

The Square

PRESENTATION ANNEXES

MARIA RITA DEDE' & EMMA TOURNAYRE

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1. EXECUTIVE SUMMARY

The Square is a company based on the **need** of some **young artists** just out of artistic education who do not know their way around the art world and market and would like to make themselves known. As a solution to this problem, we propose a **platform that provides exhibitions** in Marseille with the works of art of young people. These exhibitions are nomadic and arrive directly at the chosen location: which can be both a public and private space.

Our mission through this project is first of all to help these artists to develop their career but also to **participate in the democratisation of culture and arts** for all.

We wish to build ourselves around values that are the following

- **Social equality**, in the sense of giving to all artists the possibility to show their works and give the possibility to work in a cultural reality. Even to those that don't have the economic opportunity
- **Inclusivity**, because we want to create a feeling of being in a community with people with the same interests and passions
- **Sustainability**, in the sense of following sustainable development goals: reduce inequalities, no poverty, gender equality and partnerships for the goals. This project is sustainable also because the need is constant for the continuing artistic education of students from the Fine Arts School who want to become artists. Every year 40 students graduate from this School
- **Artistic democratisation**, for sure, because we offer art within everyone's reach

Our vision for The Square is to **become an artistic springboard** and **an essential platform** for the artists, professionals and art lovers but also to stimulate a fresh and inclusive dynamism in the artistic life of the city and the region.

In fact, our target customers are various: our service is aimed at **public and non-public institutions** and people who would like to bring an exhibition to their home for a special and different event. The third target will be **educational and social structures**.

We **differentiate** ourselves from other realities that have their own speciality but not in the same way as us. Our aim is to put **young artists first**, and holding exhibitions with their works is our way of making them known. At the same time, our intention is to democratise art and also enhance its social and educational side, starting in the city of **Marseille** and then expanding.

To reach our objective, we aim to enter the sector with **our original and quite unique service** that can interest a **large audience**. Indeed, our public will not be only institutions, general public or art lovers but also a more distant audience. Another aspect of our strategy is to adapt ourselves for each project and propose a unique exhibition to every client.

2. SWOT & PEST ANALYSIS

SWOT ANALYSIS

STRENGTHS:

One strength is definitely the **uniqueness** of the product we offer because there are very few realities that help young artists and those that do exist seem to have other ways of working than ours. Moreover, we got confirmation through a survey that the **need** on which our project is based **is real and important**.

Also our team is really focused, believes and has faith in the idea. We are specialised in the area of interest and know the reality of the city but in particular of young artists.

Moreover, we have already had experiences as curators, organisers of exhibitions and other roles in cultural realities so our network of people with whom we worked and collaborated will help for the launch of the start up. We both come from two different states and worked in different cities of each country, so this variety can create a wider, **complete and multicultural network** with different points of view. This network could also help for the reputation.

Another strong point is the **selling price of the different exhibitions** that will be globally low. We have two types of exhibitions and so two different ranges of price: private and public, the public ones obviously will be cheaper.

WEAKNESSES:

One weakness is the financial side because we may **not achieve enough funds** to launch and run the reality because we start with an Opening Bank balance that is equivalent to zero euro. Always on the financial side, in addition to the funds, we may be issues with **profit** in the first year because the reality will still be little known and we don't really know how much time is needed to be really recognized and to have enough requests to sell the service to make profit.

This product is a service that has not yet been developed in the way we understand it. There are some realities such as platforms that organise exhibitions but not with our vision and mission and with our own financial plan. So, this represents a risk.

Another point to take into consideration is the fact that we, as directors, are not used to and have **no experience in the field of business** and economics. So, it is our first experience in the field and because of this, we are hiring a financial manager.

The reality focuses on certain audience segments but it is possible that these may change because it is a field that has not yet been totally proven. **Not having a certain segment** represents a weakness.

