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Kinshasa Art HUB Final Project - Annex

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1. The Project

1.1 Problem Worth Solving

Kinshasa is the capital city of D.R.Congo and the main center for cultural and artistic activities in the country. The relationship of the government with the cultural sector is generally music-oriented. However, the interest in visual arts and other branches of art has started to increase. The country has had a rise in the creative and cultural sector recently.

Regarding arts and culture, funds and investments mostly come from international organizations. In addition, although the Ministry of Culture has cultural protection and financing services, most of the artists are either unaware or unable to benefit from these funds from the state. As an Art Hub, we want to benefit from these funds in the most efficient way and to make the artists benefit from these opportunities through us.

For the creative sector, which is economically turned towards foreign investment, the government has streamlined administrative procedures and updated its strategies. But, the number of cultural institutions that support and promote the cultural industry is small, and there are unanswered needs of both artists and audience. Art is considered luxurious in society and is not accessible. However, with the increasing interest in visual arts recently, we can say that the purchase of artworks among the public has started to increase. This period of rise in the cultural sector presents an opportune moment to support artists and help improve a sustainable market.

In Kinshasa, artists encounter a lot of challenges to continue their careers. According to the secondary research data we obtained within the scope of our market research on this subject; we have seen artists expressing lack of opportunities in the art and culture sector. Artists express a strong desire to enhance their visibility and seek additional cultural institutions that can serve as platforms for sharing their art, thereby facilitating the sustained development of their artistic careers.

Also, the increase in the number of art students graduating from art schools in recent years shows potential need for this situation.

In addition, there is difficulty in accessing art materials in Kinshasa. The required materials are insufficient. It is quite difficult to find materials for different techniques And ordering them online from abroad is very expensive for most artists due to the high shipping costs. This is also another problem faced by artists and art students. From a technical point of view, the inadequacy of technological infrastructure, limited and high cost of "internet service, technical equipment and artistic software" also prevent artistic production and innovation.

In short, according to reports and research, the low number of institutions supporting the creative sector, difficulties in accessing art materials, the small art market and many other difficulties have caused this problem in this sector. Therefore, by establishing such an art space which is collaborative and affordable, we can support both the artists and the local market.



1.2. Our Solution

We aim to solve this problem by creating a collaborative and affordable art space to support and promote talented artists who have limited opportunities in Congo-Kinshasa where they can focus on their work with the various basic materials they need and being part of an artistic community. This art space will also be a meeting point where they can exchange experiences and connect with each other and the visitors plus an exhibition area to show art works.

We provide artists an opportunity to continue their artistic career and to be more visible in the market. By involving artists, audience, visitors and cultural organizations in our project, we will help revive and develop the creative sector in Kinshasa.

The main goal of our project is to support and encourage talented artists and to attract more people to the cultural and creative sector and help improve a sustainable market. We target a wide audience to participate in cultural activities. Financially, even if our main purpose is not to make a profit, we plan to just use the profit we get from this for the operation and continuity of this art space. In solution, we think that access should be for a symbolic fee. The financing of the project will be covered by local and international sponsorship and donations (Municipalities, companies, international and local organizations, government and art lovers) and event revenues.

In the long run, we aim for our hub to be part of networks where individuals from different cities and countries, both physically and virtually, share their culture and exchange programs.

In Kinshasa Art HUB project, we provide that a co-working area with materials and equipment provided for artists to work (in different practices: visual art, performing art, ...), a place to showcase their works (exhibition area, stage ...), meeting rooms, digital art corner, workshops and classes, art and cultural events, online classes and access to hard-to-reach art materials.

We believe that this project will help for democratization of art by promoting cultural diversity.

1.3. Legal Status

The OHADA legal system is implemented in the DR Congo. OHADA (Organization for the Harmonization of Business Law in Africa) is a regulatory organization that aims to bring unity and harmony between African countries in the fields of labor law, commercial law and corporate law. The Democratic Republic of the Congo joined the OHADA agreement on September 12, 2012. According to this legal system, the appropriate business type for our art center is "The General Partnership (SNC - Société en nom Collectif)". The tax rate for it is %30. According to OHADA law, foreigners can take part as partners or employees in SNC type of business. So, the business form of our entity is a partnership consisting of 4 partners. We are a not-for-profit cultural organization. The main purpose of our organization is not to make profit. It will mostly be financed by funds. Income from services and products are not shared between partners, but will be used for the continuation of the company.

2. Market Research

We have undertaken a research approach that combines desk research and field research to understand the general situation in the country and creative sector, and define and determine our target market. Our research endeavors have included:

- Desk Research;
 - We reviewed relevant data and market reports from reliable sources such as government publications, articles, industry associations and firms.
 - By using a benchmarking method we made comparisons with similar companies in the market, so we got to know the market and our competitors. (*see in 'Competition' part*)
- Field Research;
 - As part of our field research, we conducted in-depth interviews with industry-related people, such as experts and artists, to gather first-hand information. This interaction has provided us with valuable perspectives on market needs, challenges and opportunities. (*see in 'Interviews' part*)

2.1. Artistic Situation

According to the article published in 'artnet news' on September 1, 2022;

- Largely self-funded, it is at times difficult for artists to pay expenses, though they persevere.
- Lack of Visibility and Need for a Local Market; Despite its abundance of talented artists, there are very few spaces for artists to exhibit their arts in Kinshasa.
- The founder and director of Yetu Gallery, Baraka Rumamba - a Congolese entrepreneur and real estate investor- said that "Many of our top artists go abroad for representation, and in Kinshasa we don't yet have galleries that can properly represent the artists at home and internationally".
- "Founder of Kin Art Studio and artistic director of the Congo Biennale(2019) Vitshois M. Bondo, told Artnet.news that 'stating that their budget is around \$100,000 to \$200,000, fundraising has not been easy, this year 80% of the money came from a mix of local banks and private companies."
 - So, in line with this information, we can say that it is highly possible to find funds from the private sector.
- Another challenge for Congolese artists and audiences is that there are two markets: one local and one international. The artists that succeed abroad are collected largely by westerners; their prices become too expensive for Congolese buyers and often the

tastes don't match local preferences”.

- A Congolese businessman and collector Guy-Robert Lukama states that there is a cultural crisis in Congo; He states that people have lost their trust in their culture and this trust needs to be re-established. He says *“at least 10 galleries, more institutions and local collectors are needed to rebuild the scene and reminisce about cultural heritage.”*

2.2. Educational Situation

- The DR Congo has made significant progress in the education sector. The completion rate at the primary level, for example, has increased considerably, from 29% in 2002, to 70% in 2014. Yet the number of children out of school is significantly high. An estimated 26.7% of children of primary school age are out of school. In addition, the sector faces many challenges in terms of quality, governance and disparities. In order to address these challenges, the country has developed its education sector plan for the period 2016-2025 with a focus on expanding access and equity, improving the quality of learning and improving governance and management in the sector. Some of the important strategic objectives of this plan are promoting an equitable education system for growth and jobs and adapting learning to promote the social integration of young people.
- Public financing of education has doubled in the last decade. In the DRC, the education coordinating agency is UNICEF. The Local Education Partners Group (LEG) is chaired by the Ministry of Education, and composed of development partners (Belgium Technical Cooperation, AFD, DFID, UNICEF, USAID, World Bank and UNESCO) and the civil society.
- Compared to the national wealth generated in 2020, government spending on education is equivalent to 2.3% of GDP.
- The higher education systems in the DRC are; 1-Mixed, 2-Public and 3-Private.

Organizations are divided into three sub-categories;

1-Universities, 2-Higher Technical, Artistic & Technological Institutes and 3-Higher Institutes of Education.

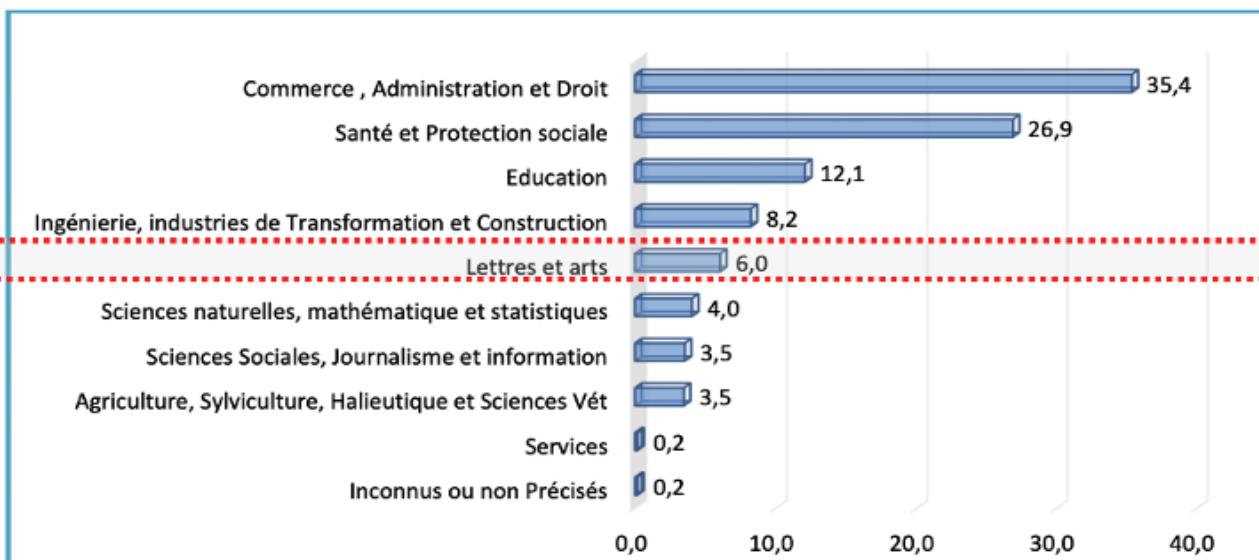
Bachelor (3 years), Master (2 years) and Doctorate (3 to 5 years). Teaching is multilingual.

- Art schools at the higher education level study in Kinshasa;
 - **Public;** 1-Academy of Fine Arts (L'Académie des beaux-arts - ABA); Departments; graphic arts and plastic arts (ceramics, beaten metal, painting and sculpture). 2-National Institute of Arts (INA); Departments, dramatic arts, music, and cultural events (administration & management of cultural, sports & leisure enterprises and also cultural animation & development. 3-Higher Institute of Arts and Crafts (ISAM); Master degree, cutting & sewing and Modeling. Bachelor's degree,

clothing technique, design, styling & fashion creation and fashion management & marketing.

- **Private;** Higher Institute of Technical Education, Arts and Trades (Institut Supérieur D'enseignement Technique, Arts et Metiers - Kinshasa/Limete)
- According to the 'Statistical Yearbook Of Higher And University Education' (2020), the education data in DRC and Kinshasa;

1- Percentage of Art students in 'higher and university' education is **6%**.

