

## Compañías universitarias interdisciplinarias rentables: Laboratorio Teatral Látex-UAQ

*Profitable Interdisciplinary University companies: UAQ-Latex Theatrical  
Laboratory*

*Empresas universitárias interdisciplinares rentáveis: Laboratório Teatral  
Latex-UAQ*

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### Resumen

**Introducción:** En este artículo se describe el funcionamiento que una compañía universitaria interdisciplinaria (escena-multimedia-música) emplea a través de un laboratorio-taller permanente con el propósito de ser rentable mediante la planeación, innovación y gestión de sus productos. **Objetivos:** 1) Implementar en nuestro entorno educativo, mediante la investigación aplicada, un trabajo interdisciplinario que integre la escena dentro de un contexto intervenido por la cultura científica y las tecnologías de la información y la comunicación. 2) Crear estrategias para generar una compañía universitaria rentable. **Metodología:** Se aplicó un método de intervención exploratorio para el abordaje de una fusión de diferentes técnicas escénicas y otras disciplinas artísticas con la cultura científica a través de la tecnología y de la innovación de la comunicación, así como una investigación documental con el fin de analizar los mecanismos pertinentes para la rentabilidad de una compañía universitaria. **Resultados:** Este laboratorio-taller ha facilitado la generación de una plataforma interdisciplinaria de música-escena-multimedia de aprendizaje a través de la investigación vinculada con el quehacer real de la práctica profesional artística. Para ello, se

ha centrado en la preparación, creación de objetivos coherentes y claros, vinculación, diseño de estrategias, análisis del entorno, innovación, gestión y diferentes aspectos de la producción y difusión. En cuanto a los resultados cuantitativos, se pueden mencionar los siguientes: a) una tesis de licenciatura de intervención social, b) presentación de ponencias en tres congresos internacionales, c) registro de tres obras escénicas, d) cinco montajes interdisciplinarios exhibidos en distintos foros, y e) publicación de un artículo en una revista indexada donde se describió la estructura de entrenamiento del laboratorio. **Conclusiones:** El proyecto sirvió para que alumnos, egresados y docentes artísticos desarrollaran una estructura interdisciplinaria a través de cinco montajes con óptimos resultados. Para la obtención de recursos, se obtuvieron acuerdos con la Secretaría de Cultura y una coproducción artística, así como recursos FOVIN a través del uso estratégico de la planeación y la gestión.

**Palabras clave:** compañías interdisciplinarias, planeación-gestión, producción, rentabilidad.

## Abstract

**Introduction:** This article has sought to optimize the functioning of an interdisciplinary university company (scene-multimedia-music), through the creation of a permanent laboratory-workshop so that, regarding the planning, innovation and management of its products, can be profitable. Objectives: 1. to implement in our educational environment, through applied research, an interdisciplinary work that integrates the scene within a context intervened by the scientific culture and the Information and Communication Technologies (ICT's). 2. Create strategies to generate a profitable university company. **Methodology:** An intervention and exploratory method applied, in the approach of a fusion of different scenic techniques and other artistic disciplines with the scientific culture through Technology and Innovation of communication, as well as a documentary research to be able to analyze the relevant mechanisms for the profitability of a university company. **Results:** This laboratory-workshop has facilitated the generation of an interdisciplinary platform of music-scene-multimedia of learning through research linked to the real task of professional artistic

practice. For this, it has focused on preparation, the creation of coherent and clear objectives, linking, the design of strategies, environmental analysis, innovation, management and different aspects of production and dissemination. Regarding quantitative results, the following have carried out A) a thesis of Social intervention degree. B) Participation in three international conferences with presentations. C) Record of three scenic works D) Five interdisciplinary montages presented in different forums. E) Publication of an article in an indexed journal exposing the training structure of the laboratory. **Conclusions:** The project collaborated so that students, graduates and artistic teachers developed an interdisciplinary structure achieving five assemblies with optimal results. To obtain resources, agreements obtained with the Ministry of Culture and an artistic coproduction, as well as FOVIN resources through the strategic use of planning and management.

**Keywords:** Interdisciplinary Companies, Planning-Management, Production, Profitability.

## Resumo

Introdução: Este artigo descreve a operação que uma empresa universitária interdisciplinar (cena-multimídia-música) utiliza através de um laboratório-oficina permanente com o objetivo de ser rentável através do planejamento, inovação e gestão de seus produtos. Objetivos: 1) Implementar em nosso meio educacional, por meio da pesquisa aplicada, um trabalho interdisciplinar que integre a cena dentro de um contexto intervindo pela cultura científica e tecnologias de informação e comunicação. 2) Crie estratégias para gerar uma empresa universitária lucrativa. Metodologia: Aplicou-se um método de intervenção exploratória para abordar uma fusão de diferentes técnicas cênicas e outras disciplinas artísticas com a cultura científica através da inovação em tecnologia e comunicação, bem como uma pesquisa documental para analisar os mecanismos relevantes para a rentabilidade de uma empresa universitária. Resultados: Este laboratório-oficina facilitou a geração de uma plataforma interdisciplinar de música-cena-multimídia de aprendizagem através de pesquisas ligadas à tarefa real da prática artística profissional. Para isso, focou-se na elaboração, criação de objetivos coerentes e claros, articulação, desenho de estratégias, análise do ambiente, inovação, gestão e diferentes aspectos da produção e disseminação. Em relação aos