OPPORTUNITIES:

An important opportunity is the location: **the city of Marseille**. This city is a multicultural place thanks to the localization that brings culture from different countries but especially to the State and to the different cultural initiatives it promotes. And as we saw in our PESTEL analysis, the financial context seems to be **favourable to cultural initiatives** and their intention to continue investing in culture is a veritable opportunity.

Also, thanks to the Fine Arts School, each year about 40 young artists leave the school with their diploma in hand (DNSEP). This guarantees a large but manageable number of new artists to join our catalogue of artists.

A point that comes in favour is the fact that **France encourages decentralisation** policies in the cultural sector and since it starts with the city of Marseille, which is not the capital, and it can be expanded to other cities and countries, it becomes an opportunity for the team.

THREATS:

One threat to the project is definitely the possibility of **not receiving enough funds** for different reasons because even if research has been done, requests have not yet been sent out and therefore it is not possible to be certain of receiving the established funds.

Since the project is a new way of thinking about art and exhibitions, it represents an innovation that we do not know if it can work in the realities mentioned before. The consequence of this is a **lack of success** that represents a threat.

Another case is if someone created a reality the same as ours that can be more successful than we are, in this way it is a threat and the reality should be able to overcome the competition. An **unpredictable competition** could be very dangerous.

Other threats that the project can't manage are financial or political changes that affect either the cultural budget or the purchasing power of the target audience.

As a **result of our SWOT** analysis we have thought about how we can minimise our threats and some of our weaknesses. As a first step we have to **adapt our requests for funds** according to the association we are applying to in order to maintain our values. If this doesn't work, we will look for other funds that are more in line with our project. In addition, if this is not enough, we will ask for a **modest bank loan** (probably long term).

We can also use some of our strengths to take advantage of certain opportunities. We can certainly take advantage of the fact that our selling price is very low for the institutions we sell to, but above all we can exploit the fact that our public exhibitions will be free of charge. This is in line with the **democratisation** of art. Moreover, our position, the city of Marseille, can be exploited because it is not the most art-focused city (compared to Paris) and not the capital of France; and this is a point in our favour because the country encourages decentralisation policies in the cultural sector.

PEST ANALYSIS

POLITICAL/LEGAL:

The second most populous city in France, Marseille is considered **one of the most important cities** in the country. It is the main French city on the Mediterranean coast and also the prefecture of the Bouches-du-Rhône department.

Since December 21, 2020, the city hall has been at its head by Benoît Payan, belonging to the French Socialist Party until 2020. Even though he no longer officially belongs to a party, the city hall of Marseille seems to be predominantly left-leaning. In this context, the **political initiatives** taken by the town hall seem to be **in favour of cultural practices and projects**. New elections will take place in 2026, which (normally) ensures a certain political stability. In any case, regardless of the political affiliation of the elected mayor, the Marseille City Council has been encouraging cultural initiatives for several years. Indeed, the desire is to make the seaside city a centre of cultural attraction with international influence. In fact, they applied for and **won the title of European Capital of Culture** in 2013.

The town hall claims to have a significant involvement in the cultural field. Their website develops the importance of culture and the arts close to the inhabitants and for all. In response to this essential aspect of their policy, the city council announces that it supports 290 cultural players and proudly **displays 217 million euros** of public funding for culture, 50% of which is provided by the City of Marseille.

Through its investment in culture, Marseille intends to use this as a development tool to increase its national and international recognition. This economic momentum is coupled with a particular attraction for original or "unique" projects. Art and culture as a political tool to improve the city's image is therefore becoming an economic aspect of Marseille.

ECONOMIC/FINANCIAL:

Indeed, the City of Marseille doesn't hesitate when it comes to investing in cultural projects. This is clearly demonstrated by the large investment in the numerous infrastructures during the period as European Capital of Culture, but also by the fact that the **budget for culture and the arts is still high**. Among these initiatives are Friche la Belle de Mai, Cirva (International Research Centre for Glass and the Plastic Arts), Foresta or the hosting of Manifesta, the European Biennial of Contemporary Art.