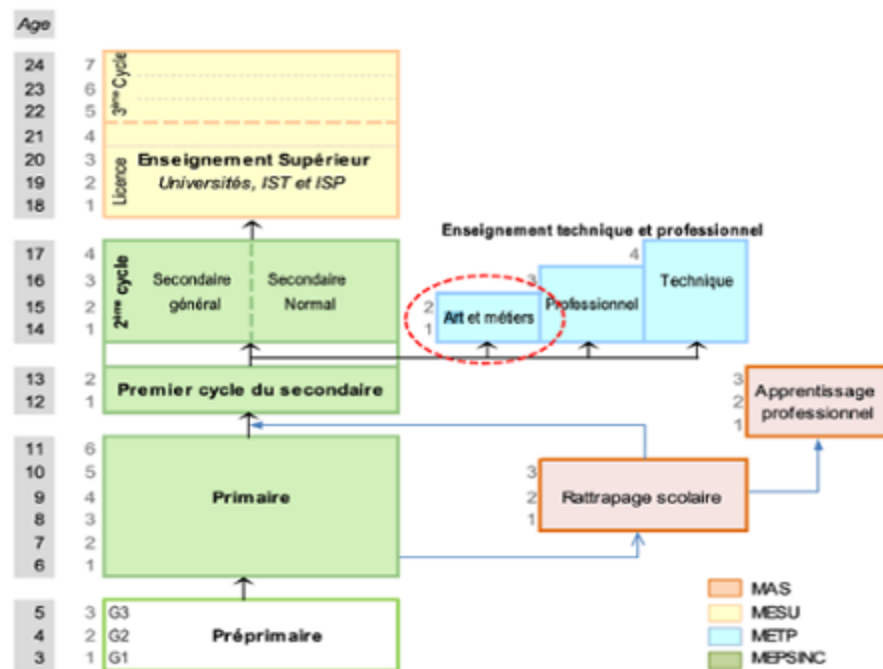


2- Distribution of Students by sector according to sector and gender

FILIERES	PUBLIC		PRIVÉ		TOTAL	
	M	F	M	F	M	F
Arts et Métiers	1 850	5 688	493	2 872	2 343	8 560
Bâtiments	12 904	591	2 067	354	14 971	945
Développement rural, agroforesterie, pêche, pétrole et gaz	11 225	4 431	2 564	1 441	13 789	5 872
Education	7 093	3 282	2 510	1 184	9 603	4 466
Enseignement technique et professionnel (FE)	9 685	4 067	730	250	10 415	4 317
Lettres et Sciences Humaines	14 481	3 926	3 710	579	18 191	4 505
Lettres et Sciences humaines (FE)	3 763	4 005	391	163	4 154	4 168
Sciences appliquées	7 434	2 020	6 304	2 565	13 738	4 585
Sciences d'appui à l'enseignement (FE)	5 788	1 938	790	202	6 578	2 140
Sciences Environnementales, Gestion de la Nature et Tourisme	385	565	0	0	385	565
Sciences Exactes et Naturelles	23 065	7 211	4 754	1 932	27 819	9 143
Sciences Médicales	22 774	10 284	12 383	8 676	35 157	18 960
Sciences naturelles et exactes (FE)	9 311	2 067	765	155	10 076	2 222
Sciences religieuses	0	0	1 328	129	1 328	129
Sciences Sociales	55 531	32 127	22 477	17 005	78 008	49 132
Sciences Sociales (FE)	3 641	5 971	297	128	3 938	6 099
Sciences Sociales, Humaines, Commerciales et Financières (Techniques)	26 557	24 381	18 300	13 368	44 857	37 749
Techniques et Technologiques	15 876	1 211	3 868	612	19 744	1 823
Techniques Médicales	28 127	30 896	10 798	14 126	38 925	45 022
Total GÉNÉRAL	259 490	144 661	94 529	65 741	354 019	210 402

3- In the same report, Breakdown of students enrolled in the Higher Technical Institutes of Arts and Crafts by province; it is stated that **62%** of them are in the capital city of Kinshasa.

- According to “*The Education Strategy Report (2016-2025)*” shared by the government in 2015, art education starts at **14 years old** in DRC.



- According to the study conducted by Musomo* in 2017, it has been seen that art education in universities is not efficient enough. In addition, art students cannot be sufficiently involved in the sector after graduation. However, it is seen that this efficiency gradually increases in the future. In another academic research conducted in 2022** (details of the research are shared below), it was determined that the productivity in art schools increased compared to the past.

- So, we believe that the Kinshasa Art HUB, will benefit these efficiency-increasing efforts by supporting art students and graduates, and will strengthen the network between the sector and them.

*Musomo Amundala, R. (2017). *Curriculum pour un enseignement supérieur et universitaire professionnalisant*. Paris: L'Harmattan.

**In 2022, J. B. Bokambwa and J. E. MWENZI carried out research regarding art school efficiency with art students. The objective of this study was to evaluate the internal efficiency of arts and crafts schools in the city of Kinshasa based on their objective relating to the development of creativity. To do this, a survey supported by the creative spirit assessment scale was carried out among 179 undergraduate students from two schools of arts and crafts in Kinshasa (Institut Supérieur des Arts et Métiers as well as Institut Higher Technical Education, Arts and Trades).

The results obtained reveal that the subjects of the study show strong creative potential and attest to the internal efficiency of these two schools. And all academic activities (lectures, practical work, tutorials in laboratories) contribute to achieving this objective of stimulating creativity. This research shows that the education level is getting better by years.

- According to the country report shared *by the 'UNESCO WHEC-2022'*; In the epidemics and unforeseen disasters, the system is vulnerable to providing continuous and quality education. For example, the containment measures taken by the Government following the COVID-19 forced a break from face-to-face education, as a result of which students were deprived of classes, especially since no institution had digital devices to provide distance education.

-By establishing an adequate technical infrastructure in the Kinshasa Art HUB, we can provide students and artists with access to digital resources.

In our market research, in addition to artistic and educational situations, data on economic, political and social situations are shared in PESTEL Analysis.

2.3. Competition

Current Alternatives

Considering the diversity of the services we offer, that we provide an affordable art space, there are few alternative art spaces/galleries that can be our potential competitors in the related sector.

Space TEXAF Bilembo

It is a cultural and educational space. The main activity of the organization is workshops and an exhibition space (sells paintings, organizes exhibitions). They also have an educational mission, it is dedicated to nature conservation. Cultural identity, Biodiversity, Forests protected areas and Sustainable Agriculture are three complementary workshops. The space supports plastic creation by responding to the demands of artistic leaders and by organizing individual exhibitions. It also sells online. It serves a customer base that has already established itself in the market.

Kin Art Studio

Kin art studio is a cultural structure established in 2010. It promotes innovative creation in the field of visual arts and other forms of contemporary expression. It offers art residency, workshops, exhibitions and conferences. The main service area is the art residency and other activities are mostly services for residents artists of this residency. Kin art studio collaborates with other art spaces both locally and in other African countries such as Nafasi Art Tanzania. In addition, the owner of this studio, Vitshois Mwilambwe B. is the founder of the Congo Biennial. The fact that it is an art studio open to collaboration and that it wants to work with different art institutions within the scope of the Congo biennial means that we can collaborate within art projects in the upcoming periods.

Symphonie Des Arts

It is a classical art gallery. Activities of this gallery are to organize exhibitions, sell art work and promote artists. Temporary exhibitions are regularly organized.

Competitive advantages

We offer artists more than an art space and materials, but also support and an experience that would help them work in better conditions physically to make a living with their work. Our important competitive advantages are to offer affordable and wide variety of services/products. We bring proximity to artists and art lovers. We partner with educational institutions to reach kids and teach them the importance of art and culture and cultural institutions for a more mature audience.

Our competitive advantages as Kinshasa Art HUB;

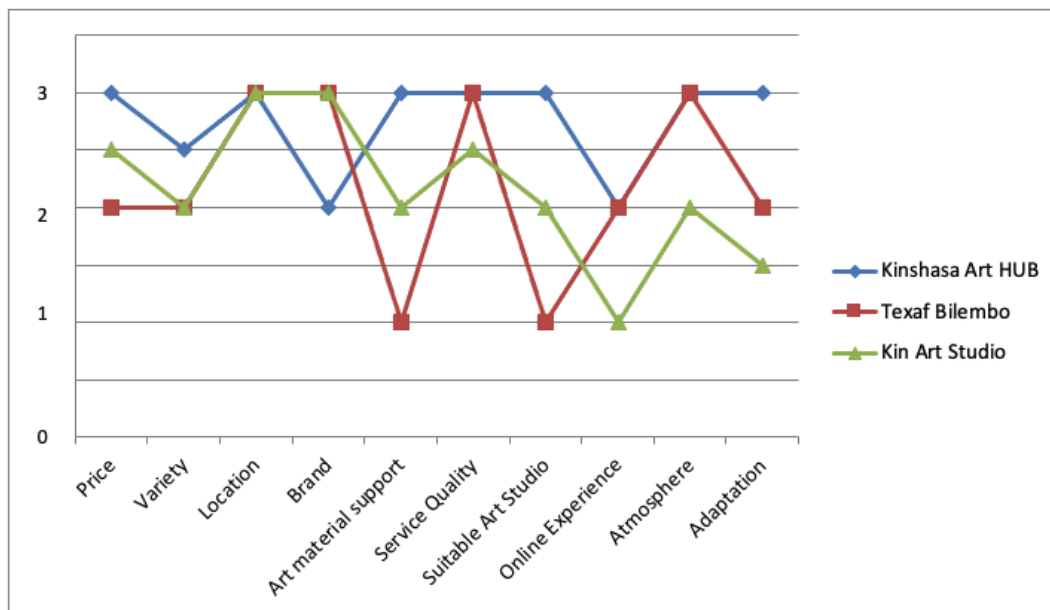
- We offer an **affordable and suitable** co-working space for art practices. When we examine the general co-working areas in the market, we see that these work areas provide a suitable environment for more office workers. But we provide a studio suitable for art practice with special equipment, such as drawing tables, a light system suitable for painting, convenient cabinets to store art materials etc. And we share basic art supplies for free that they can use while working in the art space.

- In addition, we will establish a good technological infrastructure where artists working in the digital field will also be offered the opportunity to work. There will be computers installed with design software programs (Adobe Photoshop, Illustrator, In Design etc.) for designers, and a saloon equipped for performance artists (musicians, dancers, etc.) in the art space.

- Another advantage that we have is making accessible *“difficult to find and expensive art materials”* for our consumers by supplying and selling them at a low profit margin.

- Considering all the services/products we offer, such as artistic events, rich educational and entertaining workshops/classes, collaborative workspace, exhibition space and the sale of art materials, our service/product variety and quality are also an important competitive advantage.

Competitor Analysis - Value Curve Graph



2.4. Target Market

Customer Segments

- **Art students**

Art students are passionate about art and want to pursue a career in the sector but after graduating from the Art school, the work and professional reality hits hard. Also they don't have sufficient conditions to practice art at home. During their time at the Art school, they can find support, favorable conditions for art practice, guidance and assistance from Kinshasa Art Hub. How to reach them? We will reach them through partnership with Art School, and direct advertising and marketing through our social media platforms.

According to the country report shared by the 'UNESCO World Conference on Higher Education' (WHEC 2022); As you can see in the chart below, **there has been a 45% increase in the number of art students from 2016 to 2021 in DR-Congo.** -This increase in the number of art students in the country shows the potential of need and interest in our art space.

<https://whec2022.net/resources/Country%20report%20-%20DRC.pdf>

Tableau 4 : Evolution du nombre d'étudiants par filière d'enseignement

Filières	2015-2016		2019-2020		Accroissement 2015-2019
	Effectifs	%	Effectifs	%	
Universités	220 949	100%	274 764	100%	24%
Sciences de l'éducation	11 677	5%	14 069	5%	20%
Lettres et Sciences Humaines	17 731	8%	24 153	9%	36%
Sciences Sociales	110 989	50%	127 140	46%	15%
Sciences Exactes et Naturelles	36 120	16%	55 285	20%	53%
Sciences Médicales	44 432	20%	54 117	20%	22%
ISTAT	193 337	100%	235 550	100%	22%
Sciences Sociales, Humaines, Commerciales et Financières	85 942	44%	82 606	35%	-4%
Techniques et Technologiques	25 831	13%	37 483	16%	45%
Arts et Métiers	7 496	4%	10 903	5%	45%
Développement rural, Bois, Coton et Mines	22 668	13%	10 661	8%	12%
Sciences Environnementales, Gestion de la Nature et Tourisme	346	0,2%	950	0,4%	175%
Techniques Médicales	51 054	26%	83 947	36%	64%
ISP	51 434	100%	54 107	100%	5%
Lettres et Sciences humaines (FE)	18 311	36%	8 322	15%	-55%
Sciences naturelles et exactes (FE)	11 030	21%	12 298	23%	11%
Enseignement technique et professionnel (FE)	7 498	15%	14 732	27%	96%
Sciences Sociales (FE)	9 359	18%	10 037	19%	7%
Sciences d'appui à l'enseignement (FE)	5 236	10%	8 718	16%	67%
Total	465 720		564 421		21%

Source : Annuaire statistiques DEP/ESU 2015-2016 et 2019-2020

S'agissant des diplômés, les données disponibles des années académiques de 2014-2015, 2017-2018 et 2018-2019 se présentent ainsi :



- **Artists (Young, Emerging, Established)**

These artists are past the school period. We find three types of artists:

- a) Those who are established and are already living from their art and benefiting from national and international recognition,
- b) Those who are emerging, they are working their way into the art world, making sales here and there,
- c) Those who are struggling to live off their art and make a living.