resultados quantitativos, podem ser citados: a) uma tese de grau de intervenção social, b) apresentação de artigos em três conferências internacionais, c) registro de três trabalhos cênicos, d) cinco assembléias interdisciplinares exibidas em diferentes fóruns e e) publicação de um artigo em uma revista indexada onde a estrutura de treinamento do laboratório foi descrita. Conclusões: O projeto serviu para que alunos, graduados e professores de arte desenvolvessem uma estrutura interdisciplinar através de cinco montagens com ótimos resultados. Para obter recursos, foram obtidos acordos com o Ministério da Cultura e uma coprodução artística, bem como recursos do FOVIN através do uso estratégico do planejamento e gestão.

**Palavras-chave:** empresas interdisciplinares, planejamento-gestão, produção, rentabilidade.

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## Introduction

This article shows the process carried out in the Latex-UAQ Theater Laboratory in order to achieve profitability through the scenic proposal, multimedia and music. This involved a permanent dialogue between the body, visual and digital imagery in the search for innovation through research, intervention and staging in different public or private spaces as a form of expression. With this, we tried to critically expose the reality of man in today's world, as well as his most recurrent problems and conflicts in order to transmit social messages through the interdisciplinary manifested in extracotidian and digital scenes. In this regard, Kravzov (s.f.) explains the following:

The interdiscipline tries to reorganize knowledge beyond the lines defined by contemporary disciplines and their specialties, in a framework that allows to stimulate the integration of knowledge with an extensive margin of freedom for individual and group innovation. To do this, it seeks to understand different disciplinary perspectives or "cognitive maps", and requires a high level of

disciplinary competence (this means that interdisciplinarity depends on and is indebted to the disciplines) and requires people with a high level of knowledge in your area of study. To understand the different disciplinary perspectives from an interdisciplinary approach, communication forms must be established and recreated among the different disciplinary discourses. At the same time, it is necessary to look for ways to overcome the methodological limitations established in each of the disciplines to expand the established boundaries and stimulate the freedom of research. (párr. 9).

Given the above, it can be indicated that the objective of this article is to offer -using the Latex-UAQ Theater Laboratory- feasible, pertinent and viable strategies so that a university artistic company can be profitable. To do this, it has been assumed as a platform the strengthening of disciplinary techniques and link between the training and professional field.

The hypothesis was the following: the university artistic company Laboratorio Teatral Látex-UAQ, through its training and research processes developed in interdisciplinary staging, participates with the required quality in professional fields, congresses and international festivals, and manages the means and resources necessary to achieve profitability.

### **Justification**

The present investigation has been carried out not only as an element of constant analysis to generate working guidelines and consolidate methodologies for the aforementioned theater laboratory, but also as a reference for similar projects, since the achieved achievements are explicitly evidenced. For this, four axes have been developed:

### **Training axis**

The messages of the assemblies expose topics such as 1) the denaturalization that the human being is having towards his habitat, which has caused an isolation that leads him to solitude where communication is depersonalized and 2) the lack of awareness before a scientific culture imminent, but not totally perceived by humanity. Through these we try to experiment with different languages that converge with the underlying and evident of the scene. In this way, the public is endeavored to raise awareness about various topics, including the approach to art, literature and scientific culture as a means to avoid the hermeticism of being in a digitally communicated but depersonalized age. The above has been achieved thanks to some ethical guidelines proposed by the company during the training and scenic editing process. On ethics, Stanislavski (2010) raises the following:

Ethics develops the moral principles that prevent us from falling into acts of corruption and regulate the mutual relations between people and governments among themselves (...). The artistic ethic should be in accordance with the nature, character and properties of the creative will and talent. Both are, above all, characteristic of passion, enthusiasm and orientation towards creative action. Therefore, the first objective of the artistic ethic lies in the elimination of the causes capable of cooling the passion, enthusiasm and the tendency of the creative will, as well as those obstacles that hinder the action of creative talent (p. 69).

### **Planning-management axis**

Around the management of the products, the planning has been sought to achieve its profitability. In a laboratory-workshop the insertion of professional practice in the habitat is allowed, as well as academic teaching methods, which allows to generate, in a natural and optimal way, the link with companies, institutions and other social sectors. In this way, the emergence of a learning platform through research linked to the real work of professional practice is facilitated. With this in mind, it is considered, in the first instance, to carry out a

comprehensive feasibility study and a diagnostic analysis to be able to present the project to different instances.

