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Trabajo Final de Máster

GenerARTE

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Antsakli

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## Appendix I

### Strategic Objectives

Generarte aims to become a landmark for all those artists involved in portraying gender issues in the territory of Latin America.

The collaboration with educational institutes is going to allow addressing directly to young people through art because the change should start from them, and art can have a huge impact on that.

Our project goal is to promote awareness about this issue in modern society, and foster connections between artists and the communities they belong to: we want to empower them by giving them a loud voice.

- Maintain our status as a non for profit organization.
- Reduce reliance on ticket sales as a revenue stream; increase planned contributions by individuals.
- Fund fixed expenses through endowments.
- Operate, with a goal of owning, a premier performance venue

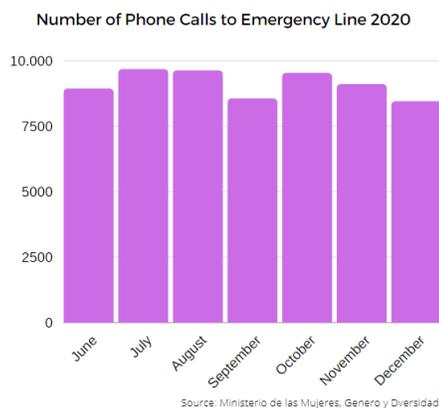
### Market Opportunity

In the last decades, women's rights movements have gained unprecedented significance in the public arena in Argentina, and these movements started making issues such as gender violence more visible for the general public and Generarte wants to take part in this unprecedented wave.

Generarte will tackle a current social issue with unique artistic expressions. Existing research demonstrates the potential value of arts-based interventions for survivors of abuse and other forms of trauma. We provide people affected by gender violence an opportunity to express themselves and connect with others through arts-based interventions. When appropriate, using the art developed through the workshops to create an art exhibit can be useful for raising awareness and giving voice to survivors in the local community.

indeed, the biggest obstacle for victims of violence is to speak openly about what happened to them: workshops allow participants to experience emotional expression, connection with others, and greater self-awareness.

Generarte believes that is crucial to provide a critical artistic tool that supports and reinforces all the different efforts that various collectives and government agencies are carrying out. Public data of Emergency Line 144 - Year 2020 of the Ministerio de las Mujeres, Género y Diversidad.



## Appendix II

### SWOT analysis

<p><b>STRENGTHS</b></p> <ul style="list-style-type: none"> <li>• Location.</li> <li>• Desire to evolve.</li> <li>• Strong programming, both on and off stages.</li> <li>• Engaged in the community</li> <li>• Offer value to all stakeholders</li> <li>• Diverse volunteering.</li> <li>• Strong foundation in entertainment and education</li> <li>• Capitalizing on Buenos Aires surge of gender collectivities visibility.</li> <li>•Lack of competition with similar programming.</li> </ul>		<p><b>WEAKNESSES</b></p> <ul style="list-style-type: none"> <li>• Heavy reliance on grants</li> <li>• Are we innovative enough?</li> <li>• Need more funds</li> <li>• Lack of bigger sponsors, multi-year contracts, sustainable financial model</li> <li>• Difficulty in generating internal revenue.</li> </ul>
<p><b>OPPORTUNITIES</b></p> <ul style="list-style-type: none"> <li>• Engage with city and local community</li> <li>• Collaborate with other organizations and collectivities to maximize event scheduling and audience</li> <li>• Engage with university students and artists</li> <li>• Develop a digital platform</li> <li>• Possibility of expanding to other latin american cities.</li> </ul>		<p><b>THREATS</b></p> <ul style="list-style-type: none"> <li>• Unexpected loss of funding due to decisions by sponsors</li> <li>• Competition for audience mind-share due to the large number of arts organizations in Buenos Aires</li> <li>• Controlling expenses.</li> <li>•Shortage of support facilities</li> <li>• Ever increasing security concerns in all crowd settings.</li> <li>• Covid resurge,</li> </ul>



## Competition Analysis

We will also offer **value to all stakeholders**, will have diverse volunteering, with a strong foundation in entertainment and education. We believe that also our **competitive advantage** with cultural institutions such as museums is that we will be capitalizing on Buenos Aires surge of gender collectivities. These collectivities have been gaining huge visibility in the last years and will definitely help us in the promotion of our festival, maximizing our event scheduling and audience.

We have also seen that competitors are not being too engaged with the city and local community, a crucial element in days when **social responsibility** is a major concern for young audiences as the one we are targeting.

With regards to the **threat of potential entries**, we noticed there are no barriers of entry for new festivals with similar programming as us. There is no government policy banning or discouraging entry. However, they will have to deal with fundraising, a factor that will somehow complicate their entry.

The **threat of substitutes** is of medium level. The City of Buenos Aires has a variety of cultural offerings, there are plenty of art museums, theatres, and cultural events. Other leisure activities that could be easily accessible substitutes could be sports practice, language study, music study, social clubs. All this being said, we believe we have a unique offering that is the social purpose that differentiates us from the rest of potential substitutes.

## Political, Economic, Social, Technological, Environmental and Legal Factors

### Political

In broad terms, it is the Argentinian State responsibility, through its various political units, to ensure the protection of the country's cultural identity, the protection of the country's cultural identity, respect for the aesthetic, thematic, and production freedom of their creators, and the right to access to culture and the goods that compromise it.

Culture in Argentina is basically administered by public institutions, representing a portion of the total budget of the State at the national, provincial, and municipal levels. Traditionally, many cultural events respond to a model of direct state funding.

in the particular case of the City of Buenos Aires, as of Law No. 2264/06, it is worth mentioning the reform of the Cultural Promotion Regime of the Ministry of Culture of the City of Buenos Aires, better known as MECENAZGO. This fund allows the development of artistic projects through linkage with private funds. As philanthropy in Argentina is neither significant nor transformative, with a few exceptions (PROA or MALBA), this type of local law makes up for these absences.

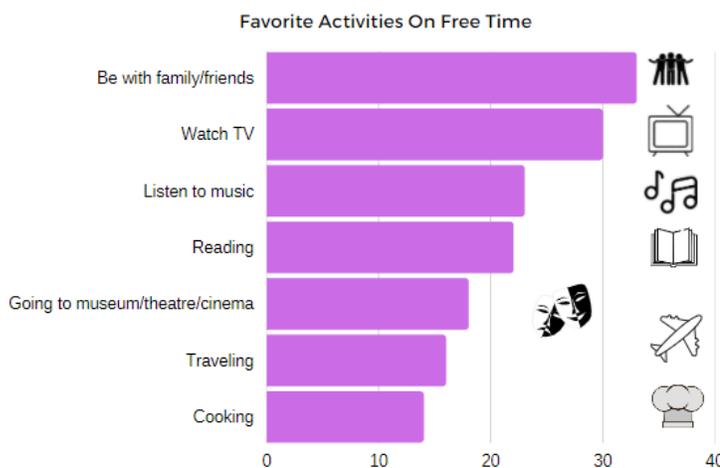
However, there are some weaknesses in this promotion regime such as the belief that these funds are not equitably distributed and that they are not used for the internationalization of Argentinian art.

The current administration of the City of Buenos Aires is progressively recognizing the role of culture and creativity as key factors for social wellbeing, value creation and the generation of sustainable progress. It is currently focused on increasing the cultural offerings throughout the City, democratizing access to culture, with public policies for enjoyment and financing systems that promote the diversity of projects and the proliferation of talents (artists, projects, cultural spaces) through the reorganization of its lines of promotion and the MECENAZGO Law).

In order to bring new audiences to public and private cultural offerings, the Cultural Pass strategy was implemented. This initiative allows 4th, 5th and 6th-grade students and teachers of public schools to have access -through an exclusive card that grants a monthly credit- to public, private and independent offerings of cultural goods and services in the city.

### Economy

With its more than 3 million inhabitants (15 million with the suburban area included) distributed in 15 municipalities, the City of Buenos Aires is characterized by a notable territorial inequality in relation to its socio-economic and demographic indicators.



Source: Study: Consumos Culturales de Buenos Aires



According to the study 'Consumos Culturales in Buenos Aires, it is interesting to note that almost a quarter of the population studied goes on cultural outings -to the cinema,theater, recitals, or museums- every three months (23%). This group is followed by those who go out at least once a month, with 22%. Among those from higher socioeconomic sectors 37% of them attend at least once a month to this type of event, while 37% go out at least once a month, while 9% of them go out at least once a week.

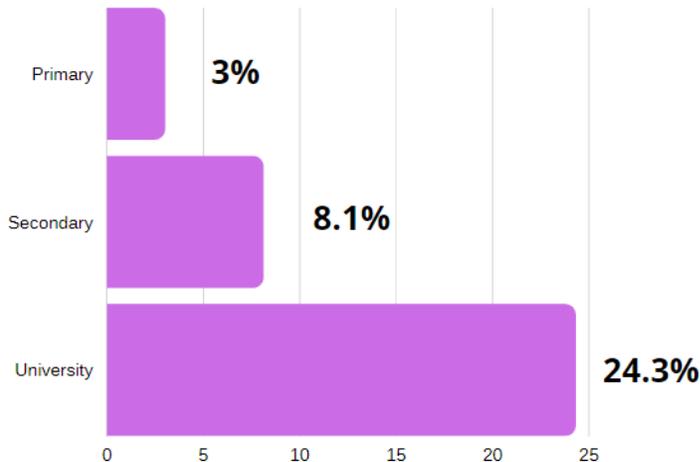
Regarding the reasons why the subjects choose to go on cultural outings or attend cultural events, the work of Wortman et al. (2015), shows that in the first place, the taste for the works, places, or shows chosen regardless of the space in which they are offered, the price or the comments received (36.6%). Another variable is the proximity or easy access to the place, reflected by 17% of the surveyed population. Likewise, recommendations via the Internet, the media, and friends are represented by 17% of the population studied. Media and friends are represented by 15% of this population. This shows a higher concentration in the higher socioeconomic level.

