment we have to provide and ensure the lighting and sound systems are working properly.
- The last step is to coordinate with vendors the food and bar daily delivery time.

ENVIRONMENTAL IMPACT PLAN

General Sustainable Practices

EMERGE has several general sustainable practices that will help to minimise its environmental impact. These include prioritising collaborations with sponsors and vendors that share similar commitments to sustainability, sourcing merchandise from sustainable and ethical manufacturers and setting a positive example to festival attendees that they can replicate in their own environmental practice.

- Collaborate with sponsors and vendors who share similar commitments to sustainability.
- Source merchandise from sustainable and ethical manufacturers.
- Provide attendees the opportunity to learn about EMERGE's sustainable practices and give them access to sustainable practices they can adopt in their day-to-day lives.
- Promote EMERGE's commitment to sustainability online through social media channels

Waste Management

- Water fountain stations throughout the venue to refill water bottles.
- Clearly labelled recycling bins (including glass, plastic, paper/cardboard) and general waste.
- The bar will be required to use EMERGE's branded reusable cups that will cost 1 euro instead of disposable plastic or paper cups This will drastically reduce festival waste. The price of the cup will be refunded if returned to the bar. Alternatively attendees may wish to keep cups as a collectors item.
- Food vendors will be required to use biodegradable packaging and cutlery and offer at least one vegan and vegetarian option on their menu. They will also be encouraged to use local organic produce where possible.
- Cigarette butt disposal points in the outside smoking areas so as not to contaminate recycling.
- Collaborate with responsible waste disposal companies to make sure waste is disposed of responsibly.
- Employ volunteers to help with the clear-up of the venue post festival. Volunteers will be given free festival tickets.
- All tickets will be electronic which will mitigate paper waste.

Energy Conservation

- Use energy efficient lighting where possible.

- Use electric batteries where possible instead of diesel generators to reduce environmental impact.
- Require vendors to use energy-efficient appliances and equipment.
- Ensure that lighting is used sparingly and completely turned off when not being used to avoid unnecessary energy consumption.

Transportation

- Encourage attendees to use public transport when going to and from the venue. Make sure public transport options are clearly signposted on the EMERGE website.
- Make sure the venue is easily accessible for pedestrians and cyclists to promote more sustainable transportation methods.
- Collaborating with local Portuguese artists where possible will reduce air miles that international artists and DJs would use coming from other countries.

Sound and Light Pollution

- Set limitations on noise levels and enforce immediate termination of music once the festival night is over to limit disturbance of the surrounding environment.
- Use directional lighting and light shields to reduce light pollution.

Evaluation

- Having closely monitored the festival against sustainability commitments, at the end of the festival identify areas that need to be improved for the next edition, including reducing waste levels and energy consumption.
- Collect feedback from festival attendees and staff in order to identify further areas for improvement.

RISK MANAGEMENT

The following plan will outline the most likely potential risks that come with staging a festival and will propose contingency plans to avert or mitigate those risks. The risks will be divided between internal (those in EMERGE's control) and external (those outside of EMERGE's control). This plan will exclude risks related to the individual health and safety of festival attendees as these will be detailed in the health and safety plan section.

Internal

1. Artist/DJ cancellations

As with any festival there is the possibility that artists may cancel at the last minute. While all artists will be bound to fulfil their obligations to EMERGE contractually, the most likely scenario for not being able to attend the festival will be illness, something that is out of EMERGE's control. In the case of the artists and their exhibitions, if the artist is not able to attend it may result in the cancellation of a Q&A session or talk, however, their work will still be able to be exhibited regardless of whether they are present. The cancellation of a DJ is more problematic. In this case, we will have a list of provisional names that we can call upon at the last minute to fill in a set. If this is not possible, we will ask one of the DJs already playing to extend their set to fill this vacancy. As will be outlined in the DJs contract, the DJs will be given an initial booking fee, however, if they cannot attend then their payment for the set will be withdrawn.