According to our market research, these artists complain about the lack of opportunities in the local market, and to continue their art careers they demand suitable conditions, more cultural institutions (such as art spaces, galleries) and more visibility.

The art space would be a place which will benefit all three categories of artists by providing a networking place, a studio where they can practice their artwork, a store where they can access art supplies, and an exhibition space where they can showcase their work. Also they can get a job opportunity where they can give art classes/workshops as a tutor by collaborating with our company. How to reach them? We will reach them through direct advertising and marketing through social media platforms and posters that will be displayed on the streets, bus stops and targeted popular place (Kitambo, Lingwala, Kalamu, Bandalungwa)

- **Art Amateurs**

These are people who engage in artistic activities occasionally as a hobby. They also form the audience members of artists and acquire artworks for the aesthetic.

They engage in events where they would find interest in. How to reach them? We will reach them through our social media platform and announcement and publication on media outlets.

- **Pre-teens & Parents (Family)**

Families with children who want to spend time together and do activities. We will introduce them to art and culture through our workshops/classes and events with both artistic and educational content. How to reach them? We will reach them through our partnership with educational institutions and social media platforms.

- **General Audience / Visitors**

This constitutes the general citizens. They are the ordinary people, who don't necessarily have connotations with art but who have leisure time into other types of entertainment (like football, games). We aim to attract more people to our art space with the variety in content, affordable and entertaining art activities we offer according to the interests of the society. How to reach them? To reach them, we will organize activities and events that combine the popular entertainment of the city with art and culture.

- **Cultural and Educational Institutions**

In our market research, we observed that national and international cultural and educational institutions are open to collaboration with companies that carry out artistic activities in Kinshasa. According to the contract to be made with them, commissions can be taken from jointly organized art activities.

2.5. SWOT Analysis


<p><u>STRENGTHS</u></p> <ul style="list-style-type: none"> - Affordable services/products - Providing free <basic art supplies to artists - A co-working space suitable for producing/practicing art - Establishing a good technological infrastructure - Product and service diversity - Equipment variety 	<p><u>WEAKNESSES</u></p> <ul style="list-style-type: none"> - Only one local partner in the project team who knows the country and culture - Others in the team from different countries, don't have sufficient network and experience in the country
<p><u>OPPORTUNITIES</u></p> <ul style="list-style-type: none"> - Visible high need in art and cultural sector in the country - Few direct competitor in the sector - The interest of international funds and investors in the country - In the sector the institutions are open to collaboration - Customer potential regarding the increase in the number of art students in recent years 	<p><u>THREATS</u></p> <ul style="list-style-type: none"> - Small size of market for Art product - Music is the preferred form of art to the detriment of visual arts. - Low security of the city - Art is underappreciated in society - High cost of living - Unstable political environment in DRC - Unstable economic environment

- **STRENGTHS**

As Kinshasa Art HUB, we aim to encourage and support artists to participate in the art industry by providing an affordable service/product. In addition, we plan to provide basic art materials support. In this art center, artists will have the opportunity to work in a suitable art co-working area for artistic works. As an art center with various equipment, we will establish a good technological infrastructure where artists working in the digital field will also be offered the opportunity to work. We are planning to bring vitality to the art and cultural sector as a meeting point where artists and audiences come together, get artistic and educational classes and exchange experiences with a variety of products/services such as workshops, classes, exhibitions and artistic events.

- **WEAKNESSES**

In the project team, which consists of people from different cultures and experiences, there is only one local partner (Anne-Marie) who knows the country and culture. Others in the



management team, which does not have sufficient knowledge of the country and culture, does not have enough work experience and network in this geography.

- **OPPORTUNITIES**

The creative and cultural sector has a rise in Kinshasa-DRC. The cultural sector is not developing with governmental financial support, but mostly with international organizations support. So, economically it's turned to foreign investment. The government helps initiative for culture by facilitating administrative procedures. It recently updated its strategies for the sector to emphasize professionalism of the cultural industry. However, there are still many needs for artists and the public. There are a few institutions supporting and promoting the creative sector.

On the other hand, research shows that these institutions are open to collaboration. Information from secondary studies demonstrating the need and the increase in the number of arts students in the country show the potential clients.

- **THREATS**

Art is not appreciated enough in society and is seen as a luxury. Accordingly, the visual arts market is not large enough. Music is the preferred art form rather than visual arts. According to the information obtained from secondary research, it can be said that living in the city is expensive and not safe enough. As seen in detail in the Pestle Analysis (it is as follows), there is an unstable political environment in DR Congo and accordingly the economic environment is unstable.

2.6. PESTLE Analysis


- **POLITICAL**

The political environment of the country is not very stable, it influences the financial environment. There is still a lot of mistreatment happening in the political sector and the corruption rate is very high. The government mostly funds music related programs and mainly in the Congolese rumba genre, because they have an interest in that. For the visual arts on the other hand it's different. Politics don't really find their interest in that sector, that's why they're not really implicated.

There are protection and funding services for culture at the level of the Ministry of Culture which are related services of the Ministry. These services are specialized either in the social protection of artists and that of the intellectual rights of the creators of works of the mind, or in the financing of cultural action. All the information is available on the website of the Ministry of Culture, Arts and Heritage. The problem is that despite their presence, the vast majority of artists and others do not benefit from all these funds from the government, those who do receive them are very few.

- **ECONOMICAL**

With the political environment not being stable, the economic environment also follows. The cost of living in the country is expensive. Overall, businesses in DRC face numerous challenges, one of them being a predatory taxation system. It's an issue many Congolese



entrepreneurs complain about. Leading to many businesses being from foreigners. That makes the issue of corruption persist. But at the same time, economic growth soared to 8.6% in 2022, building upon the strong momentum witnessed in 2021 (6.2%). However, the budget deficit worsened, reaching -2.7% of GDP in 2022, compared to -0.8% in 2021.

There is a high potential for investing in the country as there are many opportunities, and a lot of people are already taking these opportunities. In relation with art and culture, funds and investments mostly come from international institutions.

The majority of residents of the DRC don't take much interest in artists and their work. Buying art remains a luxury only tourists and a few Congolese can afford but it is becoming more common by the time to have artistic products at homes and collections by the public and that is why Congolese artists are determined to make their work accessible for all and to have progress in this field. It's also an opportunity for this project to connect artists with the market.

● SOCIOCULTURAL

The Congolese people are composed of several hundred ethnic groups, resulting in a rich cultural diversity within the country. The population of Kinshasa stands at 17 million inhabitants, and the total population of the Democratic Republic of Congo reaches 107 million and more than 60% of the population is under the age of 20.

Many young people find themselves in precarious situations, living on the streets or lacking access to education and employment opportunities. While the net enrollment rate in primary education has increased by 50%, rising from 52% to 78%, the primary school completion rate remains low at 75%.

Out of the urban population in the Democratic Republic of Congo, Kinshasa accounts for over a third, with 11.7%, while the remaining urban areas consist of provincial capitals, secondary cities, and towns, making up 27.1%.

As of 2018, the middle class in Kinshasa comprised 5.5 million inhabitants.

● TECHNOLOGICAL

The technological infrastructure in the Democratic Republic of Congo, particularly in Kinshasa, still faces significant challenges. While there have been some advancements in recent years, there are several areas where improvement is needed, especially in relation to the arts sector.

Access to reliable and high-speed internet remains a major obstacle in Kinshasa. Limited infrastructure and high costs restrict the availability of internet services, hindering the ability of artists to leverage digital platforms, online collaborations, and global exposure.

Many artists in Kinshasa face challenges in accessing modern hardware and software tools necessary for their creative work. Limited availability and high costs of computers, professional software, digital cameras, and other equipment also hinder artistic production and innovation.



- **ENVIRONMENTAL**

The country is blessed with abundant biodiversity and natural resources, which hold immense value for artists in terms of both inspiration and materials for their creative endeavors. However, a significant issue arises as these resources are predominantly exported in their raw form, lacking industrial processing within the country. Consequently, they are then imported back at a higher cost, reducing the economic benefits that could be derived from their utilization within the DRC.

The lack of locally processed materials and reliance on imported supplies increases the cost and accessibility barriers for artists, limiting their creative possibilities.

Another pressing environmental challenge in the DRC is the inadequate management of waste. Garbage is often haphazardly disposed of, leading to pollution in cities, rivers, and forests, ultimately impacting the health of the population.

Moreover, the pollution resulting from improper waste disposal can directly affect the art sector by damaging exhibition spaces, contaminating art materials.

Recognizing the importance of addressing this issue, initiatives are being undertaken to improve waste management practices, promote sustainable practices and implement strict measures to create a safe environment for everyone.

- **LEGAL**

Establishing an organization within the art sector can be relatively straightforward, depending on the type of entity. However, it is crucial to handle the registration process with care due to the presence of corruption. Different types of organizations may be subject to varying registration fees. This issue not only creates challenges but also leads to inequalities in power and unfairness within the art sector, resulting in certain individuals or organizations receiving preferential treatment based on personal connections or financial advantages. This unequal distribution of opportunities and resources can hinder the development of a level playing field within the art sector. Artists and organizations without access to these connections or financial means may face greater barriers and disadvantages, limiting their ability to thrive and reach their full potential.

Moreover, the lack of adherence to intellectual property rights further exacerbates the issue of unfairness. Artistic creations are valuable assets, and the failure to properly enforce intellectual property protections can result in unauthorized use, infringement, or exploitation of artists' works. This not only undermines the economic value of their creations but also erodes the recognition and rights that artists deserve.

Political	Economical	Social	Technological	Legal
<ul style="list-style-type: none"> •Political instability •Corruption •High taxes •Public budget •Government policies 	<ul style="list-style-type: none"> •Economic instability • High costs •Inflation •Growth rate •Employment rate 	<ul style="list-style-type: none"> •Social habits •Education •Income distribution •Demography •Buying habits 	<ul style="list-style-type: none"> •Internet Infrastructure •Acces to new technologies •Communication channels 	<ul style="list-style-type: none"> •Registration •Protection •Labor laws

2.7. PORTER Analysis

Porter's 5 forces;

1. Competition in the industry:

There are 2 main competitors for Kinshasa Art Hub. 1. The Texaf Bilembo and 2. Kin Art Studio. There are 2 potential competitors for Kinshasa Art Hub but the risk and the rate of these competitors may be considered as medium as the mission, value, vision and strategy of our art space is different and unique. But in other fields such as events and exhibitions they are still strong and that is why we analyzed it as a medium rate.

2. Potential of new entrants into the industry:

As the cultural and art sectors in DRC and especially in Kinshasa is growing and rising during these years, there is a big potential of new entrants into this industry. On the other hand as we are confident about our project and its uniqueness we still consider ourselves as a strong art space in Kinshasa which will be able to face all challenges including new entrants to our sector so we rate the potential of new entrants as a medium rate.

