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Trabajo Final de Máster

GenerARTE

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**BUENOS AIRES - ARGENTINA**



# MASTER IN ARTS AND CULTURAL MANAGEMENT

**UIC – BARCELONA**

AY 2020 - 2021

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## EXECUTIVE SUMMARY

*Generarte* is a non-profit multidisciplinary art festival that will take place in Buenos Aires, Argentina. The festival will include various activities over three days, including a permanent exhibition, several performing artists, workshops and talks.

The project's idea was born with the aim of denouncing - through a cultural and educational approach - gender violence, in one of the most significantly affected regions.

At *Generarte* festival, each stage of the project's creation, from the conceptual core to the implementation of each operational step, will be guided by our key values and professional ethics. We will ensure that we hire professionals strong in a wide variety of event promotions and social issues; they will have to be integrated into the community, to guide us towards the right approach. *Generarte* will constantly strive to have a positive impact on the local context and demonstrate commitment to sustainability, both individually and as an organization: we will engage in an ongoing dialogue with the community, ensuring that we follow sustainable business practices.

Our project goal is to promote awareness about this issue in modern society, fostering connections between artists and the communities they belong to. The artistic dialogue will contribute to an emotional and empathic stimulus that we hope will play an active role in changing the individual thinking system. Our long-term plan is to position the festival to become a leading festival in the Latin American festival industry and to be replicated all through the continent.

Although this objective might appear premature, we are optimistic on a successful outcome since we have undertaken socio-cultural research and feasibility studies and came to the conclusion that Buenos Aires is the right place to launch our festival before spreading to other parts of the Latin American continent.

It's the right time because in Argentina gender rights associations and similar collectives have recently gained significance in the public scenario (i.e. collective Ni Una Menos). In addition, to make matters worse, the global health emergency has led to several lockdowns in the country, resulting in horrific conditions for the victims.



Being a student-led project focused on a social cause, we aim to gain exclusively in human and social terms. We find essential the support of the local community, student volunteers, sponsors, and government.

We stand primarily for an inclusive society, sustainability, gender rights and feminism, willing to collaborate with organizations aligned with our vision and values.

## **Festival Concept**

*Generarte* is a multidisciplinary three-day art festival focused on gender violence. The festival will take place in Buenos Aires on the 26th, 27th, and 28th of November 2022. It will feature visual art exhibitions with Latin American and international artists (mostly women), theatre and dance performances, as well as workshops and educational talks with journalists, artists, and members of gender collectivities. Aware of the importance of a confrontation on such sensitive issues, we want to give voices to those who have so far been unheard: the purpose of the talks will be strictly complementary and deeply intertwined with the artistic path of the festival.



## **SECTION I. Mission, Vision, and Strategic Objectives**

### **MISSION**

Our mission is to give individuals the opportunity to share their experiences and to inspire emerging student artists to express these realities through art.

We seek to address the gender issue in a creative, inspiring, and ultimately positive way by engaging with audiences fully, creating experiences that are at once emotional, intellectual, and sensory.

### **VALUES**

**AWARENESS**

**AWAKENING**

**EQUITY**

**SOLIDARITY**

**EXPERIENCE**

**COLLABORATION**

**SHARING**

**INSPIRATION**



## VISION

*Generarte* aims to bring to the surface the global issue of gender violence and change the way people are perceiving it by giving voice to artists and individuals.

## SECTION II. Market Analysis

### Festival Rationale

Why do an artistic festival focused on gender in Buenos Aires?

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 to the general public.

In the first decade of the 2000s, Argentina was one of the countries that inspired the LGBT struggle in Latin America. Thanks to the work of organizations such as the Argentinian Federation of Lesbians, Gay, Bisexuals, and Trans, in 2010 the approval of equal marriage was achieved. The right to gender identity was approved in the legislature 2 years later, and it is now the time to completely eradicate violence and move closer to a gender-egalitarian world.

Gender-related issues are on top of society and government agenda and *Generarte* wants to be part of this enormous wave. It is the responsibility of society, especially cultural projects, and the State to continue the fight and to strive to adopt effective policies and





mechanisms that provide an urgent and comprehensive response to the LGBTI + community. The country is moving on the right path, but many of the rights recognized in the regulatory framework need to be put into practice.