### Social

According to the National Survey of Cultural Consumption (Encuesta Nacional de Consumos Culturales, ENCC) (SINCA, 2017), practically all Argentine cultural consumption has a direct relationship between the general level of income and people's cultural consumption capacity.

With respect to the pattern of attendance to theaters, 19.1% of the population attended, according to the ENCC (SINCA, 2017), to theatrical shows, and 8% did so once every three months.

Attendance to theatrical performances by educational level



Source: Encuesta Nacional de Consumos Culturales

The current national leading party “Frente para Todos” has a strong commitment towards women’s rights and been carrying out actions to situate gender inequality and feminist public policy at the center of the public agenda, through cycles of debate and institutional declarations as well as aid programs for victims and prevention campaigns.

During the last decades and especially during the last years Argentina has been experiencing a huge surge in women's rights movements.

For more than 12 years the Ministry of Justice and Human Rights, through the Program "Victims against Violence", has been working on the comprehensive care of victims of family violence and sexual abuse, with the intervention of professionals specialized in this problem. Last year public and civil society organizations that work for the rights of children and adolescents presented the campaign "From boys and girls #We are responsible", to alert about the increase of domestic violence against children and adolescents. And for adults to get involved, consult, and be able to ask for information and assistance from the State during the isolation by the coronavirus.

### Technological

New technologies have led to the emergence of new formulas for entertainment, leisure, and consumption of cultural goods and services. According to Wortman (2006), in



Argentina, digital technologies promote different relationships of the subject with culture,

withdrawal to domestic privacy the constitution of a "multimedia spectator, who consumes cinema through television, computer, and the Internet. The technological mediation imposes not only a quantitative reduction of the audience but also significant changes in the reception (Fernandez, 2017)

## Appendix III

### Our Partners

Advisors: Advisors will predominantly have social collectivities, governmental agencies, and international bodies. They will provide the expertise required to undertake our project. The expertise commonly needed will spread over various fields such as technical, finance, legal, market/demand, tax, accounting, and insurance. The "theoretical" knowledge required also needs to be complemented with practical deal-making experience in areas such as project management or contract negotiation.

Feminist Collectives: #NiUnaMenos: This is a Latin American fourth-wave grassroots feminist movement, which started in Argentina and has spread across several Latin American countries, that campaign against gender-based violence.

Mujeres de Arte Tomar: They promote an Artist Collective that proposes Artistic Actions celebrating life with broad participation, with rebellious joy, with Art as a powerful tool for collective transformation from personal transformation.

#### Government Agencies:

- Ministerio de las Mujeres, Géneros y Diversidad.
- SENAF: Ministerio de Desarrollo Social, Secretaria de Niños, infancia y adolescencia.
- Ministerio de Cultura de la Ciudad de Buenos Aires. Programa MECENAZGO

#### Non Governmental Organizations:

- Unicef
- Asociación Argentina de Prevención de la Violencia Familiar
- Asociación para los Derechos de la Infancia (ADI)



## Appendix IV

### Strategic Direction

The first edition of the festival will be important as it will make us understand how attractive this initiative can be for the public. Subsequently, we would like to expand the concept of Generarte to make it land in other nations that are socially affected by this problem: the idea is, therefore, that of a traveling project at an international level. For the first year, we will focus on the quality of the services offered, in order to form a loyal audience, with a limited amount of activities, namely: a permanent exhibition, shows of performing art and finally workshops.

Our ability to create and produce will be boosted by the close collaborative relationship we will create with the university: in addition to our creative direction we will have the contribution of emerging artist students and, through the application for mobile devices, we will be able to collect enough creative material to support subsequent editions of the festival.

In the first pre-production phase of the festival, our quality standard will be represented by the number of investors and donors that we will be able to involve in the project.

Furthermore, we aim to guarantee the highest levels of safety for both our customers and our staff, following the prevention measures and implementing the necessary controls to implement them.

During and after the first edition of the festival, we will subject our customers to reliable surveys that will allow us to verify the effective impact of our initiative, and the level of involvement that we will be able to achieve towards our audience. These indices will allow us to meet our quality standards, and to substantially improve some points that will be useful in organizing subsequent editions of the festival.

Our program is configured as an innovative initiative in the South American panorama, as the social problem that we will deal with in our festival has been brought to the surface by various associations, events, and collectives; what makes us unique is the desire to combine a strong social motive with an artistic and original approach, creating a festival that can deal with this topic from a point of view that has essentially never been tried before.

An additional source of revenue will be our merchandising, whereby we will involve individuals who fall into disadvantaged social categories (to stay in line with our mission to bring about effective change), and which can be purchased both in situ and



through our online platforms (website and social media).

## Appendix V

### Benchmark

#### 1. Name: **MUJERES A LA OBRA (Buenos Aires)**

**<https://www.celcit.org.ar/espectaculos/185/mujeres-a-la-obra-2-ciclo-de-teatro-y-feminismos/>**

General Info: Theme: gender violence. They present a wide variety of theatrical proposals, talks with leading figures in the theatrical field, and a special line-up for children. It takes place in November, the month of Non-Violence against Women. The First edition was in 2018. They have done two editions. The shows were selected through a call for entries.

Comment from the director: "people who had come for a play and ended up staying to see another one or came back the next day. The same thing happened with the Conservatory( panel discussion), where we reflect on the theatrical work, which this year will be done by

a journalist and a theater director, and also the Argentine Association of Actors will be there disseminating the gender protocol to avoid situations of violence in the workplace, which is a very important tool for us".

Tickets: Admission is free and it is suggested to collaborate with donations of non-perishable food or cleaning and personal hygiene items that will be donated to NGOs.

Venue: Theatre. Capacity: 112 spectators

Key partners: Actrices Argentinas

Programming: The shows were selected through a call for entries. They chose not only from the point of view of the theme but also for the quality. The casts could not be too numerous. The resulting works had a great aesthetic variety. None of them is similar to the other.

Performance: 20 hs.- Tundra, Mujeres de Cajas Tomar

Authors and Performers: Lorena de la Fuente , Karina Gozzi, Daniela Ocampos, Leila Simone, Julieta Viveros, Pamela Vallejos

Integral show that consists - in this opportunity - of six shows of Puppet and Object Theater in small format (Lambé Lambé technique) with a gender perspective, with the

objective of acting, resisting, and transforming. Each work lasts approximately three minutes (an hour and a half of continuous performance with the six boxes at the same time).

2. Name: **FESTIVAL NACIONAL SOBRE VIOLENCIA DE GÉNERO (Buenos Aires)**



**<http://festeatrosobreviolenciadegenero.blogspot.com>**

General Info: Theme: gender violence. Shows of no more than 5 performers and max 30min. 17 works and 3 debates. Different round table discussions and colloquiums are also proposed, with the participation of specialists in the subject.

Comment of organizers: "We continue to use theater as a vehicle for denouncing all types of violence against women" Marcela Robbio. "Many sectors of society have also changed, and the theater was not exempt and it is very important to visualize what is happening" Cecilia Misztein.

Sandra González, a member of the organizing committee: "For the event, we have chosen works that could address the different forms of violence that we suffer from, so they were not only limited to domestic violence".

"From humor, without falling into the banal, it is possible to work on this extremely hard problem" "we are committed to it".

The organization opted to reduce the number of plays in the program in order to gain space for debate after each performance. "We thought it was very important that after each performance there should be a debate with the cast, the organizing committee and the audience present to think, debate, and reflect on the violence we women suffer," she explains.

Tickets: The entrance fee is 200pesos ( 2 euros). Discounts for students and senior citizens. Previous editions: ADMISSION PER PLAY: \$100.- PROMOTION FOR THREE (3) PLAYS: \$250.



key partners: -Museo de la mujer. -Actrices Argentinas. -UBA: Faculty of Philosophy of Buenos Aires. -IAE: Instituto de artes del espectáculo.  
Support: -Fondo Nacional de las Artes --Spanish Embassy - INADI (national institute for

discrimination, racism, and xenophobia)

Venue: It changed depending on the edition. Most of them were in theatres with 150 seats approx.

### 3. Name: **La Bienal Arte Joven Buenos Aires (Argentina)**

General info: artistic platform interested in promoting spaces of encounter, critical reflection, and creative action that transcend the limits of a single geographic, disciplinary and temporal territory. We are committed to working together with public and private, national, and international organizations. They have theater, dance, exhibitions, concerts, series, cinema, readings, interventions, workshops, a gastronomic fair, etc.

Tickets: All activities are free of charge, subject to availability of space. Tickets for dance, theater, interdisciplinary, and cinema shows are free but must be booked in advance.

Key partners: This is an initiative of the Undersecretariat of Cultural Policies and New Audiences of the Ministry of Culture of the Government of the City of Buenos Aires.

ALIANZAS

LIBRERIA Y EDITORIAL  
NOTANPUAN



entropía



Beckett  
TEATRO

MARDULCE

P I V Ò

HANGAR.  
ORG

ABASTO  
SOCIAL CLUB

CasaResPatios



URRA

Mundo Dios

Venue: Centro Cultural Recoleta. The Recoleta Cultural Center is a lively and participatory space for

adolescents and young people that focuses on coexistence in diversity.

### 4. Name: **El Festival de Teatro Amateur (Spain)**



General info: Aims to raise awareness against gender violence, a theme that will be addressed in some of the four plays that will be staged in a theatre. They also had informative talks on gender violence.