3. Power of suppliers:

As the Kinshasa Art Hub, we offer our consumers services such as workspace, exhibition area, events and workshops/classes etc. The items we sell as products are art materials. According to our research, there is a lack of art supplies in the country. Art supplies are difficult and expensive to find. In order to increase the variety of art supplies, we plan to source art materials from both local channels and abroad. We want to make them accessible and affordable for artists. Suppliers are important to our service quality.

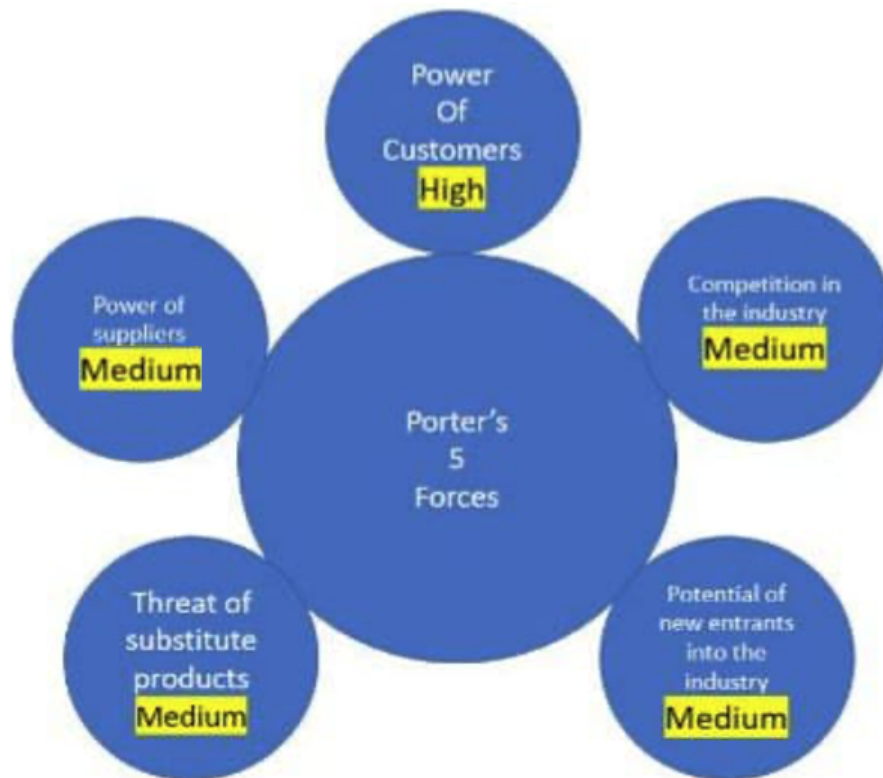
4. Power of customers:

Kinshasa Art Hub customers contain the artists, visitors and students all as customers due to our strategy which is based on supporting the artists, raising students in our workshops to become an artist or at least getting familiar with art and its techniques during the classes.

Above all we really appreciate art as an identity for congolese people and we want to increase people's participation in the creative sector, improve their skills in art and make them know and immerse themselves in art so this factor also gets high.

5. Threat of substitute products:

Kinshasa Art Hub Would announce that against all the risk that there is in the market and the sector of art and culture can preserve and defend its own goals, vision, mission values. We try to be flexible with the new situations and play a noticeable role in this field but as we predict the threat of substitute products in the near future due to growing and rising in this sector we would consider it as a medium rate.



2.8. Interviews

SANTA KAKESE

Professional Caricaturist & Painter



- How is the current artistic situation in Kinshasa and what are the challenges artists face?

“There are several very talented artists in different fields in Kinshasa, both arts graduates and Autodidacts commonly called ‘Artisan’. But the reason for most artists who no longer practice and who have stopped completely, is the fact that art in our country is not to value. There are not enough opportunities in the country where there is a very long list of Artists. Authorities should reconsider things. Our culture is so rich and we should be proud of it. The Congolese population should be educated on cultural values. We should create activities and market opportunities. Another obstacle for the artist is the lack of work materials. And what causes this problem is the economic crisis in Kinshasa. Money is difficult to circulate.”

- An artistic space project is planned for these artists in Kinshasa. Do you think such an art project would be useful, artists will take part in it?

“I think this is a very good initiative that would be very useful for artists in Kinshasa. Because an artistic space already attracts artists and once they are brought together, there are exchanges of technical and strategic experiences, exhibitions that will help others evolve in their careers. And meetings with cultural operators from here and elsewhere, it will be a great bridge that will help us artists to find themselves as it should be in this profession.”

CHRISTOPH RUDOLPH PASOUR

*Director of Master of management
of Arts and Culture at UIC - BCN*



I guess the project idea is good, important and necessary in this specific city Kinshasa. It might contribute to, for example, various Sustainable Development Goal (SDGs), combining cultural diversity, cultural identity, innovation with economic development and economic sustainability. All good on that side and makes it, possibly, interesting for international funding.

3. Marketing Mix

Product / Service

Product & Service	Features	Benefits	Unique Selling Position	Support	Spin Offs
Art co-working area	An affordable working area which is suitable for the art studies. (Daily, weekly, monthly...) Basic art materials support to use while working in the space. Coffee and library corner.	Can pursue their art careers in economic and good conditions	Designed specifically for art practices, affordable.	Periodic discount campaigns	Ergonomic cabinets suitable for storing art materials.
Rental space (exhibitions/events area, meeting rooms etc.)	An exhibition area, a saloon for performing arts. Suitable light and sound systems features in both areas. Well equipped rental meeting rooms.	To be able to exhibit their works, to continue their art practices, to be visible.	Cozy, comfortable and well equipped spaces to give the best conditions.	Periodic discount campaigns	Projection service/digital screen can be provided upon request.
Workshops and Courses	Various courses with art and education content with expert artists. (Painting, drawing, playing instrument, illustration, performing arts...)	Acquiring new skills through art, new learnings, joining the creative community, meeting of the artists and the participants	Diversity and creativity in course content	Discounts for children and students. First lesson is free.	Individual classes and Online-classes
Art Events	Various art events, varying in content, in collaboration with artists and cultural institutions.	Getting recognition in the art sector for artists. Meeting of the artist and the audience. Experience of mixed arts.	Content rich, accessible and affordable	Discount opportunity on some events based on context	Refreshments / snacks can be provided according to the concept of the event offered.
Art Product Sales (supplies, paintings etc.)	Various basic and professional art materials in different brands and features. (Brushes, paints, canvases, etc.)	Access to artistic materials that are currently hard to find in Kinshasa.	Easy to access and economical	Periodic discount campaigns	-

Place / Distribution

Since our products and services is not only to engage artists but also the market, we will offer them at different locations :

- Our venue: situated in the central area, easily accessible and in proximity with our customer segment.
- In the city: to engage the market, the entire city will be our playground. At popular plaça and in the street, showcasing art and selling them. This strategy will be used to bring art to people since most are not much in contact with art.
- Partner’s site: Some events and activities will take place at partners’ site, which include the Academy of Fine Arts, other cultural institutions. This way, the public of those places will be made aware of the activities and partnership with Kinshasa Art Hub.

- Online: Art products and supplies will be made available online for anyone who is not able to get to the venue. Some workshops and events will also be online to have the participation of people beyond the borders of Kinshasa.

Promotion

Kinshasa Art Hub's strategy to reach all targeted customers:

One-to-one communication promotion through the community :

- Word of mouth
- Digital promotion :
 - Website
 - Social media (Instagram, Facebook) + Newsletter
- Printing promotion materials : Flyers, Posters Banners, Billboards
- Event - to promote our services
- Press :
 - Radio & TV
 - Press conference
 - Press release

Pricing Policy

Kinshasa Art HUB is a not-for-profit organization. It aims to provide an affordable service/product to artists and audiences. That's why most of our service sales are at cost price or low profit margin. Profitability is not our first goal, however we plan to generate 60% of our revenue from funds for the continuity of our company.

- **Art co-working area**; Average co-working area prices in Kinshasa are \$200/per month for one person. The price our company aims to offer for its target audience (artists) is 25% of the market average. The prices for co-working areas are \$45/per month, \$25/per week, \$10/per day.
- **Rental area (exhibitions, events, performing arts areas)**; \$50/per hour.
- **Rental area (meeting rooms)**; \$10/per hour.
- **Workshops/classes**; \$8/per class (each class is 2 hours) .
- **Art events**; Our overall strategy for participation in events is to charge a symbolic fee in order to increase the community's interest in artistic activities and make cultural events accessible. Ticket prices are on average 4\$ and cost price. However, some private or external events may be priced outside of this strategy.

- **Art Product Sales;**

- Supplies / materials: According to the information of secondary market research, there is a lack of art materials in Kinshasa. Shipping costs are high for online orders from abroad. We want to make these hard-to-reach products affordable and accessible. Therefore, our profit margin on these products will be 20%. Various art materials such as brushes, paints and canvas will be sold. Also, discount campaigns can be applied to the members of our art area on product sales.

- Art Pieces: According to the contract with the artist, commissions of up to 30% can be taken on the sales of the artworks of the artists.

4. Communication Plan

4.1. Strategies

For our communication strategy, we will use different platforms for conveying information.

- **Social media** : It will be one of our main communication platforms and the first we will use. During the different phases of our campaign, we will use it to maximize our online presence. It is efficient and effective because it will help us reach a big audience with low costs.
- **Sponsors** : The sponsors will be of a great importance especially during the first years because we will be new and having them will give us credibility to our audience. During the first three months, the fundraising and partnership development team will work on acquiring sponsors, partners and funders.
- **Marketing** : We will use digital marketing and posters and flyers to reach the people that we can't reach with the social media platforms. The marketing will be in form of advertisement on TV or Radio channels, Billboard and posters on major and populated places of the city and flyers' distribution. We will also promote our different activities on our website, where every important information about our organization will be found.
- **Press** : Organize press conferences and share press releases for major events we will hold.

Apart from our website and social media uses which are relatively affordable than the rest and the partners' platforms which they will support us with, the other options will be mostly used for major activities around specific time (see timeline). Those times are the holidays, and that is when we expect an increase of participation every year apart from those who usually use our space.

4.2. Phases

Phase 1: January - March 2024

During this phase, the goal is to promote the presence of the organization in people's minds and reach a market's share during the pilot phase of the project.



Social Media

The social media campaign will be focused at first on Instagram and Facebook to maximize the capacity of this strategy and not start all the platforms at the same time.

In the first few posts, we will present our space, our goals, vision and our teams to become closer and more familiar with our target audience.

We will also share posts and other publications about the importance of art and culture to society.

In the second part of the phase we will look for artists that will represent our organization and act as our ambassadors.

During this time, we will also develop our website to promote our different activities, provide detailed information about our organization and create a section for crowdfunding and donations.

Sponsors

During the preparation and launching of the social media campaign by the marketing and communication team, the partnership development team will start working on partnership plans and programs to present to potential partners.

Our goal is to secure respectively 2 cultural and educational institutions partners by the end of May.

Phase 2: April - June 2024

In the second phase, the aim is to maximize the promotion of the organization's services and products targeting key stakeholders and organize one Outdoor Public Art Fest to promote our Grand Opening.