It is necessary to continue deepening the transformation so that each person can live their sexual and gender identity in a society free of violence and discrimination. The need and the problem are easily identifiable by just looking at statistics. Society wants to change and *Generarte* will provide a critical artistic tool that supports and reinforces all the different efforts that various collectives and government agencies are carrying out.

### **Strengths, Weaknesses, Opportunities & Threats**

In order to help set a formal direction and to assess our project's initial position, we identified strengths, weaknesses, opportunities, and threats related to business competition and project planning.

Following our SWOT analysis (Appendix II), we believe we have clear core competencies that reinforce our chances for success, namely the qualification and experience of the team on festival management and the fact that it fills an existing need (as supported by the favorable statistics on consumer preferences), all of which position us favorably to capture the opportunities in the market. The weaknesses have been identified and taken care of with a concrete mitigation plan. We have established actions and strategies to turn the weaknesses into strengths for the future editions of *Generarte*, such as not relying too much on grants and start creating other revenue streams. With regards to the threats, we are aware we can be vulnerable since we tackle a sensitive social issue and could be a potential target for political or religious reasons. However, we covered this liability with a strong partnership strategy and working in close collaboration and by consulting the respective communities and experts (Feminist and LGBT collectivities).

In conclusion, the SWOT analysis has provided us with perspective, revealed connections and areas for action where we can build on our strengths, minimize weaknesses, seize opportunities and counteract threats, leading to a successful event.

### **Competition Analysis Conclusion**

In general, our competitors are leisure activities and cultural events in general. More specifically, our direct competitors are festivals with similar mixed artistic programs that take place in the City of Buenos Aires. Through Porter's Model, we realize that the market for *Generarte* is a promising one and the degree of rivalry among these is of medium level



due to the following factors: it is a sector of healthy competition, there is a low expected reaction from competitors, and due to the idiosyncrasy of the producers of these kinds of events.

Moreover, we will try to differentiate through various factors such as location, our desire to evolve, varied programming both on and off stages, and a strong engagement with the community. A more detailed analysis of the competition and other factors involved is included in Appendix II.

## SECTION III. Main Strategies

### STRATEGY FOR PARTNERSHIP

In considering our partnership strategy, we will focus on contracting an institution that shares common values with ours. Consequently, the aim is to find an institution that can offer the festival a place where it can take place and that benefits both our association and the partner institution with a double direction.

The first objective will therefore be to start research, about **a year and a half before** the realization of the festival, in order to identify suitable places and related institutions to start a partnership with us. (**August 2021**)

The response from the contacted institution will have to be given within **a maximum of one month** in order to proceed with the development of the festival. The partnership relationship will then end after one and a half years, once the festival is over.

*Key objectives:*

- Find a place for the festival to take place;
- Gain visibility by collaborating with a public cultural institution for mutual benefit;
- Actively involve individuals working in the context.



The success of this strategy lies in the partnership with **UNA - Universidad Nacional de Bellas Artes**.

## MARKETING STRATEGY

Our strategy for successful marketing will be to start advertising well before the current festival. A constant but unobtrusive presence of references to the festival, both in the online sphere and on the streets of the city will be key to keeping the attention on this initiative. We will rely heavily on synergy marketing, utilizing resources of partners, especially the collectives that share our mission. This will permit us to have low-cost initiatives therefore reducing the marketing costs.

*Key objectives:*

- Have the material ready and to be able to start the marketing campaign on social networks at least one year before the festival (**November 2021**);
- Start an internal marketing campaign within the university and to stimulate students to be the first to spread information about this initiative (6 months before the beginning of the festival, **April 2022**);
- Find and create strong bonds with NGO's willing to help.
- In the same timeframe, the distribution of posters and logos in the streets of the city (**April 2022**).

## FUNDRAISING STRATEGY

Included in *section IX*.