2. Power Outages

The successful delivery of EMERGE festival will be heavily dependent on the electricity running without fault. Most of the festival's operations are completely reliant on electricity, including the lighting and effects, the DJ equipment and sound systems, EPOS and card machines for collecting payment and facilities for the bar and food. While it is unlikely that there would be a complete power outage, EMERGE will have several backup generators to use in the case of this emergency. It may be that some services will have to be paused until the problem can be resolved by the technical team.

3. Bad Publicity

While EMERGE intends for its festival to be of a very high quality and for the experience to be very customer-centric, there is a possibility that the festival might gain bad publicity during or in the aftermath of the festival. It is important that there is a contingency plan in place for this event as bad press could negatively affect EMERGE's

brand and could have a lasting impact on its revenue. This could be for any number of unpredictable reasons but could include the festival's environmental impact, controversy around the artists or DJs, or conservative backlash against festival content. It is difficult to exactly define the contingency plan given that the situation is completely hypothetical and the reasons for it are unknown. However, if this were to happen a meeting would immediately be held by the senior management team to define a strategy going forward. This would include monitoring the channel (press, media channel or social media) to see how the controversy develops, conducting an investigation to understand the underlying causes of the problem and finally address the concerns publicly in the form of a press release and state the steps that EMERGE would take to rectify the situation.

External

4. Global health emergency

In the wake of Covid-19 it is now necessary to make contingency plans to prepare for a similar scenario. In this case, if a pandemic is severe enough to mean the festival has to be cancelled all festival ticket holders will have three options. They can either opt for a partial refund and be given access to an online version of EMERGE festival which will include a broadcast of the DJ sets, talks and Q&A sessions with artists. Ticket holders can also opt to keep their ticket and have it validated to attend the next earliest edition of EMERGE festival. Or ticket holders can request to be fully refunded.

5. Terrorist threat

The terrorist threat level in Europe is still severe. As Sala Tejo is a large venue in Lisbon and EMERGE festival will have somewhere between 3000 to 3500 people in attendance, the threat of a terror attack is one that must be considered. EMERGE festival goers are potentially more vulnerable to these kinds of attacks given the nature of the festival and what it is celebrating. All staff will be given training in what to do in this scenario. If a terror attack is happening in Lisbon at the time of EMERGE, staff and security will conduct a 'lock-in' strategy if possible to keep all of its festival attendees safe. This will mean that no one is allowed to leave the venue until the Portuguese government has given assurances that the threat has been dealt with. If the attack is on Sala Tejo itself, staff will encourage festival attendees to run, find a hiding place, and call the emergency services as soon as possible.

6. Extreme weather

Currently, Lisbon averages highs of 22 degrees and lows of 14 degrees in May. This will most likely be higher in May 2025 due to global warming. However, this temperature is still not especially severe. Even if there is a heatwave, Sala Tejo will have air conditioning which will regulate the venue temperature to an optimum level.

That being said, in the run-up to the festival, the management will still pay especially close attention to the weather forecast and make decisions accordingly, particularly if it seems the weather will negatively affect the festival or pose a health risk to festival attendees.

HEALTH AND SAFETY PLAN

EMERGE will be an experience designed to be enjoyed by all those who participate in all phases of the event. For this to be a reality, it is necessary to have strategies that help us to mitigate possible risk situations for both the attending public and for the whole team, staff, volunteers, artists, musicians, etc. In addition to considering all possible stakeholders, when implementing this planning we want it to be consistent with our values. Therefore, we will not only consider the general risks of a mass event, but also analyse them from a gender perspective. These measures are designed to create an environment conducive to artistic expression, active participation and empowerment of all involved.