Comments: "It is important for citizens to realize the repercussions of not reporting gender violence. You can't look the other way, you have to get involved."

Key Partners: the University of Cantabria and Federación de Teatro Amateur de Cantabria

Ticket: Admission to the performances will be free until full capacity is reached, and tickets can be picked up (2 per person) two days before each show.

5. Name: ***I'm a Survivor (Spain)***

General info: Covid related performances

<https://www.madrid.org/fo/2020/imasurvivor.html>

6. Name: ***Ellas Crean (Spain)***

<https://ellascrean.com/en/>

General info: ELLAS CREAN is a festival that started out to help celebrate International Women's Day on 8 March, organised by the Instituto de la Mujer y para la Igualdad de Oportunidades.

7. Name: ***FESTIVAL BE FREE (Zaragoza, Spain)***

General info: Is an educational and participatory project to raise awareness among children, young people, and adults about violence, considered as the physical or psychological coercion exercised against a person to achieve objectives against their will, to know the types of violence: gender violence (against women), domestic or intrafamily violence (the violation occurs with any member of the family unit) and partner violence.

The screen short films of max 30 min each and assign money awards to the winners.

Ticket: Free admission. In order to attend, you must send a request to (an email) for capacity reasons and have to pre-assign a seat.

Venue: C.C. Estación del Norte (railway station)



## **Target Audience**

Students from fine arts universities: Future emerging artists, passionate about art and culture, who are used to active university environments and are highly sensitive to stimuli of a social nature (Age between 19 and 30)

How to reach them? Direct advertising and marketing inside the university, through the website and social media platforms, a newsletter from the universities

Students: Young people with a medium-high education, who enjoy meeting opportunities and are interested in current affairs, may also be engaged in social matters (Age between 16-25).

How to reach them? advertising through social media platforms, flyers, and posters in their school/university, website, events on Facebook. Posters in meeting places

Young people: Young people who are not particularly interested in social or artistic issues, but who could participate in the festival considering the initiative to be attractive. The opening party was also designed to appeal to this segment (Age 16-25)

How to reach them? direct advertising, above all on Instagram, and on Facebook on the Event section. Opening Party with DJs

Activists/ people were interested in social issues: Activists of social problems or, more generally, people who actively follow collectives, associations, and organizations with a social imprint. People who care about others and do their utmost for civil and social rights.

How to reach them? through the distribution of flyers in places frequented by these people, such as associations and collectives, as well as galleries. Posters and banners around the city; talking directly with them

Families/friends of fine art student artists: The relatives and friends of the students of the faculty of fine arts will be attracted by the initiative because their children/friends will participate, so communication will mainly take place through word of mouth.

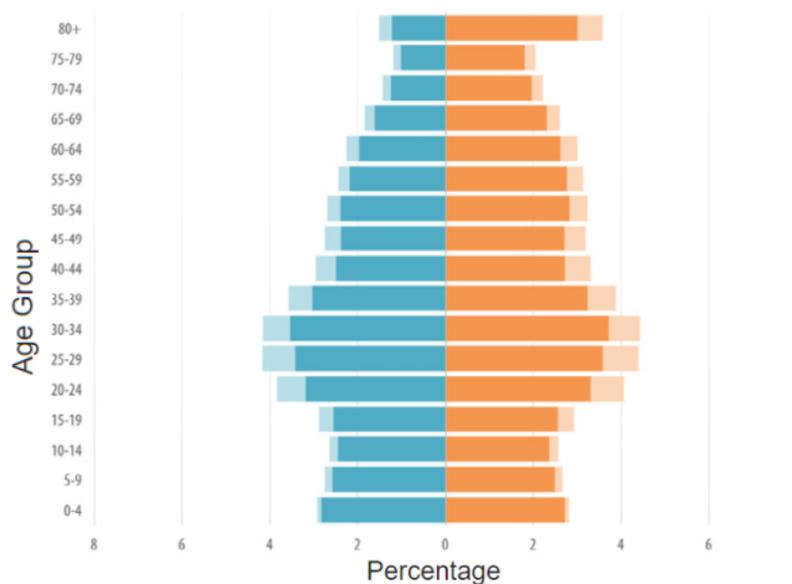
How to reach them? making them aware of the initiative through their relatives and within the university



Performing and visual art lovers:

People of all ages are passionate about figurative and visual art, are frequent visitors to museums and galleries, and spend their free time in cultural activities.

*how to reach them:* through the distribution of flyers in galleries, museums, theatres, and other places usually frequented by them. Advertising on Facebook and Instagram.



(Source of chart: [estadisticaciudad.gob.ar](http://estadisticaciudad.gob.ar))

General audience: The general public is made up of citizens of the city, tourists, and all those who have not been included in any of the previous groups. They are not driven by any particular interest except by curiosity and the desire to spend a different day.



## Appendix VI

### Communication Plan

#### Timeline

Creating the Communication Plan	<b>26 November 2021</b> (1 year before)
Creating the Application Website Social Media Platforms	<b>26 November 2021</b> (1 year before)
Poster, logo, and Merchandise Design and Production	<b>25 April 2022</b> (6 months before)
Advertising Plan	<b>25 April 2022</b> (6 months before)
Distribution Strategy	<b>25 April 2022</b> (6 months before)
University Marketing	<b>25 April 2022</b> (6 months before)
Tickets Price Arranging	<b>20 June 2022</b> (4 months before)
Party Planning	<b>20 June 2022</b> (4 months before)
Press Release	<b>29 September 2022</b> (2 months before)
Press Conference and Dinner Promotion	<b>17 October 2022</b> (1 month before)



Press Conference	<b>1 November 2022</b> (1 month before)
Dinner for members of University and Funders	<b>18 November 2022</b> (1 week before)
Distribute video and photos of the festival	<b>15 December</b> (1 month later)
Creating the archive	<b>After</b> the final date

## Phase 1 - one year before

ONE YEAR BEFORE THE FESTIVAL  
NOVEMBER 2021

Once we have made sure that we have obtained all the necessary funds, we will first proceed with this communication plan. We will develop an online presence for the festival, by equipping ourselves with an application for mobile devices, as well as a website and profiles on social media platforms.

Our association will create:

Communication Plan

Application

Website

Social Media Platforms

Actors involved: Communication Manager, Web/App -Designer Developer. Generarte association team. Festival Director.

2 NOVEMBER 2021-OBTAINING FUNDS

26 NOVEMBER 2021-COMMUNICATION PLAN

26 NOVEMBER 2021-CREATING APPLICATION, WEBSITE, SOCIAL MEDIA PLATFORMS PROFILE

## Phase 2 - 6 months before

APRIL 2022



Six months later we will design posters, logos, as well as flyers and banners, and we will start with their production. At the same time, we will proceed with the merchandising production and we will contact the artists. With the material ready we will then proceed to elaborate the advertising plan, and a related distribution strategy. Furthermore, in April, we will start a marketing activity within the university, to involve the student artists in the project and start our collaboration.

## Production Design

### Poster, Logo, and Merchandise Design

#### Advertising Plan

#### Distribution Strategy Plan

#### Distribution and Marketing for the University

Actors involved: Festival Director, Generarte association team, Communication Manager, Designer, University Manager, Sales/ Promotion Manager, Lawyer.

25 APRIL 2022

## Phase 3 - from 4 months before the festival

Tickets Price arranging (4 months before)

Party planning (4 months before)

Press release (2 months before)

Distribution of printed material: Flyers:5000, Posters: 2000 (2 months before)

Advertising (2 months before)

Promotion of the dinner (invitations 20 up to 50 - 1 month before)

Invitations for Press Conference: 200 (sending 1 month before)

Promotion of the Party : (Facebook Event + Instagram poster stories)

Actors involved: Festival Director, Generarte association team, Communication Manager, Sales/ Promotion Manager.

## JUNE 2022

In June we will fix the price of the festival tickets. We will also start planning the welcome party that will take place at the opening of the festival.

## SEPTEMBER 2022



in September we will issue a press release, after which we will move on to the distribution of the printed advertising material: we will have about 5000 flyers and 2000 posters.

We would thus start our advertising campaign, which will be both physical and digital.

#### OCTOBER 2022:

One month later we will send out invitations to promote the dinner, with a maximum of 50 guests. We will also send out invitations for the press conference, which will be around

200. Finally, we will deal with the promotion of the party, mainly online through an event on Facebook and publications on Instagram, to attract more youth.

20 JUNE 2022- TICKETS PRICE ARRANGING

20 JUNE 2022-PARTY PLANNING

29 SEPTEMBER 2022 - PRESS RELEASE

30 SEPTEMBER 2022-DISTRIBUTION OF PRINTED MATERIAL

30 SEPTEMBER 2022 - ADVERTISING CAMPAIGN

17 OCTOBER 2022- DINNER PROMOTION

17 OCTOBER 2022- SEND PRESS CONFERENCE INVITATIONS

#### **Phase 4 - the week of the festival**

##### 18 - 24 NOVEMBER 2022

Exactly one week before the festival starts, we will host a dinner to which our sponsors and financiers will be invited, as well as well-known activists and local institutional figures.

The day before the festival we will hold a press conference for journalists.

Dinner for University members and Funders (3 days before)

Press Conference (1 day before)

Actors involved: Festival Director, Generarte association team, Communication Manager, Sales/ Promotion Manager, Web-Designer Developer, Designer.



## **Phase 5 - the Festival**

25 - 28 NOVEMBER 2022

The festival will start with an opening party with musical entertainment.