## SECTION IV. Creative Programming

Before the start of the festival, in conjunction with the beginning of the marketing campaign six months earlier, we will carry out an interactive stimulus for our audience. In cooperation with our web developer, we will create an application for mobile devices. Everyone will have the possibility to register and anonymously share their life experiences related to gender-based violence issues. The telling and sharing of these stories will form the core from which the artists will draw to create their works. In this way, we will establish a strong bond between the public, the community, and the artists even before the festival starts.

Our program will consist of:

- VISUAL ARTS EXHIBITION: Student artists from the University of Fine Arts, Buenos Aires.
- THEATRICAL PERFORMANCES: 2 per day. Local performers and theatrical companies.
- TALKS: one after each performance, featuring journalists and artists. .
- WORKSHOPS: 2 artistic workshops, for 25 children each.

## SECTION V. Marketing

### TARGET AUDIENCE

We have carried out a market segmentation in which we took into account demographic, psychographic, and consumer behaviour criteria.

- **DEMOGRAPHIC CRITERIA**

The target audience is between 18 and 30 years old, university students mostly from Buenos Aires. The population of the city plus its surrounding urban area, called *Area Metropolitana de Buenos Aires* is 15,257,673 (data from worldpopulationreview.com). Our target group accounts for **7.8%** of the total



population for the age group between 20-24; **8.2%** for the 25-29 group, making that a total of 2.440.000 persons.

- **PSYCHOGRAPHIC CRITERIA**

Value artistic expressions and stand firmly for **sustainability, LGBT rights, feminism and inclusive society**. Innovating, modern and with cultural curiosity.

- **CRITERIA BY CONSUMER BEHAVIOUR**

Positive attitude towards new alternatives of approaching artistic expressions and social change. Willing to collaborate with organizations with strong vision and values related to **social responsibility**.

Based on these segmentation criteria we define our target audience as:

*"Both single men and women, couples (with or without children), mostly university students who decide to enjoy cultural events with social purposes, preferably in the company of friends or family. The age range between 18 and 30 years and have an average or low purchasing power. They seek to actively participate in changing old social norms and promoting social equality in all of its forms. Overall it's modern, contemporary and constantly searching for new cultural experiences."*

## **PLACE**

Festival Venue: *UNA - Universidad Nacional de las Artes* (National University of the Arts), located in the center of the city of Buenos Aires.

The National University of the Arts, in Spanish: *UNA - Universidad Nacional de las Artes*, formerly known as *IU - Instituto Universitario Nacional de las Artes*, is an Argentine university established in 1996 as an incorporation of various national institutions dedicated to the teaching of fine arts. With offices located in different neighborhoods of the Autonomous City of Buenos Aires, *UNA* trains filmmakers, professionals, scientists, and teachers in the arts field.



Currently, it has nine undergraduate training units:

- AUDIOVISUAL ARTS
- DRAMATIC ARTS
- MOVEMENT ARTS
- MUSICAL AND SOUND ARTS
- VISUAL ARTS
- FOLKLORE
- TEACHER TRAINING
- MULTIMEDIA ARTS
- ARTS CRITICISM

The university will provide us with an outdoor space, restrooms, a bar area, and most importantly a theatre with a professional stage. They also provide other services such as fencing, power, lighting, and other site elements. They will be our **venue** and **equipment direct suppliers**, having the opportunity to give visibility to the university and have their students participate as artists. This is strictly related to our partnership strategy mentioned in *section III*.

## PRICE

The festival performances tickets and the workshops will be very competitive given the competition for people's leisure time and money. On setting our pricing strategy we bear in mind our role of a socio-cultural offer and having a social purpose.

Having this into consideration, we set our prices in an objective way, that is to say, taking as reference prices for both festivals belonging to our same service category and the total costs of the realization of the festival. Our prices are within or below the market average in Buenos Aires.

We will charge a normal price and a reduced price\*.

### TICKET PRICE

|                |       |
|----------------|-------|
| Reduced Price* | 6.00  |
| Normal Price   | 10.00 |

### WORKSHOP PRICE

|              |       |
|--------------|-------|
| One workshop | 15.00 |
|--------------|-------|



All prices in Euros. Actual prices will be processed in Argentine pesos, the country's currency.

\*Reduced Price: Students and adults above 65.