### **Production axis**

This axis is the materialization of the management through a work method based on a planning of calendars and hierarchies in terms of preproduction, operation and postproduction. In the preproduction, the previous project expenses are considered, taking into account the possible types of financing:

1. Direct: Budget or own initial capital.
2. Indirect: Public subsidies, incentives, donations and contributions, scholarships, patronage and philanthropy, loans, sponsorships and co-production.
3. Internal: Marketing of services, rental, sale of promotional items, organization of special events.
4. External: Sale of advertising, sale of functions, sale of tickets, box office (De León, 2013).

In the pre-production stage, the work phases are also determined and the material and human resources are detailed. In the operation the expenses that are carried out during the season are contemplated, as well as the assiduous public to the event. Finally, in post-production the evaluation of the elaborated project is systematized.

### **Innovation axis**

Science is one of the main elements that have characterized the 20th century and are a fundamental part of the 21st century. In effect, the technological era has grown exponentially and has become a fundamental piece for dissemination not only as a platform between the world of research and the environment, but also as an essential element of scientific and educational work. This has allowed it to reach the different areas, including interdisciplinary art, which from its context can mark important and experiential referents of

what happens in this era; for example, care for the environment, human relations at present, scientific advances, values, among others. These stratospheric changes, far from being impediments, can be challenges in innovation and appropriation of new mechanisms:

"Dispersion and differentiation, as well as the complexity of emerging knowledge, are conditions for the creation of knowledge and innovation" (Doz, Cuomo and Wrazel, 2007, p. 310). In short, these barriers have a double effect: on the one hand, they are obstacles to knowledge management processes and, on the other, they become the mechanisms that enable the creation of new knowledge and the generation of innovative actions in organizations; This requires an effective knowledge management strategy (Nagles, 2007, pp. 80-81).

## **Method**

In the Latex-UAQ Theater Laboratory -and in this work- the applied methodology has been used because it allows the presentation and exhibition of results through lectures, papers and publications. In fact, the intervention products have been staged in an interdisciplinary way as a process of a theoretical framework studied for each occasion. For this, exploratory research has been carried out, since, in general, they are thematic that propose scenic techniques that had not been addressed in depth in Mexico. These have promoted a fusion between various techniques and other artistic disciplines, with a scientific culture through technology and communication innovation.

The focus of each investigation -with its subsequent resulting montage- has been qualitative, since through the descriptive and narrative observation during the different training sessions the scenic dramaturgy has been created. The staging (with an interdisciplinary concept of scenic-musical-digital montage) has been the result of an interpretative interactionism, as critical assessments have been made of how certain attitudes of society are currently handled and how they affect the individual. The methodological process described has allowed to promote the development of knowledge, skills and attitudes of the members of the laboratory.

## **Training axis**

The Latex-UAQ Theatrical Laboratory is an artistic space created to procure exploration and experimentation on stage-multimedia-music. This is based on psychophysical training as a basis for the individual-group creative process in order to develop interdisciplinary stagings and intervention that bring awareness in different aspects. Through the use of diverse methods and disciplines, which combine the preparation of the body-mind-voice, corporal scores are generated that are combined to give meaning to a triggering idea of action that ends in a collective creation of group drama that represents a reflection of what is lived as a society.

To this end, an interdisciplinary work is fostered to integrate the scene in a context intervened by scientific culture and information and communication technologies (ICT), as it uses innovation by fusing different extra-cyclic scenic techniques and multimedia as a medium that permeates stagings. Likewise, it carries out constant dissemination to reach different sectors of society, developing a permanent campaign of visibility of the company in social networks. It also studies and systematizes a linking model between the teaching-directors of the laboratory and society in order to develop the mechanisms that allow the improvement of the laboratory-workshop.

In all this the basic element is interdisciplinarity, an inherent concept of the theatrical laboratory, since the creative process and its resulting products transcend the semantic frontiers by combining disciplines such as theater, dance and the visual and sound arts as part of the language of this company. In this way, an opening is generated towards the scenic intervention, which is a venue that opens the doors to the visual, auditory and metaphorical body imagery in its maximum expression where, on multiple occasions, the experience brings the public to the private as a process analytical of a cultural and aesthetic phenomenon. An interdisciplinary intervention that serves as an analytical tool, where the metaphoric transforms and resignifies the signs that will be interpreted as the message that underlies the interior of the work. The methods and techniques used in the five intervention settings ("Project 1.0", "Karma: everything you think, say and do has consequences", "Utopia", "Dali, divine genius" and "Narcissus") have been the following:

### ***Method of physical actions***

This was proposed by Constantin Stanislavski, who develops essential principles marked through the training exercises that became the transformation of the body and mind of a daily being to the body and mind of a stage being: work of rhythm, polish and justification of physical actions focused on a super-objective and awareness of the scenic atmosphere, among other principles. This method focuses its methodological process on the action of the character, for which, in a montage, the actor emphasizes the units and objectives, conflicts and circumstances from the action. In this procedure, the actor discovers, controls and executes. To achieve this method, exercises on characterization, physical training, plastic exercises, diction and singing are required, as well as scenic speech, perspective of the actor and the role, tempo-rhythm.