In the publication of the budget of 2023 of the city, we can find some information that can help us to better understand the economic and financial context of Marseille. Notably the fact that 46% of the total subventions budget of the city for 2023 is dedicated to grants to associations and other persons under private law. Or also that cultural action represents 3% (**7.5 M€**) of the 2023 budget.

The city announced in its budgetary orientation report that it intends to **continue investing in culture**. To this end, the city council intends to invest in cultural players, mediation and cultural programming. The line they wish to follow in these investments is that of cultural democratisation and sustainable development.

SOCIOLOGY/CULTURAL:

Marseille is the third-largest metropolitan area in France after Paris and Lyon. The population living in the Marseille metropolitan area in 2020 is 1,879,601. Due to its importance as a Mediterranean port, Marseille has always been one of the main gateways to France. This has attracted many immigrants and made Marseille a **cosmopolitan melting pot**.

As we mentioned before, in 2013 Marseille was chosen as the **European Capital of culture** to celebrate cultural diversity and to increase understanding between Europeans. This was also an occasion to promote and organise more cultural events but also to unveil more than 600 million euros in new cultural infrastructure in Marseille and its environs.

Moreover, The **Ministry of Culture of France is the first to encourage local cultural initiatives** and participate in the French government's decentralisation policies in the cultural field. For instance, The FRAC: Regional Contemporary Art Funds is focused on this point. The **FRAC** are funds created by the Ministry of Culture and are an essential tool to support creation, cultural planning of the area and public awareness, particularly through the mobility of collections. The realisation of exhibitions and thus the dissemination and circulation of works of art contribute to the democratisation of culture. The FRAC plays an essential role in supporting cultural action.

TECHNOLOGICAL:

In 2022, the city of Marseille **won the European Capital of Innovation Awards** (iCapital) by winning a cash prize of 1,000,000 euros. The awards recognise the long-term effort of different cities to aim for an environment that enables and fosters innovation. This award is proof that Marseille stimulates revolutionary innovation.

Talking about France in general on 26 November 2022, Mario Draghi and Emmanuel Macron signed an agreement between France and Italy, renamed the **Quirinal Treaty**, which formalised enhanced bilateral cooperation between the two countries on a number of important documents such as infrastructure.

The two countries are **moving towards reindustrialisation**. Priority is given to tangible and intangible infrastructure to achieve strategic autonomy. France is heading towards a path of evolution where digitalisation, innovation and sustainability are at the heart. In this treaty, attention is given to areas such as cyber-security, cloud, artificial intelligence, data sharing, 5G-6G, digitalisation of payments and quantum, in order to strengthen European sovereignty and **digital transition**.

The French state is concerned about the **accessibility of cultural resources**, which are made more accessible through the use of technology. Technology overcomes geographical and symbolic obstacles and also facilitates access to cultural offerings for those who cannot afford it and especially for the disabled or handicapped, an issue to which the French minister of culture pays particular attention. This commitment to which France is dedicated leads to incisive mechanisms that **fight territorial inequalities** and the digital divide.