## **COMMUNICATION PLAN**

### DISTRIBUTION - BEFORE THE FESTIVAL

- MEDIA: Festival's official website, Social Media Platforms: Facebook and Instagram. Through the creation and distribution online of the festival's application
- PHYSICAL: distributing flyers in theatres, bars, Women Association Organizations, Women Rights NGOs, galleries, universities. Posters and banners around the city. Direct marketing inside the university, through posters and direct advertising.
- PERSONAL CONTACT: Visiting Women Associations and Women Rights NGOs, inform them about our project. Through the personal distribution of our flyer, we will try to accord with partners and sponsors.

### DISTRIBUTION - DURING THE FESTIVAL

- OPENING PARTY: Attract more people from the general audience and from the young people targeted group.
- ONLINE PRESENCE: During the event, we will share a live video of what's going on during the festival on Facebook and on Instagram
- MERCHANDISING PRODUCTS: People can buy bags and pins with the Generarte's logo.

### DISTRIBUTION - AFTER THE FESTIVAL

Once we have collected all the video/photo material that we have produced during the event, we will create an aftermovie and we will share our videos and photos on social media, so people can tag themselves and create engagement for future editions.



## DISSEMINATION PLAN

### OFFLINE

LOGO

NEWSPAPERS: CRÓNICA, DIARIO DE ARGENTINA, LA PRENSA, LA RAZÓN, LA VANGUARDIA, OLÉ, PRENSA OBRERA, PÁGINA/12

POSTERS & BANNERS

MERCHANDISING (BAGS & PINS)

INFLUENCERS as PIERA VAN DE WIEL, MARCELA OJEDA, SOFIA SANCHEZ DE BETAK, PRIMA VIKINGA

RADIO CHANNELS

### ONLINE

Social Media Channels:

- Application
- Website
- Facebook
- Instagram

## SECTION VII. Human Resource Management Plan

### Legal structure

*Generarte* plans to establish an Argentinian civil association. The contracting parties that will form part of the association are Pascual Tiscornia, Christina Antsakli and Alessandra Piccinno. (*Appendix VII* details the steps to follow in order to set up an association in Argentina)

### Management Team and Staff

**Festival Director:** The Festival Director will be in charge of delivering a successful *Generarte* festival. She will collaborate professionally with festival funders, partners, sponsors, artists, and the general public to enable the delivery of a broad and engaging





range of activities. The Festival Director will provide the creative lead for the festival, reflecting the exciting and diverse program. She will ensure sound management, the delivery of outcomes, budgets management, and adherence to timescales. Additionally, she will deal with the city authorities where the festival will be held and ensure permits are in place to do this, build relationships with companies within the community of that location, manage the location, and above all manage the employees and be sure that everything is running smoothly.

Under the Festival Director are the Business Manager, Artistic Director, and a Communication Manager. The business manager will be in charge of all the elements related to the financials like dealing with contractors, payments to suppliers, and cash flow. The artistic director's responsibilities will include (but will not be limited to) choosing the material staged in the festival, the hiring of creative/production personnel, and other artistic management tasks. The communication manager will be in charge of overseeing all internal and external communications for the festival, ensuring its message is consistent and engaging. Also, their main duties will include preparing detailed media reports, press releases, and marketing materials.

## **Departments**

- **Production and Operations Departments**

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

- **Funding Sponsorship Department**

Funding-Sponsorship Manager, Business Manager

- **Marketing-Communication, Sales Department**

Marketing- Communication Manager, Sales Manager, Design Company

- **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.



- **Legal Department**

Lawer

4 types of contracts:

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

- **Suppliers**

**Merchandise:**

Bags And Pins (Publimania.com)

Arts and Craft local Shops

**Food & Beverage**

**Medical Services:** Doctor and Nurse

**Security Services:** Securitas Company

**Cleaning Services:** Deep Clean Argentina

**Insurances:** Medical Insurances , Fire Insurance

## **Section VIII. Resources**

### **Raw Material**

- Printed paper to use for posters, banners, and flyers.
- Laptop, computers, and software.
- Additional lights.
- Chairs and tables.
- Light/sound material for performances.
- Boxes and bags.



Subsequently, all these resources will be channeled through the departments that will be part of the production of our festival. See annex for the detailed list.