Social Media

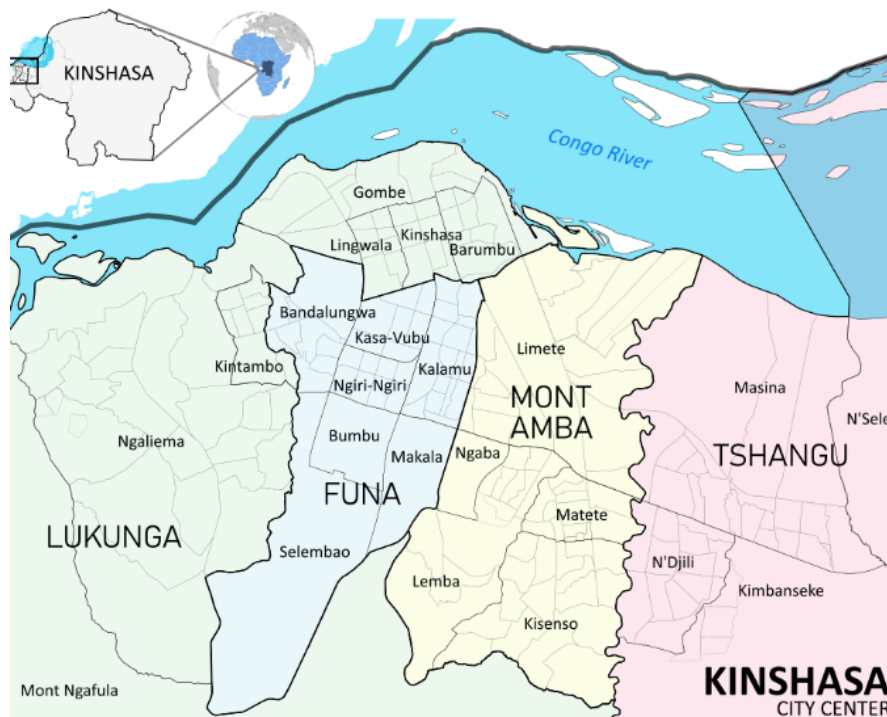
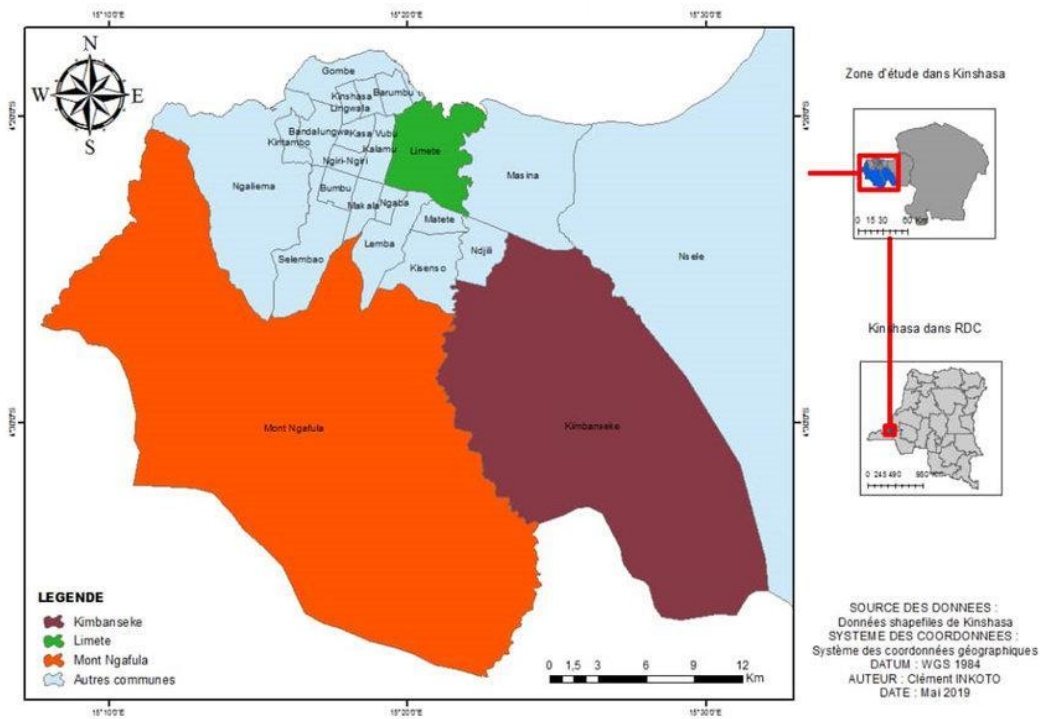
We will start communicating about the different activities that will be held in our space and emphasize on the value added to the consumers (Affordability, etc.)

Sponsors

We will start the fundraising campaign with different partners and they will promote us on their platforms for promotion.

Marketing

We will make use of the following poster in different parts of the city to reach a widest range of our target audience, with an emphasis on the most populated places.



The first map shows the city with the townships and the second map shows where most of the activities in the city are executed and that is where we will focus for our marketing and posters' distribution.

And in the city center, we will focus on three points for distribution apart from offices. Those are Kitambo, Lingwala and mostly Kalamu and Bandalungwa where there are many artists. These are the main transportation points. There, we will also maximize on billboards.



Phase 3 : 3 Weeks before launch

In the third phase, we will communicate on the opening of the space and invite partners, the target market and contact media outlets.

Social Media


During this period, we will emphasize on the coming press conference and press release about the launching of the space.

Press

Our strategy with the press will be to write a press release containing all the information for people to know about the project through the media.

We will also prepare a media kit and launch a press conference for the launch of the project.

Actors involved: Project's team : General Manager, Art & Project Manager, Marketing & Communication Manager, Operation Manager and Head of artists collective project's partner.



The media kit will be available via contact with the Marketing & Communication Manager and will be shared with key media outlets invited, it will include promotional explanatory videos, professional photos, lists of our partners and funders, contact team and boiler plate.

Marketing

For the marketing campaign, we will proceed to the distribution of different flyers in the areas of the city selected during the second phase of our communication campaign and put up the billboard.

Sponsors

Our sponsors and partners will share our project on their platforms to promote it and announce them launching in partnership with them.

Phase 4: 30 June 2024 (Launch date)

Social Media

On the launch day, for the social media campaign, we will start sharing posts stating that the project has officially started and inviting our audience to join.

Sponsors

Our sponsors and partners will share our project on their platforms to announce the launching in partnership with them.

Protocol

At the end of the day, we will host a private party in our space inviting key stakeholders to show our appreciation to their actions towards our organization.

Phase 5: July - December 2024

Social Media

After the launch of our project, the main goal will be to keep our audience engaged and to increase our numbers. We will :

- Make posts about the artists working in our space and share their evolution.
- Share about the upcoming events done by the teams or the artists

Kinshasa Artstudio

Peinture de jeunesse

#artkinshasa

- William Kentridge
- Marlene Dumas
- Julie Mehretu
- Michael Armitage
- Wangechi Mutu
- Kendell Geers
- Njideka Akunyili Crosby
- Wael Shawky

Exhibition
2023
10 - 20 octobre
Centre culturel
du Congo

1155 Ave Tombalbaye
artcongo.com

Kinshasa Artspace organise une exposition d'œuvres d'artistes africains contemporains célèbres en collaboration avec des œuvres de nouveaux peintres talentueux de différents genres. L'exposition est consacrée à la journée de la jeunesse de la République Démocratique du Congo le 14 octobre.

Kinshasa Artspace holds an exhibition of works by famous contemporary African artists together with the works of new talented painters of different genres. The exhibition is dedicated to the Youth Day of the Democratic Republic of the Congo on October 14.

- Post about exhibitions and performances,
- Discount campaigns,
- Surveys for evaluating the organization performance, customer satisfaction and loyalty.

Key factors

💡 In our communication plan, the language used would be mainly in French as default language to have an extended reach even from potential consumers from neighboring countries. Depending on the context, we will also add lingala for more impact and English for international partners and sponsors.

The contents on our social media will be also found on our website with more information. By the time we share on the social media platforms, they will also be available on our website.

5. Operational Plan

5.1. Action Plan Timeline

ACTION PLAN TIMELINE			
ACTIONS	When	Responsibility	Communication
BEFORE LAUNCH			
Research Funders, Donors (grants), sponsors and make a list of them (local & International)	Jan-June 2024	General Mng.	-
Contact with funders, donors (grants), sponsors and making appointments	Jan-June 2024	General Mng.	Contact via email & phone calls
Visiting the candidate funders, donors (grants), sponsors and present the projects	Jan-June 2024	General Mng.	Meetings
Promotional activities and advertising campaigns	Jan-June 2024	Marketing & Com. Mng.	Media, social med., e-mail, posters, flyers..
Outdoor Public Art Fest to promote 'Grand Opening'	15 April 2024	Marketing & Com. M.	-
CREATING WEBSITE			
Create a website (and add a section for collecting crowdfunding)	Feb - March 2024	Marketing & Com. Mng.	Online meetings
SETTING-UP			
Legal registration	March 2024	4 Co-founders	Meetings
Locating and renting a building	April 2024	HR & Operation M.	Phone calls, visits
Physical set-up of the art space (Furniture, equipment, technical infrastructure etc)	2024 Q2	HR & Operation Mng.	Meetings, Phone calls, visits
LAUNCH/OPENING DAY			
Launch Campaign (Opening Day) Campaign Plan	2024 Q2	Marketing & Com. Mng.	Regular internal meetings
Launch Campaign (Opening Day) Determine target audience, artists, institutions, funders etc.)	2024 Q2	Marketing & Com. Mng.	-
Launch Campaign (Opening Day) Communication activities (e-mailing, digital ads., phone calls, announcements etc.)	2024 Q2	Marketing & Com. Mng.	Confirmation memo via e-mail
Launch Campaign (Opening Day) Interior organization of the art space	15-30 June 2024	HR & Operation Mng.	Meetings
Launch Campaign (Opening Day) Catering organization	20-30 June 2024	HR & Operation Mng.	Phone calls & meetings
Grand Opening Day	30 June 2024	4 Co-founders	-
ORGANIZING EVENTS			
Organize Internal Art Events/Exhibitions - Determine content	Monthly 2024-25-26	Art&Project Dev. Mng.	Internal meetings
Organize Internal Art Events/Exhibitions - Determine artists and audience	Monthly 2024-25-26	Art&Project Dev. Mng.	-
Organize Internal Art Events/Exhibitions - Communication activities (e-mail, digital ads., phone calls, announcements etc.)	Monthly 2024-25-26	Marketing & Com. Mng.	e-mailing, phone calls

Organize Internal Art Events/Exhibitions - Interior organization of the art space	Monthly 2024-25-26	HR & Operation Mng.	Meetings
Organize external art events - Determine content	Quarterly 2024-25-26	Art&Project Dev. Mng.	Internal meetings
Organize external art events - Determine and coordinate place	Quarterly 2024-25-26	Art&Project Dev. Mng.	e-mailing, phone calls & meetings
Organize external art events - Determine artists and audience	Quarterly 2024-25-26	Art&Project Dev. Mng.	-
Organize external art events - Communication activities (e-mailing, digital ads., phone calls, announcements etc.)	Quarterly 2024-25-26	Marketing & Com. Mng.	e-mailing, phone calls
ORGANIZING DISCOUNT CAMPAIGNS			
Organize a discount campaign - Determine content	Quarterly 2024-25-26	Marketing & Com. Mng.	Internal meetings
Organize a discount campaign - Determine target customer	Quarterly 2024-25-26	Marketing & Com. Mng.	-
Organize a discount campaign - Communication activities (e-mailing, digital ads., phone calls etc.)	Quarterly 2024-25-26	Marketing & Com. Mng.	e-mailing, phone calls
Each Member Recruits 1 New Member Campaign - Determine content	Monthly 2024-25-26	HR & Operation Mng.	-
Each Member Recruits 1 New Member Campaign - Organize mem	Monthly 2024-25-26	HR & Operation Mng.	e-mail, phone calls
ORGANIZING WORKSHOPS AND CLASSES			
Workshops and classes organizations - Create schedule	Monthly 2024-25-26	Art&Project Dev. Mng.	-
Workshops and classes organizations - Organize tutors/artists	Monthly 2024-25-26	Art&Project Dev. Mng.	e-mailing, phone calls & meetings
SURVEYS			
Creating and follow-up loyalty and satisfaction programme - Survey	Quarterly 2024-25-26	Marketing & Com. Team	-
Analyzing and interpreting data	Quarterly 2024-25-26	Marketing & Com. Team	-
Creating an improvement plan based on results	Quarterly 2024-25-26	Marketing & Com. Team	-
REGULARLY SEARCHING AND REACHING SPONSORS			
Search potential sponsors and make a list of them (local & International)	2024 Q1	General Mng	Internet
Contact with sponsors and making appointments	Monthly 2024-25-26	General Mng	Contact via email & phone calls
Visiting the candidate sponsors and present the projects & events	Monthly 2024-25-26	General Mng	Meetings
Organize sponsor meetups in art space - Contacting and inviting	Quarterly 2024-25-26	HR & Operation Mng.	Contact via email & phone calls
Organize sponsor meetups in art space - Interior organization of art space	Quarterly 2024-25-26	HR & Operation Mng.	-
REGULARLY SEARCHING AND REACHING FUNDERS			
Search potential funders and make a list of them (local & International)	2024 Q1	General Mng	Internet