It is our hope that this health and safety plan, with a focus on gender equity, will serve as a comprehensive guide for the development of an inclusive and, especially, violence-free arts festival/fair. We recognise that the successful implementation of this plan will require the collaboration and commitment of all stakeholders. The steps and strategies we will implement are as follows:

1. Risk assessment:

From the first moment we start the venue negotiation we will constantly make assessments about potential risks and the level of urgency they are at. It is important to identify the problem areas and whether, as a team, we will have the capacity to reduce the risk or whether it is a situation that is beyond us. To this end, we will follow a traffic light system for risks and designate specific times to make periodic assessments to check whether the level of risk has changed, whether countermeasures have been effective or whether new items have arisen to be taken into account. In the case of EMERGE, we can anticipate risks such as the following:

Risk	Potentially Affected	Risk level
Sexual assaults	General public, artists, staff	Medium (Yellow)
Sexual harassment	General public, artists, staff	Medium (Yellow)

Injuries or accidents	General public, artists, staff	Medium (Yellow)
Health problems (fainting, heat stress, etc.)	General public, artists, staff	Low (Green)
Fires or emergencies	General public, artists, staff	Medium (Yellow)
Overcrowding	General public, artists, staff	Low (Green)
Theft or robbery	General public, artists, staff	Medium (Yellow)
Drug-related health problems	General public, artists	Medium (Yellow)

Risk Level:

- High (Red): Serious and urgent situations that represent an imminent risk and require immediate attention, preventive and corrective actions.
- Medium (Yellow): Significant risks that need to be addressed as the overall safety of the event may be compromised and measures need to be taken to ensure the safety and well-being of those affected.
- Low (Green): Minor or controlled risks that still require attention and follow-up, but have limited impact on the security of the event.

2. Staff training:

Despite the fact that much of our staff will come from external sources, it is important for us as a team to provide adequate health and safety training to all staff and volunteers prior to the start of the festival. This should include instructions on how to handle emergency situations, basic first aid, evacuations, hazard identification, etc. In addition to a mandatory sensitisation on gender awareness, equity and prevention of gender-based violence to all staff members, volunteers and artists involved in the festival/fair. This will be done the day before the event starts.

However, our head of staff and logistics manager will be responsible for ensuring that all external sources we contract with provide good standards of training and safety

for their employees. This will be especially important for those in charge of transporting and installing the artwork and materials needed for the show.

3. Communication and safe spaces:

We will ensure that we have designated and signposted 'safe space' areas at the event where people can go if they feel threatened or need assistance. At these points we will provide trained and visible staff to provide emotional support, assistance and activate the appropriate protocols.

In addition, it will be necessary to implement an effective communication system both internally (within the team) to react effectively and activate the necessary security measures. It is also necessary to communicate and signpost the spaces appropriately so that attendees are informed.

Finally, we will strive to ensure at all times that venue signage is visible and that there are no obstructions to public movement. We will also ensure that we liaise appropriately with the security personnel provided by the venue.

4. Medical services and fire prevention:

It will be essential to set up a first aid station and have trained medical or paramedical staff to deal with any medical emergencies during the festival. In addition, we will ensure that as a team we are well informed about nearby ambulance services and hospitals for cases requiring specialised care. To provide these services we will seek to establish a partnership with the local fire brigade, so that they can provide trained volunteer personnel, special equipment if required and special cover for rapid response in the event of an emergency.

As these are indoor shows and performances, it will also be important to establish fire prevention measures, such as prohibiting open fires, placing fire extinguishers at strategic points and ensuring that hired personnel are trained in the use of fire extinguishers. In addition, prior to the event we will make sure that the venue has up to date regular inspections of the electrical installations and ensure that all equipment is in good working order.

5. Zero tolerance policies:

Months before the event, we will take care to establish and clearly communicate zero tolerance policies towards any form of aggression, harassment or gender discrimination at the event. These will be announced through our social media channels and will be publicly available on our website. This policy will include the development of an incident response protocol that includes a confidential and secure reporting process. Key to this will be our partnership with feminist and LGBTBIQ+ groups, and we will consult with the relevant legal bodies on its operation.