## Section IX: Financial and Fundraising Plan

The **financial plan** contains the festival's money situation and short, medium, and long-term monetary goals, as well as strategies to achieve those goals. The plan also contains a budget specifying all of the festival expenses and all the expected internal and external income, as well as a fundraising plan with a forecast of grants to request and the actions needed in order to get them.

**Expenses:** They will cover all the Festival's program activities and all costs associated with it. The organization's staff expenses cover all the salaries from the staff that will be working on the festival, this includes salaries from the Festival Director to a sound technician. We split these sections into pre-production salaries and production salaries. ( See appendix for detailed salaries expenses) The Operating cost includes all outsourced services needed to carry out the Festival, as well as rental of equipment, bar, and workshop costs. Finally, the administrative expenses include utility costs. The total expenses will be as follows:

**Income streams:** The plan is to generate internal revenue by the sale of tickets for theatrical performances, sale of merchandise, workshops and the sales of a bar. The following table shows the different categories for our expected internal revenue and the total amount.

Our other revenue stream will be mostly donations and grants we will request from different government agencies, especially from the city's cultural funding programs such as Mecenazgo, Puntos de Cultura, and Fondo Metropolitano. We will also target international bodies such as Mercosur Cultural, whose function is to promote the dissemination and knowledge of the cultural values and traditions of the States Parties of Mercosur ( Argentina, Brasil, Uruguay and Paraguay).



## Budget

Revenues:

| INCOME STREAMS                      |                |
|-------------------------------------|----------------|
| <b>Internal Revenue</b>             |                |
| Tickets                             | €3,440         |
| Workshops                           | €100           |
| In-kind (Volunteers & rental venue) | €3,000         |
| Merchandise Mix                     | €2,500         |
| Bar Sales                           | €2,350         |
| Post Event Copyright                | €500           |
| Raffle                              | €300           |
| <b>Total Internal Revenue:</b>      | <b>€12,190</b> |
| <b>External Income</b>              |                |
| <b>Sponsorship</b>                  |                |
| Fundación Avon para la Mujer        | €1,840         |
| Crowdfunding                        | €4,500         |
| <b>Public Funding</b>               |                |
| Puntos de Cultura                   | €33,634        |
| Fondo Metropolitano                 | €920           |
| Mecenazgo Participación Cultural    | €16,796        |
| Mercosur Cultural                   | €14,915        |
| Fondo Nacional de las Artes         | €920           |
| <b>Total External Income:</b>       | <b>€73,525</b> |
| <b>Total Income:</b>                | <b>€85,715</b> |



## Expenses:

| EXPENSES                                      |                |
|---|----------------|
| <b>Staff Salaries</b>                         |                |
| Pre-Production Salaries                       | €28,650        |
| Production Salaries                           | €4,606         |
| Volunteers                                    | €2,000         |
| <b>Total salaries</b>                         | <b>€35,256</b> |
| <b>Operating Cost</b>                         |                |
| Set Design                                    | €475           |
| Venue Rental                                  | €1,000         |
| Light & Sound Equipment                       | €500           |
| Bar Costs                                     | €500           |
| Workshop Costs                                | €165           |
| Medical Service                               | €250           |
| Security Service                              | €260           |
| Cleaning Service                              | €260           |
| Insurance                                     | €430           |
| <b>Total Operating Cost:</b>                  | <b>€3,840</b>  |
| <b>Marketing and Promotion</b>                |                |
| Website/Graphic Design                        | €5,400         |
| Promotion Materiel (Flyers, posters, banners) | €1,850         |
| Merchandising                                 | €3,500         |
| Advertising                                   | €1,650         |
| Communication Costs                           | €1,650         |
| <b>Total Marketing Cost:</b>                  | <b>€14,050</b> |
| <b>Administrative Costs</b>                   |                |
| Utilities                                     | €290           |
| <b>Sub-Total Expenses</b>                     | <b>€53,436</b> |



|                        |                |
|------------------------|----------------|
| Contingency Cost       | €2,672         |
| <b>Financial Cost</b>  |                |
| Interest Loan          | €28,623        |
| <b>Total Expenses:</b> | <b>€84,731</b> |

## Fundraising Plan

For the fundraising plan, we will create an infrastructure in which we will allocate special staff to be in charge of the different tasks this plan requires. We will also define a communications strategy( defining tactics and channels) and delineate the actions steps to take to accomplish our donors' objectives.