Contact with funders and making appointments	Monthly 2024-25-26	General Mng	Contact via email & phone calls
Present the pitch to each relevant foundation or company	Monthly 2024-25-26	General Mng	Meetings
REGULARLY SEARCHING & REACHING DONORS / CROWDFUNDING			
Make an open call to Individual/Corporate donors via digital media	Monthly 2024-25-26	Marketing & Com. Mng.	Meetings
Make an open call to people via digital media for crowdfunding (Advertising)	Monthly 2024-25-26	Marketing & Com. Mng.	Meetings
Searching international crowdfunding websites	Monthly 2024-25-26	General Mng	Internet
Joining international crowdfunding websites	Monthly 2024-25-26	General Mng	Internet
Mailing & emailing to all potential donors with follow-up	Monthly 2024-25-26	Marketing & Com. Team	Contact via mail & e-mail

5.2. Venue Plan

BEFORE



AFTER



5.3. Technical Plan

Initially, 4 laptops for the co-founders of the company. 5 computers will be provided for the artists to use for their digital art works and/or their office work. Equipment such as printer, fax and telephone will be purchased to be used in the office works of the company.

MS 365 Office software will be used on company computers. Online meetings/workshops will be conducted through Microsoft Teams. Likewise, Microsoft service will be used for e-mail addresses. The company's website and domain address will be provided from a local and affordable supplier. Adobe (Illustrator, Photoshop, In design, Premiere, Creative Cloud etc.) will be installed on computers for art and design works. The company's CRM work will be preferred to Zoho. In addition, SurveyMonkey will be used for company survey studies.

In addition, suitable sound systems for musicians and lighting systems suitable for visual artist's work will be installed. Professional printing machine for fine art prints, UPS, security system, big plasma/led screens for digital exhibitions, video recorder and projector will be provided.

6. Human Resources Plan

Management Team

- Anne-Marie LIKWELA

General Manager - Contract: Full-time 600\$/month salary

Responsibilities; Actively searching for funds, building relationships/networks and raising funds from national and international funders and sponsors (funds, donations, crowdfunding, sponsors etc.) in the private and public sector. Identifying potential partners and drafting partnership proposals. Working with the outsourced financial expert, following reports and providing feedback from financial reports. Concluding partnership agreement according to organization's and partners goals.

Background; She has a bachelor degree in Business Administration from Ocean University of China. She has experience as an assistant manager in a NGO in Kinshasa, where she was in charge of developing and implementing projects, managing stakeholders relationships, and she is also an artist. Because of that, she has a network in the cultural sector but also in the private sector.

She also worked as an Interpreter for a project of the Chinese embassy in DR.Congo, which also gave her a network with international suppliers. Currently, she is studying at the International University of Catalonia Master's degree program in Art and Cultural Management. Speaks: French, English, Lingala, Chinese, Spanish.

- Artur SEIJO

Art & Project Development Manager - Contract: Full-time 600\$/month salary

Responsibilities; Developing projects, events and activities according to market research proven needs and pilot projects, organizing with the team, projects/events/workshops aimed at the organization's targeted customer segments, developing programs for and with stakeholders with general manager and marketing manager, organizing internal and external art events.

Background; He is an Orchestra Artist. He graduated from the Conservatory at the Faculty of Orchestra in the violin department in 2019. In 2017, he began his career in the orchestra. He has worked in 5 different orchestras in Moscow and Nizhny Novgorod, both symphonic and military and academic, as well as in opera and ballet theaters. Throughout his work, he has participated many times in filming on television and radio, toured Russian cities and also performed as part of an orchestra in Vienna in the Golden Hall of the Musikverein. He played under the guidance of world-class conductors (Julian Rachlin, Robert Towy, Alexander Lazarev, Charles Dutoit). Currently, he is studying at the International University of Catalonia under the Master's degree program in Art and Cultural Management. Speaks; Russian, English and Spanish.

- Esra YARDIMCI

HR & Operation Manager - Contract: Full-time 600\$/month salary

Responsibilities; Identifying daily operations in the space to ensure service quality and enjoyable atmosphere and experience, ensuring the internal organization and coordination of campaigns and events, working with Art & Project Development Manager to share tasks focusing on details and ensuring service quality.

Background; Graduated from Istanbul FSMV Uni.- Faculty of Fine Arts, Traditional Turkish Arts department. She has more than 10 years of experience as a visual artist in the culture and art sector. She produced art pieces for local and international art lovers, carried out design activities in collaboration with companies, participated in exhibitions and organized art classes as a tutor. She has been organizing art workshops in Barcelona for the last 5 years and continues to produce art pieces in her studio. She is also continuing master's degree of Arts and Cultural Management at UIC University in Barcelona. Speaks; Turkish, English and Spanish.

- Keyhan AMANI

Marketing & Communication Manager - Contract: Full-time 600\$/month salary

Responsibilities; Developing marketing and communication strategies, content and KPIs for each market, promotion of launch of products and services to key using fixed KPIs, developing customer retention and promotion strategies, engaging relationship with key media outlet to work with for promotion of the organization, organizing advertisements of services/products and carrying out the communication services of the events.

Background; He has a bachelor's degree in visual/fine arts with expertise in Islamic art and ceramics. He has experience in rural tourism planning and interpreting for FIVA/FIA and HVAI and organizing craft tours and training in ceramics since 2017. Currently, he is studying at the International University of Catalonia Master's degree program in Art and Culture Management. Speaks; Persian and English.

- Advisors / Support Committee

- Jean-Claude Tshipama - Deputy Director of EquityBCDC - Kinshasa
- Christoph Pasour - Director of Master of management of Arts and Culture at UIC Barcelona
- Atilla Yardımcı - Business Scientist of BCN Data Science - Barcelona
- Daniel Mukenda - CEO of BlissHome - Kinshasa
- Katrin Imhof - CEO of Satellites of Arts - Switzerland
- Malafi - Cultural Operator (Maison culturelle des mwindeurs)
- Idris Kitota - Artist - Kinshasa
- Berthie Bena - Cultural Operator (Pax in Terra) - Kinshasa

Other employees

- **Outsourced Financial Expert** *200\$/month payment*

For the checks and reporting systems that will be put in place, to begin with, it is planned to receive outside accounting expert support in the first year. A financial expert can be hired according to the success and financial situation of the company in the following years.

Responsibilities; The approach to be taken is that working from an incremental budget, with cash flow attached. Updating Budget and Cash flow monthly. Annual management accounts, with a balance sheet, preparing the annual budget, reporting to the management team regularly.

- **Artists** *100\$/per workshop (8 hour) payment*

Tutors to work in workshops/classes

- **Security** *100\$/month payment*

In order to ensure security in our place, 2 security personnel will be provided by a security company. (2x100\$/month payment).

- **Cleaning Staff** *100\$/month payment*

A staff of 1 will be provided by a cleaning company for cleaning services.

- **Volunteers;** When deemed necessary, support might be received from personnel and volunteers for the relevant departments.

7. Financial Plan

To create the best scenario of our financial forecasts; we did market research. In this market research, both prices and services in the industry are examined and compared. Within the scope of our secondary research, sector reports and cost of living information in Kinshasa were examined. The income that can be obtained from the funds has been estimated by examining the local and international funds, donations and sponsorship support made to similar projects in the country. Potential customer estimations are made according to; sector reports, data obtained as a result of market research, the number of customers of the other art organizations and data obtained from secondary research (eg. number of students graduating from art schools, reviews by artists in Kinshasa etc.).

7.1 Set-up Costs

It will start with a capital of \$10,000 to cover the initial expenses. This \$10,000 (initial expenses) will be equally covered by the capital of the 4 co-founders. Total setup cost is \$8,126 and the breakdown of this amount; 6% registration costs, 6% trademark costs, 12% advertising and communication costs, 5% accountant's fee , 28% materials costs, 25% equipment costs, 18% furniture costs.

SET-UP BUDGET	
Setting up The Bussiness	
Registration	\$500
Trade Mark	\$500
Accountant's fee	\$400
Plant and equipment	
Equipment	\$2.000
Furniture	\$1.454
Starting operations	
Advertising & Communication	\$1.000
Materials	\$2.272
Total set-up costs	\$8.126
Start-up capital	
Equity investment	\$10.000
Borrowings	\$0
Total	\$10.000
Surplus funds	\$1.874
Borrowings required	0

7.2 Three Years Budget

Our 3 years financial forecasts; Our Art Hub is a not-for-profit organization. Profitability is not our first goal, but we plan to generate 60% of our income from funds for the continuity of our company.

We expect to raise \$156,600 the first year. Excluding Capital, this amount is \$146,600. We have a diverse income range consisting of 60% grants (donations and funds), 20% subscriptions, 15% other income (art product and supplies sales, events etc.), 5% sponsorship.

It is planned to raise \$215,700 in the second year. The breakdown of this amount; \$38,700 will come from subscriptions, \$130,000 from grants(donations, fundings and crowdfunding), \$15,000 from sponsorships and \$32,000 from other incomes (art product and supplies sales, events etc.).

It is planned to raise \$230,700 in the third year. The breakdown of this amount; \$43,700 will come from subscriptions, \$130,000 from grants (donations, fundings and crowdfunding), \$20,000 from sponsorships and \$37,000 from other incomes (events, sales etc.). A growth of 7% at the end of the third year is forecasted.

The organization will make a surplus from year 2. It is forecasted that there will be a surplus of \$70,500 in the second year and \$85,000 in the third year.

You can see the numerical data of our financial forecasts mentioned above in the 3-years general budget table below.