6. Hygiene and sanitation:

Due to the characteristics of the chosen location, it will not be a problem to provide sufficient clean and well-maintained sanitary facilities, including sufficient toilets, hand washing facilities and drinking water points. However, procedures for proper waste and waste management, including regular rubbish collection and separation of recyclable materials, should be put in place. These will be key points in the venue negotiation, but they will also be reviewed internally by the team and staff members will be assigned who are properly reviewing the functioning of these facilities.

It will be important to ensure that in the case of gender-segregated toilets, there are gender-neutral options, to ensure the comfort and safety of everyone.

7. Drug checkpoint:

We cannot ignore that the type of event we propose to carry out, is a space where there may be a large presence of drugs. From EMERGE we do not want to take a merely prohibitory approach, as this has proven to be ineffective and, on the contrary, can trigger other riskier situations. That is why, in order to prevent problems that could affect the health of festival-goers who decide to use drugs, we will set up a testing station for safe drugs. In the months leading up to the festival, we will consult with organisations that provide this type of service and we will make sure to include material with clear and useful information for those who decide to come to this space.

8. Crowd control and security:

EMERGE is committed to respecting the limit of people allowed by the venue, not selling extra tickets and facilitating all necessary strategies to avoid any type of disturbance involving large numbers of people. This includes developing a plan for the areas most prone to crowds and ensuring spaces where there is constant movement and safe circulation within the festival. This may include demarcating areas, implementing physical barriers, hiring security personnel and coordinating with local authorities.

9. Food and beverages:

As a festival, EMERGE will not be directly responsible for food or beverages sold within the festival, these will be provided by subcontractors. However, as part of our safety plan we are committed to setting quality and hygiene standards for food and beverage suppliers within the festival. Ensure that they comply with all health and safety regulations and certifications required by Portuguese law. In addition, regular inspections will be carried out during the event.

10. Continuous evaluation:

Being a 3-day festival, the measures in the health and safety plan must have a constant evaluation that can ensure necessary measures are taken if needed. We will appoint staff members committed to continuous evaluation of the effectiveness of the measures implemented, gathering feedback from attendees, staff and artists. In addition, at the end of each day, it will be the job of the board to make adjustments and improvements as necessary to address identified issues and ensure a safe and equitable environment.

EVALUATION

The steps of this evaluation will be carried out after the event.

Financial Performance

To conduct an evaluation on the performance of the event and to analyse its impact, we must take into consideration the financial performance, social media perception, feedback analysis and an internal evaluation of the team's performance.

Firstly, we will have to collect all the financial data such as budget reports, invoices, sales statistics, and income and expenses information. Then, an **evaluation of the revenue generated** throughout the event should be compared to the initial financial objectives set by the team. This includes merchandise and ticket sales as well as other contributions.

In this first step it is also crucial to finalise contracts and any outstanding payments as well as to present a finalised version of a balance sheet to our partners and sponsors.

The next step would be to calculate the expenses, and analyse any unpredictable expenses to then continue to a **calculation of net profit or loss**. To finalise the financial performance, it is important to also evaluate the return of investment in relation to the success of the event, to inform EMERGE's investing entities of the event's revenue in regards to their support.

Social Media Perception:

Social media holds most of the customers and supporters data on how they perceived the event. This is calculated by the **number of tagging and mentions** of EMERGE on the public's social media posts. By publishing the final official photographs from the event, we can also understand the impact of the event by how much and with what intensity the engagement from the audience is. Another metric to be evaluated is the User Generated Content, through which our event will reach a broader audience that could be interested in attending in the following years.

Feedback from Public:

Besides social media strategies to analyse the success of the event, we plan on having direct feedback from audience members by sending an email regarding their overall experience at the event, which aspects they appreciated and thought could be improved.

Along with the audience members, we will also carry out an email towards the artists and DJs present in the event, and analyse their insights from more of an internal point of view.

Internal Team Evaluation:

The success of an event comes from the team work and logistical organisation. To evaluate such success, we will conduct a meeting to debrief and take in all of the comments from all our staff members. In this meeting we will also discuss key factors regarding the environmental impact and health and safety measures that could be improved for next year's event.

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