The permanent exhibition can be visited throughout the day; the performances of performing art will be held in the afternoons as well as the workshops, accessible by reservation. During the course of the festival, the event will continue to be promoted with live shows on social platforms and the sharing of content, and it will also be possible to buy bags and pins of our merchandise.

Promotion during the Festival

Opening Party

Festival

Merchandise (Bags: 1.020, Pins:1.500)

Posters sellings

Banners: 5

Actors involved: Festival Director, Generarte association team, Communication Manager, Photographer + Videographer, Sales/Promotion Manager, Sponsors, Designer, DJs

## **Phase 6 - After the festival**

Once the festival will be over, we will collect all the audio and video material produced, as well as the experiences and feedback of those who participated. We will create an archive with the collected material, and it will be the starting point for the development of the festival in the following years. We will proceed to arrange the audio and video material and create an aftermovie that will then be redistributed through our channels.

Collecting the videos, photos, and experiences from the festival

Creating the Archive



Collect photos, editing the video  
Distribution of the photos and videos

Actors involved: Festival Director, Generarte association team, Communication Manager, Photographer, Videographer, Web/App Designer Developer

1 DECEMBER 2022 - COLLECTING VIDEOS PHOTOS, EXPERIENCES

10 DECEMBER 2022 - CREATION OF THE ARCHIVE

11 DECEMBER 2022 - EDITING PHOTOS AND VIDEOS

26 DECEMBER 2022 - DISTRIBUTION PHOTOS AND AFTERMOVIE

### Communication Strategy Budget

	<b>Total Costs</b>
<b>Festival Director</b>	10.800€
<b>Communication Manager</b>	5.400€
<b>Sales Promotion Manager</b>	5.400€
<b>Web/ App Developer</b>	5.400€
<b>Designing Company</b>	4.500€
<b>Printing</b>	930€
Flyers	425€
Posters	280€
Banners	185€
Invitations	40€



<b>Merchandising products</b>	3.500€
Bags	2.900€
Pins	600€
<b>Printed Advertising</b>	750€
<b>Digital Advertising</b>	900€
<b>Press Advertising (Radio, Newspaper, Magazines)</b>	1.500€
<b>Dinner</b>	400€
<b>Party</b>	750€
<b>Press Conference</b>	500€
<b>Filming - Editing</b>	5.181€

## SPONSORS AND PARTNERS

### Public Partners:

Ministerio de Cultura de Argentina  
Gobierno De La Provincia De Buenos Aires

Defensoría LGBT

### Institutions:

UIC Barcelona  
Universidad Nacional De Las Artes

### Collectives:

NI UNA MENOS  
AmigaDateCuenta

### Patrons:

MECENAZGO Participación Cultural  
Fondo Nacional de las Artes  
UN Women

### Sponsors:

Birreras De Argentina

Our network of partners allows us to have a strong presence on the territory, by connecting us to the public institutions that most represent it, and by allowing us to exert a positive impact on the community. We and our partners share the same social vision and are seriously committed to advancing the goals of inclusion, equality, and respect.



## Appendix VII

Association Festival Generarte.

In Argentina an association is a legal entity of a private nature, which originates from the founding agreement of a group of persons, who exercise the right to associate for useful purposes provided for in Article 14 of the National Constitution, decide to associate among themselves to jointly undertake a non-profit activity, for the common good or general interest. The following website details the steps to follow in order to set an association in Argentina :

[http://www.asociaciones.org/index.php?option=com\\_content&view=article&id=622&Itemid=41](http://www.asociaciones.org/index.php?option=com_content&view=article&id=622&Itemid=41)

## Production and Operations Departments



**Festival Director, Production Manager I, Production Manager II, Operational Manager, Artistic Director**

Responsibilities:

Recording each step of all working processes and the time each requires

Workshops planning

Recording operational procedures for each production and theatre performances and exhibitions

Searching for possible partner organizations, theatre companies, artist and media organizations

Operational procedures planning

Forming a model of basic operational procedures

Find partners for the workshops

Workshops planning

Searching for possible partner organizations, theatre companies, artist and media organizations

**Funding Sponsorship Department**

**Funding-Sponsorship Manager, Business Manager**

Responsibilities:

Searching for possible funding sources

Sending out initial contact letters

Contacting funding organizations by phone, asking for application requirements

Sending grant proposals

Searching for possible corporate sponsors

**Marketing-Communication, Sales Department**

**Marketing- Communication Manager, Sales Manager, Design Company**

Responsibilities:

Creating the Application Website Social Media Platforms

Creating the Communication Plan

Poster, logo, and Merchandise Design and Production

Advertising

Distribution Strategy - We will provide a Facebook-Live Instagram

Tickets Price



Arranging Party Planning  
Press Release  
Dinner for members of University and Funders  
Press Conference and Dinner Promotion  
Dinner for members of University and Funders  
Press Conference  
awareness FESTIVAL  
Distribute video and photos of the festival  
Creating the archive

### **Technical Department**

#### **Head Technician, Technicians Assistant**

**Technicians:** Stage Manager, Light Technician, Light Technician Assistant, Sound Technician I, Sound Technician Assistant, Photographer I, Photographer II, Videographer I, Videographer II, Electrician, Workshops Staff I (art), Workshops Staff II (dance), 1 flyman  
Responsibilities:  
Setting - Unsetting the Festival  
Caring the equipment

### **Legal Department**

#### **Lawer**

Responsibilities:  
Examine and forming every legal Document  
Examine the legality of every action  
Preparing the contracts

Types of contracts:

- University
- Workers
- Copyrights with artists
- Profit-Sharing
- Web - Application Contract



## **insurance:**

Got a quote for a Comprehensive Civil Liability Insurance from Superintendencia de Seguros de la Nación (SSN).

Short Term Special Event, Multiple Day Event (open-to-the-public or ticketed event).

Basic Coverage: Comprehensive Civil Liability derived from the activity carried out (damage to third parties to your person and/or property). Damages to third parties as a result of the breach, unintentional or due to gross negligence, of the obligation or duty of security on the part of the Insured, are covered, for example, the vices and/or defects of the facilities that the Insured makes available for the development of the insured activity. Spectators and/or users of the goods, facilities, or services are considered Third Parties.

[www.seguro.com.ar](http://www.seguro.com.ar)

## **Suppliers**

Merchandising:

Bags And Pins: The Logo Shop

Arts and Craft local Shops: Cooperativa Huayra Huasi, Casa de Río Negro, Casa de La Rioja, Regionales Argentinos, Angra, Mimbrería, Alma de Campo, Mabel Pena Joyas

Food & Beverage: Marcela Catering, Birreras de Argentina

Medical Services: Doctor and Nurse

Security Services: Securitas Company

Cleaning Services: Deep Clean Argentina

## **Insurances:**

Medical Insurances : Cigna

Fire Insurance: Allianz

## **Appendix VIII**

### **Raw Material**



- Printed paper to use for posters, banners, and flyers. **Tienda RotulArte** will be our provider for all kinds of paper we need to print. By printing a large number of items, we can decrease the total cost of paper expenses.

On average our expenses for printing will be as following:

<b>Printing</b>	930€
Flyers	425€
Posters	280€
Banners	185€
Invitations	40€

- Laptop, computers, and software. We will get technological support mainly from the university and from the personal resources of the organizers. In addition, our web/app designer developer will work with his own means on the application. The
- payment for his services (which will amount to a total payment for the entire pre-production and post-production to a figure of **€5.400**) will also cover the necessary electronic equipment.
- Additional lights. The main lighting system will be that of the university, but in order to enhance the spaces and the works of art on display, we will use a lighting service that can provide us with spotlights, LED lighting, and ambient lighting if necessary.
- Chairs and tables. The tables and chairs needed to set up the merchandising point, and to be arranged as required throughout the university, will be provided by Festivales del Sur, a company that provides such materials for events.
- Light/sound material for performances. (PA System, Full surround system monitoring, Audio Mixer, Digidesign Profile, Mics, Audio sound cards, Cameras). We will hire a company specialized in sound and light services who will provide us both the equipment and the technical support and knowledge to use them.



- Boxes and bags. When it comes to containers, boxes, and envelopes, we want to stay in line with our values and therefore turn to a supplier that uses recyclable and environmentally friendly materials. Our provider will be **Eco-comunicacion**.

Subsequently, all these resources will be channeled through the departments that will be part of the production of our festival:

## Appendix IX

### Budget



Pre-Production Staff Expenses		Months	Monthly Salary
Festival Director	€10,800.00	12	€900.00
Artistic Director	€5,040.00	6	€840.00
Business Manager	€5,040.00	6	€840.00
Production Manager I	€460.00	1	€460.00
Production Manager II	€230.00	1	€460.00
Line Production I	€420.00	1	€420.00
Line Production II	€420.00	1	€420.00
Head Technician	€420.00	1	€420.00
Technician Assistant	€420.00	1	€420.00
Communications Manager	€5,400.00	12	€450.00
Sales Promotion Manager	€5,400.00	12	€450.00
<b>Total:</b>	<b>€28,650.00</b>		