3 YEARS BUDGET

Income	Year 1	Year 2	Year 3
Capital	\$10.000	\$0	\$0
Donations	\$20.000	\$30.000	\$30.000
Funds	\$60.000	\$75.000	\$75.000
Crowdfunding	\$25.000	\$25.000	\$25.000
Space rental	\$5.000	\$10.000	\$10.000
Monthly fee	\$6.500	\$12.500	\$12.500
1-week fee	\$2.500	\$5.000	\$5.000
Daily fee	\$600	\$1.200	\$1.200
Workshop	\$5.000	\$10.000	\$15.000
Sales (Art products)	\$10.000	\$20.000	\$25.000
Event	\$6.000	\$12.000	\$12.000
Sponsorship	\$6.000	\$15.000	\$20.000
Total Income	\$156.600	\$215.700	\$230.700

Expenses	Year 1	Year 2	Year 3
Registration	\$500	\$0	\$0
Trademark	\$500	\$0	\$500
Advertising & Communication	\$12.000	\$7.000	\$7.000
Insurance	\$500	\$600	\$600
Rent	\$32.000	\$48.000	\$48.000
Installations (Design/Rehabilitation)	\$15.000	\$0	\$0
Salaries/Outsourced employee	\$26.000	\$39.600	\$39.600
Maintenance/Repairs	\$0	\$5.000	\$5.000
Utilities	\$2.000	\$3.000	\$3.000
Materials (Art & Office supplies)	\$25.000	\$30.000	\$30.000
Events organization	\$2.500	\$6.000	\$6.000
Equipment	\$22.000	\$5.000	\$5.000
Furniture	\$16.000	\$1.000	\$1.000
Total Expenses	\$154.000	\$145.200	\$145.700

Surplus/Deficit	Year 1	Year 2	Year 3
	\$2.600	\$70.500	\$85.000

Tax fee	\$780	\$21.150	\$25.500
Profit After Tax	\$1.820	\$49.350	\$59.500

7.3 Expenditure Budget

EXPENDITURE BUDGET	Year 1	Year 2	Year 3
Furnitures			
Chairs	\$3,750	\$270	\$270
Drawing table	\$1,000	\$300	\$300
Office table	\$2,250	\$300	\$300
Meeting table	\$1,000	\$0	\$0
Sofa	\$1,600	\$0	\$0
Shelf	\$1,500	\$0	\$0
Cabinet	\$1,500	\$0	\$0
Coffee table	\$400	\$40	\$40
Cafeteria counter	\$500	\$0	\$0
Furniture shipping cost	\$2,500	\$90	\$90
Equipment			
Desktop Computers	\$5,000	\$3,000	\$3,000
Printer	\$100	\$0	\$0
Telephone	\$25	\$0	\$0
Desk lamp	\$225	\$75	\$75
LED Screen TV	\$3,500	\$1,750	\$1,750
Projector	\$450	\$0	\$0
Professional Printing machine	\$4,000	\$0	\$0
Camera	\$1,500	\$0	\$0
Microphones	\$300	\$100	\$100
Air conditioner	\$4,000	\$0	\$0
UPS	\$150	\$0	\$0
Refrigerator	\$250	\$0	\$0
Equipment shipping cost	\$2,500	\$75	\$75
Materials			
Chevalet (Easel)	\$1,000	\$1,200	\$1,200
Canva	\$3,000	\$3,750	\$4,500
Paper set	\$700	\$910	\$1,050
Oil painting set	\$900	\$1,200	\$1,800
Oil paint spatulas	\$455	\$490	\$560
Watercolor set	\$2,250	\$2,625	\$3,300
Acrylic	\$1,500	\$1,750	\$2,000
Brush set	\$2,250	\$2,625	\$3,000
Notebook	\$150	\$150	\$225
Duster	\$135	\$203	\$270
Sharpener	\$135	\$203	\$270
Pencils	\$1,000	\$1,250	\$1,500

Folders	\$100	\$120	\$125
Color pencil set	\$1,250	\$1,750	\$2,000
Guitar	\$1,000	\$1,000	\$0
Piano/org	\$1,000	\$1,000	\$0
Drum set	\$950	\$950	\$0
Violin	\$725	\$725	\$0
Operational materials	\$750	\$1,000	\$1,000
Other art materials	\$750	\$1,600	\$1,700
Materials shipping cost	\$5,000	\$5,500	\$5,500
Fixed Cost			
Utilities	\$2,000	\$3,000	\$3,000
Salaries	\$26,000	\$39,600	\$39,600
Rent	\$32,000	\$48,000	\$48,000
Insurance	\$500	\$600	\$600
Other			
Registration	\$500	\$0	\$0
Trademark	\$500	\$0	\$500
Installations (Venue Design/Rehabilitation)	\$15,000	\$0	\$0
Maintenance/Repairs	\$0	\$5,000	\$5,000
Events organization	\$2,500	\$6,000	\$6,000
Communication & Advertising			
Website	\$560	\$360	\$60
Ad spend	\$700	\$500	\$500
Promotional video	\$1,000	\$500	\$500
Professional photos	\$500	\$350	\$350
Radio - TV	\$2,000	\$1,500	\$1,500
Press conference / Press release	\$3,240	\$1,660	\$1,960
Flyers	\$350	\$200	\$200
Posters	\$450	\$300	\$300
Billboard	\$3,000	\$1,500	\$1,500
Invitations	\$50	\$30	\$30
Professional cards	\$150	\$100	\$100
Total	\$154,000	\$145,200	\$145,700

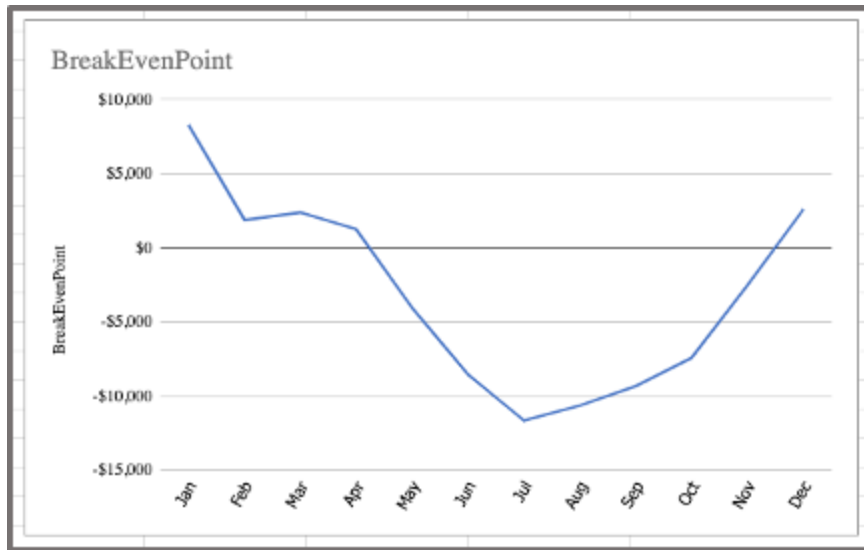
7.4 Cash Flow with Profit & Loss

CASH FLOW YEAR 1													
Income	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Total
Seed Capital	\$10,000	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$10,000
Subscriptions	\$0	\$0	\$0	\$0	\$0	\$2,000	\$2,000	\$2,500	\$2,500	\$3,200	\$3,700	\$3,700	\$19,600
Grants (Donations&Funds)	\$0	\$0	\$7,000	\$7,000	\$9,000	\$9,000	\$9,000	\$12,000	\$12,000	\$12,000	\$14,000	\$14,000	\$105,000
Sponsorship	\$0	\$0	\$0	\$500	\$500	\$500	\$500	\$600	\$800	\$800	\$800	\$1,000	\$6,000
Sales&Events	\$0	\$0	\$0	\$500	\$500	\$500	\$1,500	\$2,000	\$2,500	\$2,500	\$3,000	\$3,000	\$16,000
Total income	\$10,000	\$0	\$7,000	\$8,000	\$10,000	\$12,000	\$13,000	\$17,100	\$17,800	\$18,500	\$21,500	\$21,700	\$156,600
Expenditure	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Total
Registration	\$500	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$500
Trademark	\$500	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$500
Advertising & Communication	\$500	\$500	\$500	\$1,000	\$1,000	\$1,000	\$1,000	\$1,000	\$1,000	\$1,500	\$1,500	\$1,500	\$12,000
Insurance	\$0	\$0	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$500
Rent	\$0	\$0	\$0	\$0	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$32,000
Installations	\$0	\$0	\$0	\$1,664	\$1,667	\$1,667	\$1,667	\$1,667	\$1,667	\$1,667	\$1,667	\$1,667	\$15,000
Salaries/Outsourced employee	\$200	\$200	\$200	\$200	\$2,600	\$2,800	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$26,000
Maintenance/Repairs	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Utilities	\$0	\$0	\$0	\$0	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$2,000
Materials	\$0	\$2,272	\$2,272	\$2,272	\$2,272	\$2,272	\$2,272	\$2,272	\$2,272	\$2,272	\$2,272	\$2,280	\$25,000
Events cost	\$0	\$0	\$0	\$500	\$0	\$1,000	\$100	\$100	\$500	\$100	\$100	\$100	\$2,500
Equipment	\$0	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$2,000	\$22,000
Furniture	\$0	\$1,454	\$1,454	\$1,454	\$1,454	\$1,454	\$1,454	\$1,454	\$1,454	\$1,454	\$1,454	\$1,460	\$16,000
Total expenditure	\$1,700	\$6,426	\$6,476	\$9,140	\$15,293	\$16,493	\$16,093	\$16,093	\$16,493	\$16,593	\$16,593	\$16,607	\$154,000
Profit/loss	\$8,300	-\$6,426	\$524	-\$1,140	-\$5,293	-\$4,493	-\$3,093	\$1,007	\$1,307	\$1,907	\$4,907	\$5,093	\$2,600
Opening balance	\$0	\$8,300	\$1,874	\$2,398	\$1,258	-\$4,035	-\$8,528	-\$11,621	-\$10,614	-\$9,307	-\$7,400	-\$2,493	
Closing balance	\$8,300	\$1,874	\$2,398	\$1,258	-\$4,035	-\$8,528	-\$11,621	-\$10,614	-\$9,307	-\$7,400	-\$2,493	\$2,600	
Total fund carried forward	\$8,300	\$1,874	\$2,398	\$1,258	-\$4,035	-\$8,528	-\$11,621	-\$10,614	-\$9,307	-\$7,400	-\$2,493	\$2,600	

CASH FLOW YEAR 2													
Income	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Total
Subscriptions	\$3,225	\$3,225	\$3,225	\$3,225	\$3,225	\$3,225	\$3,225	\$3,225	\$3,225	\$3,225	\$3,225	\$3,225	\$38,700
Grants (Donations&Funds)	\$31,500	\$500	\$500	\$31,500	\$500	\$500	\$31,500	\$500	\$500	\$31,500	\$500	\$500	\$130,000
Sponsorship	\$1,000	\$1,000	\$1,000	\$1,000	\$1,000	\$1,000	\$1,500	\$1,500	\$1,500	\$1,500	\$1,500	\$1,500	\$15,000
Sales&Events	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$3,000	\$3,000	\$3,000	\$3,000	\$32,000
Total Income	\$38,225	\$7,225	\$7,225	\$38,225	\$7,225	\$7,225	\$38,725	\$7,725	\$8,225	\$39,225	\$8,225	\$8,225	\$215,700
Expenditure													
Registration	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Trademark	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Advertising & Communication	\$450	\$450	\$800	\$450	\$450	\$800	\$450	\$450	\$800	\$450	\$450	\$1,000	\$7,000
Insurance	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$600
Rent	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$48,000
Installations	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Salaries/Outsourced employee	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$39,600
Maintenance/Repairs	\$2,500	\$0	\$0	\$0	\$0	\$0	\$2,500	\$0	\$0	\$0	\$0	\$0	\$5,000
Utilities	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$3,000
Materials	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$30,000
Events cost	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$6,000
Equipment	\$0	\$0	\$1,250	\$0	\$0	\$1,250	\$0	\$0	\$1,250	\$0	\$0	\$1,250	\$5,000
Furniture	\$500	\$0	\$0	\$0	\$0	\$0	\$500	\$0	\$0	\$0	\$0	\$0	\$1,000
Total expenditure	\$14,050	\$11,050	\$12,650	\$11,050	\$11,050	\$12,650	\$14,050	\$11,050	\$12,650	\$11,050	\$11,050	\$12,850	\$145,200
Profit/loss	\$24,175	-\$3,825	-\$5,425	\$27,175	-\$3,825	-\$5,425	\$24,675	-\$3,325	-\$4,425	\$28,175	-\$2,825	-\$4,625	\$70,500
Opening balance	\$2,600	\$26,775	\$22,950	\$17,525	\$44,700	\$40,875	\$35,450	\$60,125	\$56,800	\$52,375	\$80,550	\$77,725	
Closing balance	\$26,775	\$22,950	\$17,525	\$44,700	\$40,875	\$35,450	\$60,125	\$56,800	\$52,375	\$80,550	\$77,725	\$73,100	
Total fund carried forward	\$26,775	\$22,950	\$17,525	\$44,700	\$40,875	\$35,450	\$60,125	\$56,800	\$52,375	\$80,550	\$77,725	\$73,100	