### **Eutony**

This is a psychophysical discipline that is based on the development of the perception of the body and its tensions to regulate the fluctuation of the neuromuscular tone, which produces neurological, physiological and psychological effects in the process of developing presence on stage, awareness or state of mindfulness and the precision of the movement of the body in space, because it leads the person towards a self-awareness and proposes a learning for the regulation of muscle tone, adapting it to any situation in life. The term eutonía (from Greek eu, meaning 'good', 'optimal', and tones, meaning 'tension') was created to express the idea of a harmoniously balanced tonicity in constant adaptation to the state or activity of the moment. Therefore, in the laboratory the members are encouraged to develop observing awareness not only of the corporal functioning, but also of the constant interaction between the person and the environment in order to achieve better results in their work of scenic creation.

### **Scenic extracotidianity**

This was proposed by Eugenio Barba, who suggests that the actor's energy should not be presented in the form of a what, but a how. "How to move, how to remain motionless, how to put in vision their physical presence and transform it into stage presence, and

therefore, expression. How to make the invisible visible: the rhythm of thought "(Barba, 2012, p.85). At the same time, he works with the awareness that all movement starts from the spine and that even the slightest gesture causes the whole body to get involved. To this end, the flexibility of body tone and the development of its capacity to create and experiment with the body's resistance, the muscular oppositions through the directions, precarious and luxurious balance and the handling of the impulse impulse that reinforce the actions are stimulated.

### ***Suzuki method***

It is a scenic training method developed by the Japanese contemporary director Tadashi Suzuki, which involves a tough body discipline, which leads to a startled state of intensity, emotion and commitment of the artist at all times on stage. The grammar of the foot, as its creator calls this training, must be developed as a "second instinct" for dialogue to be a springboard to the organic world of the scene. The training covers the voice and breathing. The exercises are carried out in the company of texts that the practitioners emit aloud with the Greek choir concept, for which they have a clear and specific breathing score. It also connects with animal energy, attention, ability to be open to extraordinary listening, presence, breathing, etc.

### **Viewpoints**

They were adapted from contemporary dance to theater by American post-avant-garde artist Anne Bogart, artistic director of the Saratoga International Theater Institute-SITI Company. It is a complement to train creativity, search and exploration of body movement not only individually, but mainly collectively. It is a genuine way to find movement and dynamics in the artist on stage, interacting with variables of time character (tempo, duration, kinesthetic response, repetition) and space (form, gesture, architecture, spatial relationship, topography).

### **Planning-management axis**

This is considered, in the first instance, to conduct a comprehensive feasibility study divided as follows:

- **Economic feasibility:** Do a prospective analysis of what the exploitation period would be, that is, obtaining resources. Also, how long it would take the break-even point or when they start to make profits and, finally, the life cycle or the total duration of the project.
- **Social viability:** To obtain information on this, it is important to specify a relevance study through surveys and statistics. You can even run an analysis of what the social scope of each proposed interdisciplinary montage could be.
- **Legal viability:** It is important to handle basic copyright information to record the conclusive works of laboratory work and previous social analysis, since one of the characteristics of the company is that the assemblies belong to processes in situ, not to a Written work without sense of relevance to the present and immediate surroundings.
- **Political viability:** It is essential to examine current cultural policies, as they mark and frame the guidelines that will govern the country during a six-year term. For this, you can take into account the Special Program of Culture and Art (PECA)<sup>1</sup>, as well as the State Development Plan.
- Finally, and before starting a project, it is essential to do a SWOT analysis (strengths, opportunities, weaknesses and threats) about how the company is in each of the four axes to continue with the project. In this way we will try to ensure that the thematic approach has a response as favorable as possible, without losing the objective of critical awareness of any current point of view, as well as a study on the feasibility of