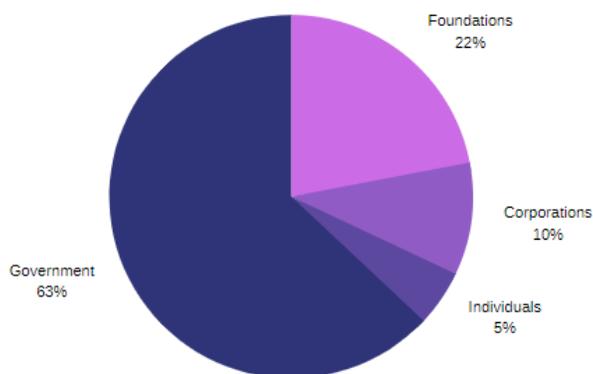
Production Staff Expenses		Workdays	Daily Rate	Hourly Rate	Work hours per day
Stage Manager	€709.52	7	€101.36	€12.67	8
Light Technician	€498.40	7	€71.20	€8.90	8
Light Technician Assistant	€442.40	7	€63.20	€7.90	8
Sound Technician I	€639.52	7	€91.36	€11.42	8
Sound Technician Assistant	€566.72	7	€80.96	€10.12	8
Photographer II	€323.84	4	€80.96	€10.12	8
Photographer II	€323.84	4	€80.96	€10.12	8
Videographer I	€323.84	4	€80.96	€10.12	8
Videographer II	€323.84	4	€80.96	€10.12	8
Electrician	€192.00	3	€64.00	€8.00	8
Workshops Staff I (art)	€112.50	3	€37.50	€6.25	6
Workshops Staff II (dance)	€150.00	3	€50.00	€6.25	8
<b>Total:</b>	<b>€4,606.42</b>				

## Sources of Funding

## Donor Segments



Sources of Funding



**Foundation and Corporate Grants Actions:**

Action Steps ( Deadline) :

- Create 2021-2022 Fundraising plan, including timelines (October 2021) almost a year before the actual festival
- Develop a list of prospective grantmakers to contact via email, phone calls, or meetings (November 15, 2022)
- Board members begin ongoing series of meetings with foundation or corporate executives (January, 2022)

**Government Funding Actions**

Action Steps

- Perform review of government funding and potential grants(Nov , 2021)
- Apply for potential governmental grants.( December 2021)

**Appendix X**

Contingency Plan

Risk	Probabilit	Impact	Risk	Mitigation
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	y		Rating	
<b>External Risk</b>				
Funding not secured	Possible	Major	Extreme	Development of partnerships, alternative funding and revenue streams.
Economic Downturn	Possible	Moderate	High	Provide flexible ticketing options to patrons.
Venue not available	Unlikely	Major	High	Develop relationships with multiple venues.
Artists not willing to participate	Possible	Low	High	Work closely with partner festivals to increase brand of the festival in Buenos Aires
<b>Artistic Risks</b>				
Quality of applications do not meet the festival's requirements	Possible	Moderate	High	Detailed research of the current industry and develop contacts.
Diversity of art projects available are limited	Unlikely	Moderate	Moderate	Augment program with other events etc to ensure diversity.
<b>Financial Risks</b>				
Rising core and production cost	Likely	Moderate	High	Diligent and realistic budgeting.
Loss of sponsorship	Possible	Major	High	Prospect a broad range of possible sponsors
Inability to meet budgets	Possible	Major	Extreme	Constant monitoring of the budget.
<b>Management and Operational Risks</b>				
Job dissatisfaction	Rare	Moderate	Moderate	Clearly defined job descriptions
Loss of board members	Possible	Minor	Moderate	Encourage board engagement with the festival.
Loss of information	Unlikely	Major	High	Annual review of IT systems and following best practices



				in archiving.
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## Citation/ Web-Links



Ministry of Women, Genders and Diversity

[https://en.wikipedia.org/wiki/Ministry\\_of\\_Women,\\_Genders\\_and\\_Diversity\\_\(Argentina\)\\_Argentina.html](https://en.wikipedia.org/wiki/Ministry_of_Women,_Genders_and_Diversity_(Argentina)_Argentina.html)

The power of Culture <http://www.powerofculture.nl/en/policy/argentina.html>

Funding in South America <https://www.transartists.org/article/funding-south-america>

Argentine Culture Industry Markets: MICA

<https://en.unesco.org/creativity/policy-monitoring-platform/argentine-cultural-industries-0>

Rights in Action: Access to Justice for Women in Argentina

<https://worldjusticeproject.org/our-work/programs/rights-action-access-justice-women-argentina>

Feim <http://feim.org.ar/english/>

The Women's Movement Is Leading Reform in Argentina

<https://www.opensocietyfoundations.org/voices/the-womens-movement-is-leading-reform-in-argentina>

Mujeres víctimas de violencia doméstica: un enfoque fenomenológico [SciELO.php](#)

UN Nations: Tackling femicide in Argentina

<https://news.un.org/en/story/2020/01/1055452>

[https://eewiki.newint.org/index.php?title=Argentina's\\_women\\_fight\\_for\\_safe\\_free\\_and\\_legal\\_abortion](https://eewiki.newint.org/index.php?title=Argentina's_women_fight_for_safe_free_and_legal_abortion)

Argentina's Women fight for safe, free and legal abortion

<https://www.iaf.gov/apply-for-grant/#grant-criteria>

Fondo Nacional De Las Artes, Subsidios Proyectos Culturales

<https://fnartes.gob.ar/subsidios/proyectos-culturales>

Universe in Universe, Biennials and other regular art events. Art Destination Buenos Aires

<https://universes.art/en/art-destinations/argentina/buenos-aires/art-exhibitions-events>

Federación Argentina LGBT <https://falgbt.org/crimenes-de-odio/>

## **Festivals/ Artists/ Theatre performances/ Videos**

7 Human rights Film Festivals

<https://www.humanrightscareers.com/human-rights-film-festivals/>

European Disability Arts Festivals

<https://www.disabilityartsinternational.org/resources/european-disability-arts-festivals/>

Meet the 5 artists who are depicting social issues and driving change through their artwork <https://yourstory.com/socialstory/2020/01/5-artists-social-issues-art-change>



using visual arts to engage young people with global issues

<https://www.developmenteducationreview.com/issue/issue-8/using-visual-arts-engage-young-people-global-issues>

Mascarilla 19- Fondazione in Between Art Film

<http://inbetweenartfilm.com/en/mascarilla-19/>

<http://www.artcomexpo.com/442551025>

VIDArte Prize-Art against Domestic Violence

<https://en.unesco.org/creativity/policy-monitoring-platform/vidarte-prize-art-against>

“Art against Abuse” by the gallery Carrollwood Cultural Centre

<http://www.carrollwoodcenter.org/domestic-violence-awareness/>

Arts puts the spotlight on domestic violence

<https://www.expressandstar.com/entertainment/wolverhampton-entertainment/2019/12/02/artwork-puts-spotlight-on-domestic-violence/>

Theatre performance raise awareness on domestic violence in Armenia

<https://www.coe.int/en/web/genderequality/-/i-am-a-woman->

16 Art Initiatives Saying No to violence against women

<https://16days.thepixelproject.net/16-art-initiatives-say-no-to-vaw/>

National Centre of Domestic and Sexual Violence

[http://www.ncdshttps://wam.umn.edu/2017/04/10/7-artists-using-their-practice-to-address-gendered-and-sexual-violence/v.org/ncd\\_linksart.html](http://www.ncdshttps://wam.umn.edu/2017/04/10/7-artists-using-their-practice-to-address-gendered-and-sexual-violence/v.org/ncd_linksart.html)

Curtain Theatre Company- At the forefront of domestic Violence drama

<https://www.cctheatre.co.uk/domestic-violence-drama/>

Footlight Theatre - Domestic Abuse

<https://www.footlightstheatre.co.uk/domestic-abuse/>

Geese Theatre Company: Stay

<http://www.geese.co.uk/work/adults/prisons/case-study/stay>

Caged in <https://www.youtube.com/watch?v=iiF9ays47EI>

Like Love <https://www.youtube.com/watch?v=xEzIZga4ric>

The Change Project -Relationships <https://www.thechange-project.org/>

### **Gender violence statistics**

Registro Único de Casos de Violencia contra las Mujeres (RUCVM). Resultados

2013-2018 Instituto Nacional de Estadística y Censos (INDEC)

[https://www.indec.gob.ar/uploads/informesdeprensa/rucvm\\_03\\_19.pdf](https://www.indec.gob.ar/uploads/informesdeprensa/rucvm_03_19.pdf)



The World Bank, Gender-Based Violence (Violence Against Women and Girls) <https://www.worldbank.org/en/topic/socialsustainability/brief/violence-against-women-and-girls>

European Union, Violence, 2020, Gender Equality Index  
<https://eige.europa.eu/gender-equality-index/2020/domain/violence>

Tackling Femicide in Argentina <https://news.un.org/en/story/2020/01/1055452>

Argentina Search Data

<https://evaw-global-database.unwomen.org/en/countries/americas/argentina?formofviolence=b51b5bac425b470883736a3245b7cbe6>

Number of femicides in Argentina by month 2021

<https://www.statista.com/statistics/1102269/argentina-number-femicides-month/>

Coronavirus disease (covid -2019) Violence Against women

<https://www.who.int/emergencies/diseases/novel-coronavirus-2019/question-and-answers-hub/q-a-detail/coronavirus-disease-covid-19-violence-against-women>

Photos:





## PARTNERSHIP AGREEMENT CONTRACT TEMPLATE

### 1. Partners

\_\_\_\_\_ (Partners) make the following Partnership Agreement.

### 2. Creation of Partnership

As of\_ the Partners agree to enter into a Partnership for the purpose of operating a business known as:  
\_\_\_\_\_ (Partnership Business).

The name of the Partnership (if different from the name of Partnership Business) shall be:

\_\_\_\_\_ (Partnership Name).

### 3. Nature of Partnership Business

The Partnership Business will consist of the following business activities:

### 4. Contributions to the Partnership

The Partners will make the following contributions to the Partnership:



Partner Name	Cash Contribution	Other Contribution (describe property and/or work; give cash value)	Total Contribution Value
	\$		\$
		<b>Total cash value:</b>	
	\$		\$
		<b>Total cash value:</b>	
	\$		\$
		<b>Total cash value:</b>	

### 5. Profit and Loss Allocation

The Partners will share business profits and losses as follows:

in the same proportions as their contributions to the business.

as follows:\_\_\_\_\_.