CASH FLOW YEAR 3													
Income	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Total
Subscriptions	\$3,600	\$3,600	\$3,600	\$3,600	\$3,600	\$3,600	\$3,600	\$3,700	\$3,700	\$3,700	\$3,700	\$3,700	\$43,700
Grants (Donations&Funds)	\$31,500	\$500	\$500	\$31,500	\$500	\$500	\$31,500	\$500	\$500	\$31,500	\$500	\$500	\$130,000
Sponsorship	\$1,500	\$1,500	\$1,500	\$2,000	\$2,000	\$1,500	\$1,500	\$2,000	\$1,500	\$1,500	\$1,500	\$2,000	\$20,000
Sales&Events	\$2,500	\$2,500	\$2,500	\$4,000	\$4,000	\$2,500	\$2,500	\$4,000	\$2,500	\$3,000	\$3,000	\$4,000	\$37,000
Total income	\$39,100	\$8,100	\$8,100	\$41,100	\$10,100	\$8,100	\$39,100	\$10,200	\$8,200	\$39,700	\$8,700	\$10,200	\$230,700
Expenditure													
Registration	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Trademark	\$500	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$500
Advertising & Communication	\$450	\$450	\$800	\$450	\$450	\$800	\$450	\$450	\$800	\$450	\$450	\$1,000	\$7,000
Insurance	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$600
Rent	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$48,000
Installations	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0	\$0
Salaries/Outsourced employee	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$3,300	\$39,600
Maintenance/Repairs	\$2,500	\$0	\$0	\$0	\$0	\$0	\$2,500	\$0	\$0	\$0	\$0	\$0	\$5,000
Utilities	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$250	\$3,000
Materials	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$30,000
Events cost	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$500	\$6,000
Equipment	\$0	\$0	\$1,250	\$0	\$0	\$1,250	\$0	\$0	\$1,250	\$0	\$0	\$1,250	\$5,000
Furniture	\$500	\$0	\$0	\$0	\$0	\$0	\$500	\$0	\$0	\$0	\$0	\$0	\$1,000
Total expenditure	\$14,550	\$11,050	\$12,650	\$11,050	\$11,050	\$12,650	\$14,050	\$11,050	\$12,650	\$11,050	\$11,050	\$12,850	\$145,700
Profit/loss	\$24,550	-\$2,950	-\$4,550	\$30,050	-\$950	-\$4,550	\$25,050	-\$850	-\$4,450	\$28,650	-\$2,350	-\$2,650	\$85,000
Opening balance	\$73,100	\$97,650	\$94,700	\$90,150	\$120,200	\$119,250	\$114,700	\$139,750	\$138,900	\$134,450	\$163,100	\$160,750	
Closing balance	\$97,650	\$94,700	\$90,150	\$120,200	\$119,250	\$114,700	\$139,750	\$138,900	\$134,450	\$163,100	\$160,750	\$158,100	
Total fund carried forward	\$97,650	\$94,700	\$90,150	\$120,200	\$119,250	\$114,700	\$139,750	\$138,900	\$134,450	\$163,100	\$160,750	\$158,100	

7.5 Break Even Analysis



Based on our estimates and the grants we expect to get, the breakeven point will be reached at the end of the first year. The breakeven point of the first year is in December.

8. Funding Opportunities & Supporters

SPONSORS AND PARTNERS

Ministère de la Culture, Arts et Patrimoines

What they fund - Prioritizes the provision of subsidies to non-profit associations that are engaged in cultural projects. Their emphasis lies on supporting innovative and original initiatives that enhance access to culture and contribute significant value to the cultural sector.

The partnership with the Ministry of Culture will provide legitimacy and recognition to the organization, as it would be collaborating with a government body responsible for promoting and supporting cultural initiatives. This association would enhance the credibility and reputation of Kinshasa ArtHub within the art community and the wider public.



Additionally, the partnership will grant access to valuable resources and opportunities. The ministry will provide financial support or access to funding programs specifically designed to promote and develop the arts sector. This financial backing would enable our organization to expand its operations, organize large-scale events, and support artists in their creative endeavors. The ministry's network and connections within the cultural landscape of the

country could also open doors for collaboration with other institutions, artists, and stakeholders.

Equity BCDC

Working with Equity BCDC presents a tremendous opportunity because of one of their goals: transforming lives, fostering dignity, and providing wealth creation opportunities.



By partnering with us and investing in the local arts and culture scene, the bank showcases its commitment to community development and well-being, making a significant contribution to the cultural landscape of DRC. This commitment is evident through their corporate social responsibility initiatives.

Through this partnership, we can anticipate receiving resources such as financial support for our organization's various activities and projects. Additionally, Equity BCDC can offer expertise in areas such as project management, financial planning, and marketing strategies. These valuable resources and knowledge will contribute to the growth and sustainability of Kinshasa Art HUB.

Académie des Beaux-Arts de Kinshasa

One of the reasons to work with the Academy of Fine Arts is simply because it is where we will find the majority of artists, whether they are students or not. This collaboration would allow us to access a pool of artists who are our target group. It would contribute to the art space's mission of promoting and supporting Congolese artists while providing a platform for academy graduates to showcase their talent and facilitate an exchange of knowledge.



By working with the academy, we can tap into educational resources such as guest lectures, masterclasses, and mentorship programs. This would enrich the learning experiences of artists and art enthusiasts who visit our art space, fostering a culture of continuous learning, artistic growth, and appreciation for art.

Africell

Africell is a leading telecommunications company in the region, with a wide customer base and extensive network coverage. Partnering with Africell would provide Kinshasa Art Hub with access to a larger audience and increased visibility. The partnership can leverage Africell's marketing and promotional channels, such as SMS campaigns, mobile apps, and social media platforms, to reach a broader demographic and attract more visitors to the art space. We will also get technical support and resources to enhance the organization's digital presence, connectivity, and online platforms; additionally improve our website, develop mobile applications, and implement innovative technological solutions for art exhibitions and interactive experiences.



Joint initiatives can be developed to promote digital art, virtual reality experiences, or interactive installations that utilize Africell's technology infrastructure. These collaborative projects will showcase the convergence of art and technology, generating interest and engagement from both the art community and the general public.

Bracongo

Bracongo can provide financial support and sponsorships for the initiatives and activities of Kinshasa Art Hub. This can include funding for art exhibitions, workshops, artist residencies, and other events organized by Kinshasa Art Hub.



Furthermore, Bracongo's infrastructure resources, such as audiovisual equipment, staging, and logistical support, can be made available to us for enhancing the quality and impact of our events.

Liquitex

Liquitex is known for its high-quality paints, mediums, and art materials. Partnering with Liquitex will ensure that our space has access to a wide range of premium art supplies, allowing artists to create their work using high quality materials, enhancing the artistic quality and professionalism of the artworks produced within the art space.



Liquitex can offer product sponsorships, discounts, or special pricing for artists and events organized by Kinshasa Art Hub. This would make art supplies more accessible and affordable for local artists, encouraging their active participation in the art space's activities, in turn, the sponsor can benefit from the association with a vibrant artistic community and gain visibility within the local art scene.

Wacom

Wacom is known for its cutting-edge digital drawing tablets and pens, specifically designed for digital artists. By partnering with Wacom, we can provide its artists with access to these advanced tools, enabling them to explore digital art mediums and expand their creative possibilities. This collaboration would empower artists to embrace digital art techniques and incorporate them into their artistic practices, and also leverage the reputation and recognition of Wacom to attract artists interested in digital art and technology, while also promoting Wacom's brand within the local art community.



African Artist Foundation

The African Artist Foundation is a well-established organization dedicated to promoting contemporary African art and artists. Partnering with AAF can provide us with opportunities for artistic exchange, collaboration, and networking. This partnership can also facilitate the sharing of ideas, knowledge, and resources between artists from different regions and backgrounds, fostering a vibrant and diverse creative environment.



FUNDERS

African Art Trusts

What they fund - The trust supports the organization of art exhibitions, festivals, and cultural events that showcase African art. These platforms provide opportunities for artists to exhibit their work, engage with audiences, and promote cultural exchange; and invests in programs that aim to develop artistic skills and knowledge among African artists. It may fund workshops, seminars, and educational initiatives that foster the growth and professional development of artists.



African Culture Funds

What they fund - cultural projects that aim to preserve, promote, and showcase African cultural traditions, practices, and artistic expressions. This includes initiatives such as traditional music and dance performances, theater productions, storytelling, visual arts exhibitions, and cultural festivals; cultural entrepreneurship initiatives that aim to promote sustainable development and economic empowerment within the cultural sector; and capacity-building programs for individuals and organizations working in the cultural sector. This includes training workshops, mentorship programs, and professional development opportunities that enhance skills, knowledge, and entrepreneurship within the African cultural industry.



Institut Français

What they fund - training programs and workshops in Kinshasa, providing opportunities for Congolese artists, cultural professionals, and educators to enhance their skills and knowledge in various artistic disciplines. This support contributes to capacity building within the local cultural sector.



IFCD

What they fund - The IFCD supports projects that promote cultural entrepreneurship and the development of cultural and creative industries. This includes initiatives aimed at fostering economic opportunities, job creation, and income generation within the cultural sector.

International Fund for Cultural Diversity



Global Giving

GlobalGiving is a nonprofit crowdfunding platform that connects donors with grassroots organizations and projects around the world. As a platform, GlobalGiving enables individuals and organizations to raise funds for a wide range of causes and initiatives. While GlobalGiving doesn't directly fund projects itself, it provides a platform for fundraising and supports organizations in their efforts to raise funds for their projects, and we can leverage it to our benefit.



GlobalGiving

09. Sustainability Plan

As we know the importance of environmental sustainability, we want to raise awareness on this issue as a cultural hub and support the protection of environmental factors. Our activities to support sustainability principles will be:

- **Energy efficiency:** In our art hub, lighting systems will be optimized to increase energy efficiency. Energy-efficient technologies such as LED bulbs and sensors will be used. A 15% energy saving target will be set. The same policy will be applied in water saving.
- **Waste management:** We will focus on waste reduction, recycling and recovery activities. We want to raise awareness of artists, staff and visitors by applying waste separation principles to keep waste to a minimum
- **Use of sustainable materials:** We will try to use naturally pigmented art materials that are compatible with the environment in workshops and courses.
- **We want to work with careful suppliers in the field of environmental development.** We strive to work with our suppliers on a long-term basis.
- **In order to support the methods of sustainable development in our organization,** we plan to eventually create a sustainable development committee that will work specifically in this direction and monitor all actions related to logistics, energy conservation, water conservation, procurement of materials and so on.

- We plan to introduce a system of rewarding employees for any actions and initiatives in the field of sustainable development.
- We will also publish reports in the field of sustainable development every year in order to track the results achieved and pay attention to problems and eliminate them. We will raise awareness of our sponsors and investors about our activities in the field of sustainable development, and in order for the clients to perceive us as an organization that cares about the environment, we will constantly remind them about this on social networks.

All these measures and action steps will help Kinshasa Art HUB move forward in the field of sustainability and become more environmentally, economically and socially sustainable. At the same time, by establishing a strong relationship between artistic activities and sustainability, it will be ensured that art is an effective tool in conveying sustainability messages.

10. References

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