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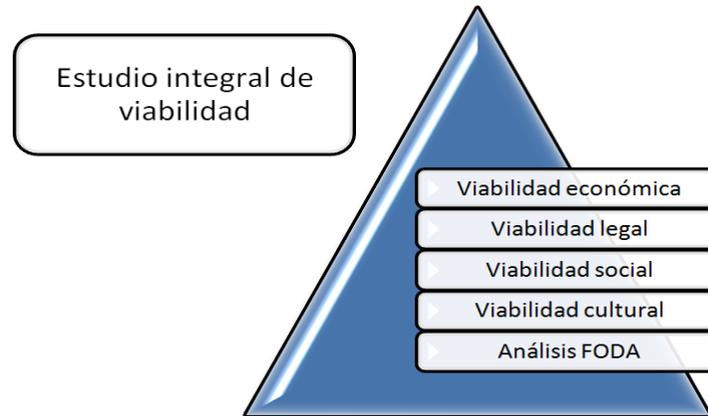
<sup>1</sup> Esta compañía-laboratorio responde a objetivos y estrategias propuestas en el Programa Especial de Cultura y Arte (PECA) 2014-2018 (Secretaría de Educación Pública [SEP], 2014):

Objetivo 5. Apoyar la creación artística y desarrollar las industrias creativas para reforzar la generación y acceso de bienes y servicios culturales. Estrategia 5.1: Fortalecer los estímulos a la creación artística y las iniciativas de emprendimiento cultural de la población del país.

Objetivo 6. Posibilitar el acceso universal a la cultura aprovechando los recursos de la tecnología digital. Estrategia 6.2: Fomentar las diversas formas expresivas y artísticas en el mundo digital.

the space where the project would be addressed. Figure 1 shows each of the indicated viabilities:

**Figura 1.** Estudio integral de viabilidad (etapa de planeación)



Fuente: Elaboración propia

In the second instance, and after having carried out the integral feasibility analysis, it is essential to take into account the components on how to carry out an analysis-diagnosis on the origin and initial conditions of the project, as well as to define the participation guidelines and the Expected results, which implies formalization concerning the image, design and presentation to different instances that can finance the project, project execution, real impact and evaluation.

1. Origin Initial situation: Conditions in which the project arises. Context. Triggering conditions: Original idea, responsible agents, triggers for the project, social, political or cultural conjunctures. Expectations: What is expected to achieve, when and where. They relate to the goals. Positive or negative conditions. They relate to the context and the SWOT analysis. Necessary resources: Financial, human and technical elements that the project requires. Participants / recipients. Who does it / who receives or consumes it?

2. Analysis Study, research and diagnosis of the project and the context. Available resources. Contact and relationship with those involved. Detect limits and possibilities (De León, 2013, p. 27)

**Figura 2.** Preparación-presentación de proyectos (etapa de planeación)



Fuente: Elaboración propia

## Production axis

### *Preproduction*

In this, the expenses related to the planning, preparation and management of the project are considered using a required cash flow, which is a weekly record in which the money is detailed for each budget item. To this end, photocopies, presentation materials for fundraising, permits, author's rights, rental of the place of rehearsal, design and realization of scenery, costumes and props, as well as dissemination campaign are taken into account.

In this stage, the work phases and specific activities are also determined in a chronogram where they are organized according to time. The schedule shows when each activity starts and ends and who is responsible. For this it is taken into account that some are sequential and others are simultaneous. In addition to the above, it is convenient to make a flow chart to have a global vision of the project and which stages are being fulfilled. Likewise, it is important to mention that previously the entire project must be planned detailing the resources (human and financial) that are available, as well as the resources required to complete each activity.

**Figura 3.** Elementos de la Producción



Fuente: Elaboración propia

#### *Operation*

This includes the cost of renting the scenic space, as well as the technical staff, the list of functions, the consumables that must be replaced in each function, the reinforcement of the advertising campaign, the box office receipts and functions sold, and the analysis of the assiduous public to the event.

#### *Postproduction*

This takes into account the packaging, transfer and protection of the scenery, costumes and props, as well as the promotional material for the sponsors, which includes photographic portfolio, video, CD and a systematized evaluation of the project.

### **Innovation axis**

#### *Innovation in the disclosure*

The generators of knowledge that establish an interrelation with their environment currently do so through dissemination and become culture. Therefore, they become auditors of it. To generate culture, the disclosure needs an essential bridge: education, which allows understanding the beginning and development of the scientific achievements that are causing a continuous improvement in social welfare from different angles, for which a systematic training is required and constant from the schools. The means of dissemination are the following: publication of magazines and books, mass media, museums, congresses, colloquia, meetings, digital platforms and social networks.

Next, the disclosure stages investigated and analyzed are detailed to carry out the five assemblies previously mentioned. In principle, there must be clarity as to what type of audience the assembly is going to be directed to: the one specialized in some area that is being sought and the general public (all kinds of professions and trades that do not have to be directly involved with the art or the subject). This process of distinction is essential to segment how to direct a management towards the already captive public and towards the potential public, as well as the available and reached. In this sense, a budget is needed for the following:

- Image design: Take into account the costs of blankets, posters, flyers, dividers, brochures, invitations, hand programs and photographs.
- Campaign design: Consider the visual impact, importance and clarity of the information.
- Promotion in preproduction: Work with the media, such as advertisements in newspapers and magazines, radio and television spots and interviews. Likewise, making newsletters and press kits.
- Electronic media: Promote by email, web page, social networks.
- Dissemination during the assembly functions: Contemplating invitations at the premiere and special invitations during the functions, promotions, making a strategic closure of the season.