### 6. Management of Partnership Business

The Partners will have the following management powers and responsibilities:  The Partners will have equal management powers and responsibilities.

The Partners will share management powers and responsibilities as follows:

\_\_\_\_\_.

### 7. Addition of a Partner

A new Partner may be added to the Partnership under the following conditions:  unanimous vote of all Partners.

majority vote of Partners.

other conditions:\_\_\_\_\_.

### 8. Departure of a Partner

A Partner can be expelled by:



unanimous vote of the other Partners.  majority vote of the other Partners.  
Any Partner who leaves voluntarily will give at least 30 days' written notice.

If any Partner leaves the Partnership for any reason, including voluntary withdrawal, expulsion, or death, the Partnership will  survive.  dissolve.

If the Partnership survives, the remaining Partner(s) will pay, within a reasonable time, the departing Partner, or the deceased Partner's estate, the fair market value of the departing Partner's share of the business as of the date of his or her departure. The Partnership's accountant will determine the fair market value of the departing Partner's share of the business according to the following method: \_\_\_\_\_

## 9. Dispute Resolution

If a dispute arises under this Agreement, the Partners agree to first try to resolve the dispute with the help of a mutually agreed-on mediator. The Partners will share any costs and fees other than attorney fees equally. If it is impossible to arrive at a mutually satisfactory solution, the Partners agree to submit the dispute to binding arbitration in the same city or region, conducted on a confidential basis pursuant to the Commercial Arbitration Rules of the American Arbitration Association.

## 10. Amendment of Agreement

This agreement cannot be amended without the written consent of all Partners.

## 11. Partner Signatures

Name: \_\_\_\_\_ Name: \_

*Signature*

Date: \_\_\_\_\_

*Signature*

Date: \_\_\_\_\_



Address: \_\_\_\_\_

Address: \_\_\_\_\_

Social Security # \_\_\_\_\_

Social Security # \_\_\_\_\_

## ARTISTS AGREEMENT CONTRACT

GENERARTE

### ENTERTAINER /ARTIST / PROMOTER CONTRACT

The undersigned ARTIST OR PROMOTER and PURCHASER agree to the following terms and conditions for the Services described below:

1. Name under which ARTIST operates:

\_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

2. Name under which PROMOTER operates:

\_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

EID #: \_\_\_\_\_ (VENDOR # in DEFINE (abc123) ; NOT a SSN#)

3. Name of PURCHASER/DEPARTMENT: \_\_\_\_\_

Address: {Address}

4. Official Institutional Representative:

\_\_\_\_\_

Phone: \_\_\_\_\_

5. Date(s) of Event: From: \_\_\_/\_\_\_/\_\_\_ To: \_\_\_/\_\_\_/\_\_\_

Description of Event:

\_\_\_\_\_

6. Date(s) of Performance: From: \_\_\_/\_\_\_/\_\_\_ To: \_\_\_/\_\_\_/\_\_\_

Time of Performance: From: \_\_\_\_\_ a.m./p.m. To: \_\_\_\_\_ a.m./p.m.

7. Description of Performance and/or

Service: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



8. Place of Event/Performance: \_\_\_\_\_  
Address: \_\_\_\_\_
9. Agreed Price: \$ \_\_\_\_\_ {COMPANY} shall pay to Provider the agreed price for performance of the Services within thirty (30) days after performance upon {COMPANY}'s approval of Services in accordance with the Texas Prompt Payment Act, currently codified in Chapter 2251, *Texas Government Code*.
10. Special Requirements to ARTIST:  
\_\_\_\_\_

11. Special Requirements to PURCHASER: \_\_\_\_\_

12. General Terms and Conditions:

A. It is understood that this contract is binding on both parties. It cannot be altered or changed unless agreed to, in writing, by both parties. No oral representation, warranty, condition, or agreement of any kind or nature whatsoever shall be binding unless incorporated in this executed Contract.

B. Neither the ARTIST nor the PURCHASER shall be liable for failure to appear, present, or perform if such failure is caused by or due to the disability or illness or accident of ARTIST, or acts or regulations of public authorities, labor difficulties, civil tumult, strike, epidemic, interruption or delay of public transportation service, acts of God, or any cause beyond the reasonable control of either party. It is also agreed that both parties are to make their "best efforts" in order to present the program as scheduled.

C. ARTIST shall NOT arrive at the performance site noticeably under the influence of intoxicating beverages, narcotics, or illegal drugs. ARTIST is ready, willing, and able to perform this show.

D. The ARTIST or his Road Manager shall call the PURCHASER: \_\_\_\_\_ office phone: \_\_\_\_\_ home phone: \_\_\_\_\_, or cell phone: \_\_\_\_\_, between the hours of \_\_\_\_\_ a.m. and \_\_\_\_\_ p.m. preceding the performance, stating time of arrival, place of lodging, mode of transportation, and name under which lodging will be registered. Within forty-eight (48) hours of the event, the ARTIST or his Representative shall provide PURCHASER with information regarding time of arrival, if available. A good quality show is predicated on excellent communication between ARTIST/PROMOTER and PURCHASER.

E. If a rehearsal or soundcheck is required, the ARTIST must be at the performance site no later than four (4) hours before the scheduled performance. If no rehearsal or soundcheck is necessary, the ARTIST may be present sixty (60) minutes prior to the performance. All rehearsals and sound checks must be completed at least sixty (60) minutes prior to the performance.

F. Transportation and housing arrangements will be made by the ARTIST unless the PURCHASER agrees, in writing, to take care of such prior to the engagement. The PURCHASER will not be responsible for transporting any persons or equipment unless specified in this Contract beforehand. At the request of ARTIST or his manager, PURCHASER will make rental arrangements for the ARTIST at ARTIST's expense.

G. No deposits or advance payments shall be made prior to the conclusion of the engagement. Payment will be made by University check as per provisions in Item No. 9.



II. The PURCHASER is not responsible for any equipment or service not specifically stated in this Contract.

I. The sale of ARTIST'S records, photographs, or souvenirs, preceding, during or following the performance(s) by the ARTIST is strictly forbidden unless agreed to, in writing.

J. Subject to ARTIST'S approval and availability, ARTIST agrees to allow full coverage of the speeches/performance(s) by the news media, including television and radio as prescribed by the Board of Regents of The University of Texas System Rules and Regulations. Any taping will be done for the purpose of public information and/or historical records and not for commercial use. This should not interfere with the artist's performance. Should any portion of performance be broadcast by PURCHASER, PURCHASER is obligated to obtain all third-party securities and licenses at PURCHASER'S cost.

K. PROMOTER is authorized by the ARTIST to execute this Contract for the ARTIST for his engagement at the time and place specified in this Contract.

L. The Representative(s) of {Company name} in signing this Contract warrants that s/he signs as a properly authorized Representative(s) and does not assume any personal liability for meeting the terms of this Contract.

M. In the event of any conflict, inconsistency, or incongruity between the provisions of any attached Rider or Addendum, the provisions of this executed Contract shall govern and control.

N. It is understood that no provision of this Contract shall be in violation of state, federal, local laws, or the regulations governing The University of Texas System.

O. **Indemnity.** PROMOTER will indemnify and hold harmless PURCHASER and its officers, agents, and employees for all claims, causes of action, and judgments for the death or injury of any person and the damage to property that arise, directly or indirectly, from the intentional or negligent act or omission of ARTIST, PROMOTER, or the Officers, Agents, Employees, or guests of ARTIST or PROMOTER during the use or occupancy of PURCHASER'S premises for the Services and purposes related to the Services.

P. **Representations and Warranties by PROMOTER.** If PROMOTER is a corporation or a limited liability company, PROMOTER warrants, represents, covenants, and agrees that it is duly organized, validly existing and in good standing under the laws of the state of its incorporation or organization and is duly authorized and in good standing to conduct business in the State of Texas, that it has all necessary power and has received all necessary approvals to execute and deliver the Agreement, and the individual executing the Agreement on behalf of PROMOTER has been duly authorized to act for and bind PROMOTER.



Q. **Franchise Tax Certification.** A corporate or limited liability company PROMOTER certifies that it is not currently delinquent in the payment of any Franchise Taxes due under Chapter 171 of the Texas Tax Code, or that the corporation or limited liability company is exempt from the payment of such taxes, or that the corporation or limited liability company is an out-of-state corporation or limited liability company that is not subject to the Texas Franchise Tax, whichever is applicable.

R. **Eligibility Certification.** Pursuant to Section 2155.004, Texas Government Code, PROMOTER certifies that the individual or business entity named in this Agreement is not ineligible to receive the award of or payments under this Agreement and acknowledges that this Agreement may be terminated and payment withheld if this certification is inaccurate.

S. **Payment of Debt or Delinquency to the State.** Pursuant to Sections 2107.008 and 2252.903, Texas Government Code, PROMOTER agrees that any payments owing to PROMOTER under this Agreement may be applied directly toward any debt or delinquency that PROMOTER owes the State of Texas or any agency of the State of Texas regardless of when it arises, until such debt or delinquency is paid in full.

T. **Texas Family Code Child Support Certification.** Pursuant to Section 231.006, Texas Family Code, PROMOTER certifies that it is not ineligible to receive the award of or payments under this Agreement and acknowledges that this Agreement may be terminated and payment may be withheld if this certification is inaccurate.

U. **Entire Agreement; Modifications.** The executed Agreement supersedes all prior agreements, written or oral, between PROMOTER and University and shall constitute the entire Agreement and understanding between the parties with respect to the subject matter hereof. The Agreement and each of its provisions shall be binding upon the parties and may not be waived, modified, amended or altered except by a writing signed by University and PROMOTER.