Our Festival will also develop a strong Case of Support with several case statements aimed at our various funding prospects which provide both factual and emotional reasons for those individuals, corporations, government agencies and foundations to get involved with the Festival. The Case for Support and statements must provide a factual basis for our funding needs while being generic enough to be used in a wide variety of fundraising opportunities.

### Fundraising goal:

The primary goal of this fundraising plan is to provide the funding necessary to cover 89% of the total expenses of the festival. The rest of the revenue needed will come from internal revenue generated by other festival activities.

### Types of Expected Funding:

1 - **Philanthropic Fundraising** - This includes all money raised from non-governmental sources for the Festival. The two primary types of philanthropic funding the festival will engage in includes:



a. Foundation and Corporate Giving – Money raised from foundations and corporations shall be an important focus of the Festival fundraising efforts. It will concentrate 30% of the total amount of funds raised, with a target amount.

b. Individual Giving – Money raised from individuals does not comprise a significant portion of our fundraising efforts, however, we will be welcoming individual donations on our website and during the event.

2 - **Government Funding** – Like the Foundation/Corporate giving, the amount of government revenue that we will receive is the primary focus of our fundraising efforts because it will concentrate almost 70% of the fundraising income.

## Donor Segments

### I. Foundation and Corporate Grants:

The Festival will aggressively pursue grants as a source of funding for our program activity. The tactics used with this donor segment will be email, phone calls and face-to-face meetings for the larger grants.

### II. Government Funding:

The Festival will apply to city government grants. This funding comprises a significant portion of our total income stream..

## Evaluation Indicators

Evaluation of the final output involves feedback analysis of visitors as well as comparison against set benchmarks. These are some of the benchmarks against which we evaluate the performance and progress of *Generarte*:

| Indicator  | Desired Level  |
|--|--|
| <b>Penetration (market)</b>                        |  |
| 1. Market share captured                           | At least 10% of the target market                        |
| 2. Number of sponsors                              | At least 1 sponsor                                       |
| 3. Number of NGOs and local entities collaborating | At least 5 NGOs and 3 public entities                    |
| <b>Development (mission-related)</b>               |  |
| 4. Number of performances conducted and talks      | At least 9 performances and 9 talks                      |
| 5. Number of volunteers                            | At least 10 volunteers                                   |
| 6. Target Audience                                 | Secure a target audience of students                     |
| <b>Effectiveness / Sustainability</b>              |  |
| 6. Meeting financial target                        | Meet sales forecast<br>Breakeven                         |
| 7. Success in obtaining solicited public financing | Secure donations in time from the entities approached    |
| 8. Number of Tickets Sold                          | At least 460 tickets                                     |
| <b>Customer and Sponsors Satisfaction</b>          |  |
| 9. Post-Event Surveys                              | Conduct surveys to determine the sentiment of attendees. |
| 10. Post-Event Surveys                             | Conduct surveys to determine the sentiment of sponsors.  |
| <b>Visibility</b>                                  |  |
| 11. Number of media/press clippings                | 1 appearance (printed or visual media)                   |
| 12. Number of hits on our website                  | 100 visitors a day on average                            |
| 13. Number of festivals to which we are linked     | Linking to websites of similar thematic                  |
| 14. Social Media Engagement                        | Follow hashtag indicators of social media platforms      |

## SECTION IX. Risk Plan

A comprehensive event risk assessment has been prepared and included as an appendix to this document. The risk assessment details the measures to be taken to minimize risk to acceptable levels across all activities, external risks included. We assessed the probability of the risk and the impact it would have on the Festival, as well as proposing mitigation actions to each risk.

### CONCLUSION

*Generarte* is a realistic and solid project that tackles a socio-cultural need in a way that is economically viable and sustainable, culturally attractive, and socially engaging. This strategic and functional plan is only the starting step and the founding stone for the future *Generarte* editions.