**Figura 4.** Etapas de la divulgación



Fuente: Elaboración propia

### *Innovation in artistic education generating learning networks*

The Latex-UAQ workshop laboratory is a space where you train, create and present scenic products while studying through practice. This provokes an integral and interdisciplinary learning, since theoretical and practical knowledge of different scenic techniques is complemented, music analyzed through music therapy is used, as well as the constant handling of multimedia. This way of working collaboratively causes students and graduates to be more in touch with reality, and not only with theoretical assumptions. This allows linking the students and the artists of the company with the most innovative knowledge and practices.

For this reason, it has been tried that from the reflection learning is promoted, as well as the development of bodily, vocal and, in a special way, social and collaborative abilities. This is where laboratories or new companies intervene as an indisputable step between the classroom and the external one, since it allows preparing future graduates with specific knowledge for a current society. In other words, teaching is not only given priority, but also

the dynamic learning provided by the student -who later will be an artist- so that he can be a builder of his knowledge and scenic practice at an individual and group level. In this way, it contributes to the development of an ethical and collective conscience, with a much more global proposal that generates learning networks not only within the university, but also towards different sectors of society, since as a company it is firmly believed in the following premises:

b) The context influences the viability of innovation; c) to innovate, a change in the organizational culture must be fostered and a culture of innovation fostered; d) leadership of a transformative nature facilitates the process of implementing an educational innovation and the development of culture that drives the institution towards continuous improvement (Pujol, 2010, p. 8).

#### *Innovation in space intervention*

An intervention is an appropriation of a space where the private and the public are combined in an interactive way without losing their identity. A scenic space can be any, that is, it can not only be in the well-known architectural framework, since the performers appropriate the space by intervening it socially. Therefore, it is sought that a mediation is carried out in different areas to promote innovations through visual, sound and scenic metaphors. In this way, it is possible to create a framework of situations and meanings that allow the merging of the objective and the technical with the purity of the artistic, as well as the interactive conjugation of the private and the public without losing any identity, with which generates scientific culture. Tejero, Zanón and Santamaría (2014) put it this way:

The avant-garde artist deconstructs reality by abolishing the classical canon, fragmenting the academic composition, using "ignoble" materials, and unorthodox techniques to find the signs of modernity. Even the traditional separation of roles between painter and sculptor, engraver or photographer is transgressed, to create a new multidisciplinary artist who knows all facets of the artistic process (p. 34).

## Results and Discussion

The results have been and continue to be extremely useful from each of the axes contemplated throughout the project, as taught below:

### Training axis

- a. A collective thesis of bachelor's degree focused on theater as an intervening factor in the awareness of a safe and healthy sexuality. Its title is Dramaturgy as a method of awareness and prevention of discrimination against people with HIV and AIDS in the state of Querétaro.
- b. Performing a stage training aimed at graduates and performing artists in general (August-November 2018). This was disclosed through social networks.

**Figura 5.** Cartel del entrenamiento escénico en el Laboratorio Teatral Látex-UAQ



**Entrenamiento Escénico del Laboratorio Teatral LÁTEX-UAQ**

Destinado a: Egresados de Lic. de Actuación, Danza, Ballet y Música, alumnos de 5to. y 7mo. semestre de Actuación y Artes Danzarias, artistas Escénicos en general con experiencia comprobable.

TOTAL 90 hrs. - Se entrega Constancia validada por FBA  
INICIA: SABADO 25 DE AGOSTO

SE TRABAJARÁ:

- **LA VOZ EN ESCENA** (25hrs.)  
Imparte: Pamela Jiménez Draguicevic  
Proyección en la emisión / Dinámicas tonales / Articulación vocal / Conciencia de varios vocales.
- **INTRODUCCIÓN AL SUZUKI Y VIEWPOINTS** (25hrs.)  
Imparte: Pablo A. Cabral  
Atención y Control de la energía en escena / Escucha corporal / Movimiento y quietud / Voluntad (cuerpo-mente-espíritu).
- **ENTRENAMIENTO ACTORAL** (25 hrs.)  
Imparte: Jorge Martín Olivares Juárez  
Acondicionamiento / Control y equilibrio / Fuerza y resistencia / Actuación  
Luzes de 18 a 21 hrs.  
Sábados de 10 a 13 hrs.