**AGREED TO AND ACCEPTED BY:**

FOR: ARTIST OR PROMOTER

By: \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_ Title: \_\_\_\_\_

By initialing here \_\_\_\_\_, I represent that I am a citizen of the United States. If not, OIP approved FORM C must be attached, with substantiating documentation (e.g. J1 letter or copy of front/back of Visa card) not withstanding routing requirements in effect.

FOR: PURCHASER

By: \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_ Title: Associate Vice President for Administration

**DEPARTMENT AUTHORIZATION**



By: \_\_\_\_\_

Date: \_\_\_\_\_

Name: \_\_\_\_\_

Title: \_\_\_\_\_

**FOR DEPARTMENT USE ONLY:**

***In lieu of an invoice by the provider, this department confirms that the services as described above (as a participant) have been delivered and completed to the satisfaction of the department. (Original receipts are still required for reimbursement)***

\_\_\_\_\_  
**Signature of person preparing Form and submitting VP2**

\_\_\_\_\_  
**Date**

\_\_\_\_\_  
**Printed name of preparer**

## TECHNICIAN AGREEMENT CONTRACT TEMPLATE

### GENERARTE AGREEMENT

#### Technician

This production agreement ("Agreement") entered into as of this (DATE) in the year 20\_\_\_, by and between (Print your Name) \_\_\_\_\_ (hereinafter "Technician") and (YOUR PRODUCTION COMPANY) (hereinafter "Company") and its producer(s).

WITNESSETH:

WHEREAS, Company is producing a stage presentation of (NAME OF PLAY) ("the Play") at the (THEATRE NAME), Chicago Illinois; and

WHEREAS, Company desires to employ Technician to design production elements, stage manage, or manage the Play, Technician accepts such employment to provide such services to Company pursuant to the terms and conditions of this Agreement:

**1. Services Provided.** Technician agrees to accept positions as hired and to execute said role(s) as directed relative to the Play by Company and as established in production meetings, rehearsals, and strike.

Rehearsals will commence on **(DATE)**.

Tech week begins on **(DATE)**. Strike will be on **(DATE)**. Performances will be as follows: Preview night: **(fill in)** Opening night: **(fill in)** Regular Run: **(fill in days, dates, times)**

Run personnel will arrive at the theatre for performances a minimum of 1 hour before curtain unless otherwise designated. Any instances of impending delay must be conveyed to the STAGE MANAGER, HOUSE MANAGER and/or PRODUCTION STAGE MANAGER assigned to that performance immediately.



**2. Conflicts.** Technician agrees to provide Company with notification prior to the commencement of rehearsals with regard to negotiated rehearsal conflicts that would prevent Technician from attending specified called rehearsals or meetings.

**3. More Remunerative Employment (MRE).** Company agrees that Technician may be excused from a reasonable number of rehearsals in the event of *temporary* MRE. MRE does not apply to agreed upon run-throughs or production meetings, load in and build/hang commencing **(DATE)**, subsequent technical rehearsals, or on the strike date, **(DATE)**. MRE does not apply to performance dates for Running Personnel.

**4. Additional Rehearsal Calls/Production Meetings.** Company agrees to provide Technician a minimum of three days advanced notice in the event of the necessity to call a rehearsal or production meeting at a time not previously designated, notwithstanding and foregoing the necessity of flexibility with regard to tech week. Production Meetings and Design Due Dates are as follows:

**(DATE): Production Meeting—Preliminary Designs Due**

**(DATE): Production Meeting—Final Designs Due**

**(DATE): Production Meeting—All production personnel**

**Note: these dates may change at the discretion of the Company for the efficient scheduling of personnel who are critical to the production meetings.**

**5. Technician** has read and understood the Chicago Code of Conduct and agrees not to violate the said code throughout all meetings, rehearsals, performances, and communications. Violations of this agreement should be reported to the Production Manager who will bring it to the attention of the Artistic and Managing Directors. All claims will be investigated fully, and may include consequences up to the termination of this agreement or legal notification if warranted.

**6. Credit.** Company agrees that Technician's name will appear on primary publicity tools including but not limited to postcards and bookmarkers, and may appear in posters, lobby displays, and print advertisements. Company agrees that Technician's biography will appear in the program. Technician agrees to provide Company with a **(FILL IN NUMBER OF WORDS)** or less biography as requested and in compliance with Company standards for such.

**7. Personal Effects.** Technician agrees that Company, **(FILL IN RENTAL SPACE NAME)** are not liable for the security of Technician's personal property or effects.

**8. Notice.** All notices and other communications given by a party under this Agreement shall be in writing and shall be deemed given when mailed first class or delivered by hand to the party at its address. Notwithstanding and foregoing, schedule changes and relative notifications will be posted by Company at a designated location within the rehearsal space and the theatre and on email.

**9. Stipend.** Company agrees that the Technician will be paid a minimum of but not limited to **(FILL IN AMOUNT)** at the conclusion of the run of the Play **(or FILL IN TERMS)**.

**10. Dates of Agreement.** Technician agrees to undertake agreed upon management duties for the Play commencing **(DATE)** through **(DATE)** and to execute agreed upon duties relative to the running of the Play: **(Preview)** **(FILL IN DATE)** through **(Strike)** **(FILL IN DATE)**.



**11. Designated Tech Week and Strike.** Load-in will commence (**FILL IN DATE**) to which Technician will report to the theatre as designated. Technician agrees that tech week rehearsal calls are outside of the commonly designated rehearsal schedule, will be designated as *called*, and will include open ended calls as needed. Tech Weekend will be (**FILL IN DATE**); Dress Rehearsal will be (**FILL IN DATE**) invited dress rehearsals will be (**FILL IN DATE**). Preview will take place on (**FILL IN DATE**). Strike will take place on (**FILL IN DATE**) at a time to be determined. These dates may be changed upon the mutual agreement of the production team, but must remain within the prescribed constraints dictated by (**FILL IN RENTAL SPACE NAME**).

**12. Post Show Talk Backs and Receptions.** Company agrees that Technician is not required to participate in or attend such, though may do so voluntarily.

**13. Rehearsal Space.** Company agrees that the rehearsal space will be maintained in a clean condition and that bathrooms and adequate cooling/heat will be available.

**14. Additional Performances Within Run.** Company agrees that any potential additional performances will be at the democratic discretion of Technician in conjunction with the cast.

**15. Extension.** Company agrees that any consideration of extension beyond the (**FILL IN DATE**) closing will be discussed with Technician and mutually agreed upon in conjunction with the cast. It should be noted that any extension would necessitate a new venue.

**16. Absences, Understudies, and Covers.** Technician agrees that should he/she be unable to execute any duties due to illness, Act of God, or disability, permanent or temporary replacement of Technician is at the discretion of Company. Technician agrees that all such notifications will be delivered to the Stage Manager within three hours of crew call/rehearsal/performance.

**17. Budgets and Receipts.** Technician agrees to manage all designated budgets responsibly and to confer with Company in the event that there is **any possibility of overruns and prior to such an event**. Technician agrees to provide Company at **the conclusion of strike** with all purchase or rental receipts and an itemized and annotated accounting of all expenditures. Company agrees to reimburse Technician for purchases/rentals personally incurred for the execution of the Play and within stipulated budgets. Technician agrees that all items purchased with Company funds become the property of the Company. Company agrees that all items borrowed or rented from Technician will be returned as contracted and replaced if not in contracted condition at the conclusion of the contract.

**18. Theatre Rental Space Regulations and Rules.** Technician agrees to abide by all regulations and rules as posted and otherwise disseminated by (FILL IN THEATRE OR THEATRE RENTAL SPACE) staff and accepts all terms for fines regarding violations.

**19. Warranty.** Technician warrants that he/she is not under contract (and will not execute a contract) that might infringe upon his/her ability to fulfill the terms of this agreement.

**20. Insurance.** Company will maintain significant accident and liability insurance underwritten by (**Insert Insurance Company Name**) for the protection of the cast and crew.

**21. Law Governing.** This agreement shall in all respects be governed by the law of the State of Illinois applicable to contracts made and performed entirely within.

**22. Exclusive Forum.** The parties agree that the state courts and general jurisdiction of Cook



County, the U.S. District court for Chicago, and the appropriate appellate courts shall have exclusive jurisdiction for the resolution of any and all conflicts arising under or relating to this Agreement.

This Agreement (Riders attached if necessary) constitutes the full, complete, and entire Agreement between Technician and Company and supersedes all prior understandings, agreements, or arrangements between the parties with respect to the subject matter hereof.

In Witness Whereof, the parties do set their hand (Please Print on all lines except signature).

**Technician:(signature)**\_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

Date: \_\_\_\_\_

**COMPANY: (signature)**\_\_\_\_\_

Title: \_\_\_\_\_

Address: \_\_\_\_\_

Date: \_\_\_\_\_

## PROFIT-SHARING AGREEMENT CONTRACT TEMPLATE

This Profit Sharing Agreement (the "Agreement") is entered into as of [Insert Date] by and between [Insert Name of Company] having its principal place of business located at [Insert Address of Company] (the "Company") and [Insert Name of Company Representative] having its principal place of business located at [Insert Address of Representative] (the "Representative"), both of whom agree to be bound by this Agreement.

**WHEREAS**, the Company has developed [Insert Product Name] (the "Product") and holds ownership of all intellectual property rights in the Product;

**WHEREAS**, the Company desires to hire the Representative to market the Product for sale; and

**WHEREAS**, the Company and the Representative desire to enter into an arrangement whereby [Insert Name of Partner 1] and [Insert Name of Partner 2] will share the profits realized from the sale of the Product due to the efforts of the Representative according to the terms and conditions herein.