INVERSIÓN:  
Alumnos: 1 pago de \$1,000.00 o 4 pagos de \$300.00  
Externos: 1 pago de 1,500.00 o 2 pagos de \$900.00 o 4 pagos de \$500.00

REUNIONES INFORMATIVAS E INSCRIPCIÓN:  
Miércoles 15 de Agosto a las 18:30hrs o  
Sábado 18 de Agosto a las 10:30hrs

INFORMES  
442 792 0008 | latexuaq@gmail.com

Fuente: Laboratorio Teatral Látex UAQ

- c. Publication of the article "The construction of a transdisciplinary scenic bios. Latex-UAQ Theater Laboratory "in the magazine Estudios en Arte Actual (2017), number 5.
- d. Presentation of three international papers and an international videoconference:

- Lecture "Performance and theater as creative bridges of the intervention project 1.0 Latex-UAQ theatrical laboratory" presented at the XXII International Congress of Theater Research of the Mexican Association of Theater Research (AMIT, 2016).
- Lecture "Latex-UAQ Theatrical Laboratory: in search of a sustainable company" presented at the VII International Congress of Arts and Humanities. Management processes and artistic-cultural creation (2017). Faculty of Fine Arts of the UAQ.
- Lecture "Transdisciplinary research of a company-theater laboratory" presented at the VIII International Congress of Arts and Humanities. Transdisciplinary approaches and innovation in artistic practices in the 21st century (2018). Faculty of Fine Arts of the UAQ.
- Videoconference "Scenic Techniques of the 21st Century" presented at the Catholic University Redemptoris Mater (UNICA, Nicaragua, 2017).

### *Discussion 1*

Through the actions and resulting products exposed in this axis, the importance of establishing, directing and strengthening, in a continuous manner, the formation and improvement of the members of the company through different disciplinary techniques is demonstrated, as this allows to establish a interdisciplinary learning network and disseminate the resulting products in different social and educational fields.

### **Planning-management axis**

Actions taken: Trademark registration in the Mexican Institute of Industrial Property (IMPI), records in Indautor of the theater plays "Karma, everything you think, say and do has consequences", "Utopia" and "Narcissus", Obtaining the scholarship Fund for the Strengthening of Linkage of the Autonomous University of Querétaro (Fovin-UAQ) (2015), project of artistic-cultural bonding (PVAC) with the title Latex-UAQ Theatrical Laboratory, Co-production to present the work "Dalí, divino genius "between La Cartelera a Espacio Teatral SA de CV represented by the engineer Franco Vega Fernández and Látex Theater

Company UAQ, Contract (2016) between the Queretano Institute of Culture and the Arts, and Latex Theater Company UAQ to present the work " Utopia "For 17 performances, Participation in the celebration of World Theater Day 2016 and 2017, Participation in the First International Festival of Performing Arts (Querétaro 2016), I I International Festival of Performing Arts (Querétaro 2017) and III International Festival of Performing Arts (Querétaro 2018).

**Figura 6.** Logo del Laboratorio patentado ante IMPI



Fuente: Laboratorio Teatral Látex UAQ

### ***Discussion 2***

With the results of this axis it is demonstrated that the guidelines marked in terms of feasibility, relevance and viability of the strategies used and exposed in this article offer an adequate method for the profitability of a university artistic company.

### **Production axis**

Thanks to the continuous and collective work of the Látex-UAQ Theatrical Laboratory, five interdisciplinary stage productions have been carried out in different forums and national and international festivals:

Project 1.0. Abstract: Man as an intervening factor of the planet constantly seeks adaptation to his environment in order to survive through time. Through its survival instinct, it will seek to modify what surrounds it, generating a denaturalization of its habitat.

Karma: everything you think, say and do has consequences. Summary: The story is based on a sequence of decisions taken by the protagonist, a woman immersed in a stable marriage, but without emotion. The constant choice to be on the "forbidden" path, with the possibility of not doing so, will become its continuous action.

Utopia. Summary: Tragicomedy where the real protagonists are children, who must go through various tests in order to recover the magic of the Utopia world. In that process they must fight against anger, sadness, lack of faith, laziness and fear to discover, finally, that the true force to change the world is within them.

Dalí, divine genius. Summary: Inspired by the life of the Catalan painter in which the spectators go through the most important events of the life of Salvador Dalí, first Marquis of Pujol. This montage is an adaptation of the work of the Mexican playwright Guiomar Cantú, entitled Salvador Dalí, divine genius-atomic deoxyribonucleotide acid.

Daffodil. Summary: Narciso is a successful young man in his work, although he is solitary both socially and emotionally. Unprepared, he falls in love with a young woman who will determine a radical change in his life, since he will initiate a frantic persecution in search of a truth completely known to him, although not assumed.

### **Discussion 3**

Through these results, the importance of continuing with the strengthening of disciplinary techniques through continuous training is pointed out. It is necessary to emphasize that the training techniques exposed in this article are not the only way forward, since the company continues its research towards new technical and methodological approaches of interdisciplinary learning.

## **Innovation axis**

Project 1.0: Characteristics: Different public spaces were intervened in which the viewer interacted to break traditional auditory, visual and spatial schemes. We used double screen and projection, and video editing with more than 400 shots. For the diffusion, digital platforms and social networks were used.

Karma: everything you think, say and do has consequences. Characteristics: Assembly of interdisciplinary intervention in a boutique hotel developing the scenes in the public road, two rooms, two patios and a reception. Film production and videomapping were carried out. For the previous diffusion and during the event, digital platforms and social networks were used.

Utopia. Characteristics: Interdisciplinary and intervention assembly created at the request of the Queretaro Institute for Culture and the Arts. Active participation of the children's audience through the arts, digitization of the scene through multimedia in interaction with the actors, promotion of reading and reinforcement of values. For the previous diffusion and during the event, digital platforms and social networks were used.

Dalí, divine genius. Characteristics: Interdisciplinary assembly and intervention of different spaces with the purpose of representing surrealism. Intervention of spaces, film production, editing and digital art for videomapping, co-production. For the previous dissemination and during the event, digital platforms and social networks were used.

Daffodil. Characteristics: How this story is established is what makes the difference with a traditional staging, because through an interdisciplinary montage of digital innovation, a constant dialogue between the scene and the multimedia is established. Film production, editing and videomapping with more than 390 takes were made.

#### **Discussion 4**

With this last axis reaffirms the hypothesis, because to establish a link between the educational and professional field the university artistic company Laboratorio Teatral Látex-UAQ has sought to innovate in the dissemination and intervention of spaces and learning. Cabral (2016) raises it in these terms:

The irruption and appropriation of new information and communication technologies has shaped a global environment in which the creation, distribution and exchange of information represents one of the most important assets at the socio-cultural and economic level and which gives rise to the emergence of the concept of Information Society or Digital Culture, where all its components can be actors, transmitters and receivers at the same time (párr. 6).

It is important to be able to make citizens more involved in this aspect and generate a scientific culture, as well as allowing an analysis of what is the public perception of certain scientific advances and how they relate to education and the socioeconomic environment.

#### **Final discussion**

The four axes presented in this paper are relevant to promote and guide the start, development, sustainability and professionalization of university artistic companies, since there are multiple external variables that if not planned carefully (eg, dissemination and promotion strategies, Feasibility analysis, etc.), can cause a work emerged from a group artistic effort does not reach the public with the estimated quality. This can happen because in innumerable occasions it is usually thought that art and business are not compatible. However, the vision of profitability must be deepened in order to seek benefits of various kinds.

Finally, below are some of the main strengths and weaknesses of the work carried out.

## **Strengths**

This work fostered active, collaborative learning directly linked to practice, which involved a substantive development of knowledge, skills and attitudes of students and graduates. Likewise, in order to produce the five assemblies in a successful way, a permanent interaction between professors, directors, students and actors was required, since in the dramaturgical creation the essential thing is the joint work to think not only the explicit techniques, but also in what you want to transmit. In this way we try to achieve a real cohesion with society to focus on viable, logical and relevant processes. It is also worth noting that in terms of profitability, different links and resources have been achieved through competitions and scholarships previously specified in the planning-management axis.

## **Weaknesses**

So far the main weakness has been the inability to manage a permanent innovative financing that serves as a platform for the different interdisciplinary proposals offered by the laboratory. In other words, the company-university dyad has yet to be established. Even so, initiatives to capitalize the contracts obtained, as well as participation with paid functions in festivals and a first broadcast of the training workshop for professionals and students external to the company are being made. With this it is tried to recover the costs of production in the last assembly and to obtain gains.

## **Conclusions**

Throughout this article the importance of all the factors that impact one way or another in a university interdisciplinary company based on a permanent laboratory-workshop has been highlighted. In this sense, basic but essential strategies have been offered to start, develop and strengthen a company with the awareness that one of the main objectives is to sustain a season of functions that allow obtaining positive financial results.

Therefore, it is important to remember that a successful season is based on the precise identification of the audience to which the show is directed. Likewise, it is essential to understand the complexity involved in assembling with optimal results and to be aware of the need to strategically use the management to try to achieve the best possible results in the short and medium term. In short, what is sought is a creative platform project for cultural products with higher levels of profitability so that the company can focus on productions with more relevant investments.

In addition to the above, the specific proposal of the Latex-UAQ Theater Laboratory has been to reach different social spheres to encourage reflection on various aspects of daily life. For this, one of its axes has been to enter into processes or phenomena of reality through the intervention in urban public spaces with the purpose not only of knowing or explaining them, but of transforming them in favor of citizen construction.

In accordance with this idea, we must anticipate that we live in a time of intersection of scenic manifestations, which is due, to a great extent, to the emergence of technology, since art, in its continuous process of search for new expressive freedoms, has been growing and finding the interrelation of different specialties that have allowed him to create different languages of art that involve dance, acting and multimedia.

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