**NOW, THEREFORE**, in consideration of the mutual covenants and promises made by the parties hereto, the Company and the Representative (individually, each a "Party" and collectively, the "Parties") covenant and agree as follows:

### TERM.

This Agreement shall last from the date of execution until terminated by thirty (30) days' written notice by either party.



### **EFFECT OF TERMINATION.**

Upon termination according to section 1, the following shall occur:

- The Representative shall continue to receive the profit share described herein from any continuing sales as a direct result of the Representative's efforts;
- The Representative shall direct all further inquiries regarding the Product back to the Company;
- The Representative shall return or destroy any physical or digital copies of the Company's proprietary information in its possession including (but not limited to) marketing material, business plans, customer lists, and pricing information.

### **RESPONSIBILITIES OF REPRESENTATIVE.**

In consideration for the profit share granted herein, the Representative shall perform the following duties:

- Performing research and other prospecting duties with regard to potential customers;
- Completing paperwork as needed; and
- Performing other such duties and services as may be assigned by the Company to accomplish the aims of this
- Agreement in the time, place, and manner deemed appropriate by the Representative.

### **PROFIT SHARE.**

In consideration of the duties performed hereunder, the Representative shall be entitled to [Insert Percentage] of the profits earned for sales of the Product that are a direct result of the Representative's efforts.

To be considered a "direct result" of the Representative's efforts, substantially all of the contact with a customer that leads to a sale must have been made by the Representative. Although initial contact and contact at the sale point shall be factors to consider, they are not determinative of such sale being a "direct result" of the Representative's efforts.

"Profits" are deemed to be calculated by the sale price less any expenses by the Company paid on behalf of the Representative in furtherance of the sale and the cost of goods sold.

### **INDEPENDENT CONTRACTOR.**

The Parties agree that the Parties shall be considered independent contractors and not agents or employees of the other Party. Neither Party shall have authority to make any statements, representations, or commitments of any kind, nor to take any action which shall be binding on the other Party, except as may be expressly provided for herein or authorized in writing.

### **CONFIDENTIALITY.**

The Representative shall not, in any fashion, form, or manner, either directly or indirectly:

- Disclose or communicate to any party any information relating to the Company's business or the Product including (but not limited to) customer lists, price points, or marketing plans (the "Confidential Information");
- Duplicate any Confidential information;
- Use any Confidential Information other than solely for the benefit of the Company; or



- ASSIST a third party in using any Confidential Information in any manner but solely for the benefit of the Company.

**APPROVAL OF MARKETING MATERIAL.**

The Representative shall receive written confirmation from the Company in using any marketing materials related to the Product that was not directly provided by the Company.

**EXPENSES.**

The Representative shall not be entitled to reimbursement for any expenses except those that have been previously approved in writing by the Company. Should the Company require travel by the Representative, the Company shall reimburse the Employee for such travel expenses, along with reasonable lodging and meal expenses upon presentation of receipts of such expenses.

**INDEMNIFICATION.**

The Representative agrees to defend, indemnify, and hold harmless the Company from and against any all third party claims (or other actions that could lead to losses by the Company) that are based upon the Representatives (a) violation of the law, (b) violation of this Agreement, or (c) violation of any third party's rights.

**NO MODIFICATION UNLESS IN WRITING.**

No modification of this Agreement shall be valid unless in writing and agreed upon by both Parties.

**ENTIRE AGREEMENT.**

This Agreement represents the full understanding of the Parties and shall supersede all previous oral or written agreements regarding the subject matter herein.

**APPLICABLE LAW.**

This Agreement and the interpretation of its terms shall be governed by and construed in accordance with the laws of the State of [Insert State] and subject to the exclusive jurisdiction of the federal and state courts located in [Insert County], [Insert State ].

**IN WITNESS WHEREOF**, each of the Parties has executed this Consulting Agreement, both Parties by its duly authorized officer, as of the day and year set forth below.

\_\_\_\_\_  
[Insert Name of Company]

\_\_\_\_\_  
[Insert Name and Title]



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[Insert Date]

---

[Insert Name and Title of Representative]

---

[Insert Date]

## WEB APPLICATION AGREEMENT CONTRACT TEMPLATE

### Web Development Agreement

This Web Development Agreement (this "Agreement") is made effective as of [Insert Date] by and between [Insert client name] (the "Client"), and [Insert developer name] (the "Developer").

WHEREAS, the Developer possesses technical expertise in the field of computer programming and, in particular, the creation and development of website technology; and

WHEREAS the Client desires to engage the Developer, and Developer accepts the engagement, to design a World Wide Web site (the "Web Design Project") in accordance with the terms and conditions set forth in this Agreement.

NOW, THEREFORE, in consideration of the mutual covenants and agreements set forth herein, the Developer and the Client agree as follows:



### **RETENTION OF DEVELOPER**

The Client hereby retains the services of the Developer for the Web Design Project to be published on the Developer's account on an Internet Service Provider (ISP)/Web Presence Provider (WPP) computer (Hosting Service), or provided on disk at the Client's option.

### **DESCRIPTION OF SERVICES**

Beginning on [Insert date here], the Developer will provide the following services connected with the development of the Website (collectively, the "Services"):

[Insert description of website to be built]

### **PAYMENT FOR SERVICES**

In consideration of the services to be performed by the Developer, the Client agrees to compensate the Developer for the services rendered as follows:

- [Insert details of fees]

The Developer's fees for the services specified in the Description of Services, above, will be charged according to the following schedule:

- [Insert payment schedule]

Any additional services not specified in Description of Services, above, will be charged to the Client on an hourly rate basis at the Developer's standard rate of [Insert hourly rate] per hour.

The Client will be required to pay the Developer within [Insert payment period] days of receiving the bill.

The Client will pay the Developer's costs and expenses where agreed ahead of time.

### **WEB HOSTING**

The Client understands and agrees that any web hosting services require a separate contract with a web hosting service. The Client agrees to select a web hosting service which allows the Developer full access to the website.

### **TERM/TERMINATION**

This Agreement shall terminate automatically on [Insert termination date or milestone]

### **RELATIONSHIP OF PARTIES**

It is understood by the parties that the Developer is an independent contractor and not an employee of the Client. The Client will not provide fringe benefits, including health insurance benefits, paid vacation, or any other employee benefit, for the benefit of the Developer

### **WORK PRODUCT OWNERSHIP**

Any copyrightable works, ideas, discoveries, inventions, patents, products, or other information (collectively, the "Work Product") developed in whole or in part by the Developer in connection with the Services shall be the exclusive property of the Client. Upon request, the Developer shall sign all documents necessary to confirm or perfect the exclusive ownership of the Client to the Work Product.



## **LAWS AFFECTING ELECTRONIC COMMERCE**

The client agrees that they are solely responsible for complying with laws, taxes, and tariffs that governments enact and fix from time to time in connection with Internet electronic commerce, and shall indemnify, hold harmless, protect, and defend the Developer and its subcontractors from any cost, claim, suit, penalty, or tariff, including attorneys' fees, costs, and expenses, arising from the Client's exercise of Internet electronic commerce.

## **CONFIDENTIALITY**

The Developer will not at any time or in any manner, either directly or indirectly, use for the personal benefit of the Developer, or divulge, disclose, or communicate in any manner any information that is proprietary to the Client. The Developer will protect such information and treat it as strictly confidential. This provision shall continue to be effective after the termination of this Agreement. Upon termination of this Agreement, the Developer will return to the Client all records, notes, documentation, and other items that were used or created during the term of this Agreement.

## **INJURIES**

The Developer acknowledges their obligation to obtain appropriate insurance coverage for the benefit of themselves and their employees if any. The developer waives any rights to recovery from the Client for any injuries that they (and/or their employees) may sustain while performing services under this Agreement unless they are a direct result of the negligence of the Client or the Client's employees.

## **EMPLOYEES**

The Developer's employees, if any, who perform services for the Client under this Agreement shall also be bound by the provisions of this Agreement. At the request of the Client, the Developer shall provide adequate evidence that such persons are the Developer's employees.

## **ASSIGNMENT**

Either party's obligations under this Agreement may not be assigned or transferred to any other person, firm, or corporation without the prior written consent of the other party.

## **INDEMNIFICATION**

The client agrees to indemnify and hold harmless the Developer from all claims, losses, expenses, fees including attorney's fees, costs, and judgments that may be asserted against the Developer that result from the acts or omissions of the Developer, the Developer's employees, if any, and the Developer's agents.

## **ENTIRE AGREEMENT**

This Agreement contains the entire agreement of the parties, and there are no other promises or conditions in any other agreement whether oral or written.

## **SEVERABILITY**



If any provision of this Agreement shall be held to be invalid or unenforceable for any reason, the remaining provisions shall continue to be valid and enforceable. If a court finds that any provision of this Agreement is invalid or unenforceable, but that by limiting such provision it would become valid and enforceable, then such provision shall be deemed to be written, construed, and enforced as so limited.

**AMENDMENT**

No amendment, waiver, or discharge of any provision of this Agreement shall be effective against the Client or the Developer without the written consent of both the Client and the Developer.

**NOTICES**

Any notice required to be given pursuant to this Agreement shall be in writing and mailed by certified or registered mail, to the addresses mentioned above.

**APPLICABLE LAW**

This Agreement shall be governed by the laws of the State of [Insert Location]

**SIGNATURES**

This Agreement shall be signed by the Client and by the Developer. This Agreement is effective as of the date first above written.

**CLIENT:**

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Name

**WEB DEVELOPER:**

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Name