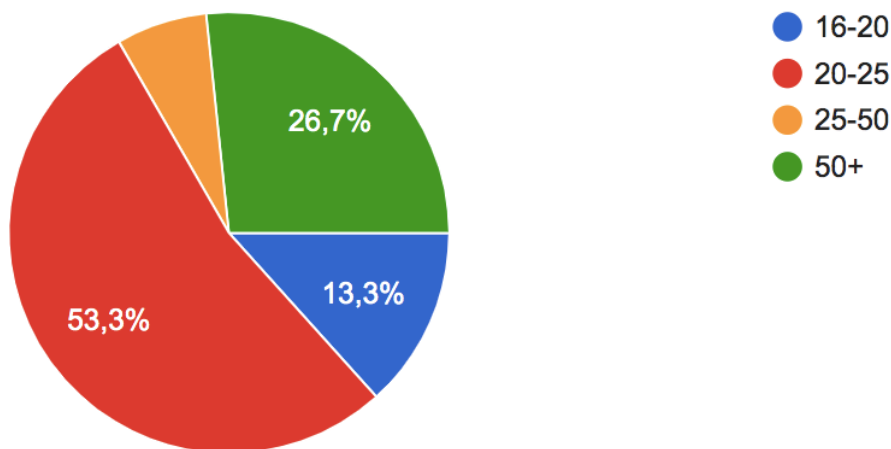
3. THE SURVEY

Since the feedback from a possible audience is very important to us, we carried out a survey. This survey was made to **French and Italian people** as we would like to start in Marseille but later on if it will be possible to expand to Italy and other countries. The people who answered the questions are of different ages, they come from two different countries so two different cultures, they work or study in several fields and they love or are not crazy about art. We came to question **83 people**.

In the survey we wrote general questions: age, gender and if they are interested in art in general. One question to see if they know some young artists struggling to make a name for themselves and they need support to do it. Another about if they think our project could solve the problem. Then **several questions to see if they think it is really a need to help young artists** enter the art world and the art market. And questions to see if they would be interested in our project and the overall satisfaction about the project.

The next report is the results received from the survey.

Ages groups:



Gender: 64% female, 46% male.

Location: 59% from France, 41% from Italy.

60% of customers know young artists who are struggling to make a name for themselves or who have left their artistic career behind only because they did not have the vehicles to make themselves known.

All the attendees think that is a real problem (**69% think it is an important and urgent need**, 31% think it is a real need).

79% of attendees think that we can solve or at least reduce the problem.

84% of the people like the idea and **found it innovative and interesting**.

65% of the people are willing to come to one of our exhibitions.

This survey was very useful to understand if different types of people know some artists with these problems and if they think our need is indeed real. Also if for them our idea seems interesting and innovative. It was useful mostly for our customer segment.

4. ASSUMPTIONS KEY INDICATORS

CUSTOMER SEGMENT

During the first year, we are going to do 3 private exhibitions and 4 public exhibitions because **the need and the wish of hosting an exhibition** directly at home or in your space is real. Also the wish of discovering the works of young artists and democratising contemporary art is a main and actual topic.

KEY INDICATORS: Internet Search And Survey

The wish of supporting young artists is slowly becoming a **real concern in France** and Europe. Especially for the companies and patrons that are enjoying more and more adding some arts in their institutions. Also the social aspect linked to the **democratisation** of arts and culture **is becoming more important in France**.

Through the survey we understood that 69% think helping young artists enter the art world and the art market is an important and urgent need, 31% think it is a real need. So, **no one believes it is a problem to be underestimated**

VALUE PROPOSITION

There is **no competitor on several plans**: not a lot of cultural structures bring the exhibition to you and the young artists don't receive important help to increase the visibility of their work.

KEY INDICATORS: Comparison With Other Projects, Internet Search

There are some structures that support young artists but they have reduced impact or organised not a lot of exhibitions. They are some "mobile" exhibitions but more oriented toward the educational aspect or with exhibitions of some well-known artists. **Our competitors have their own speciality or diversify themselves** but not in the same way as we want.

INVESTMENT AND COST

The investment to launch the project is around **90.000€**, the running costs will be around **70.000€**. This money will come most from public funds and less from private funds and our sales. But in the long term it will be 70/30. Also our sales will support our budget especially after at least 3 years of activity.

KEY INDICATORS: Comparison With Other Projects, Internet Search

For example, Mécènes du Sud is mainly financed by patrons and enterprises. The private fund seems to be an interesting and important way for financing cultural projects. Mostrami, for example, has a huge number of partners and sponsors that help them financially and they collaborate with a number of event and communication agencies, supporting them with artistic services for agencies and their events. These partners are both public and private but the **most important help was given by the private** ones.

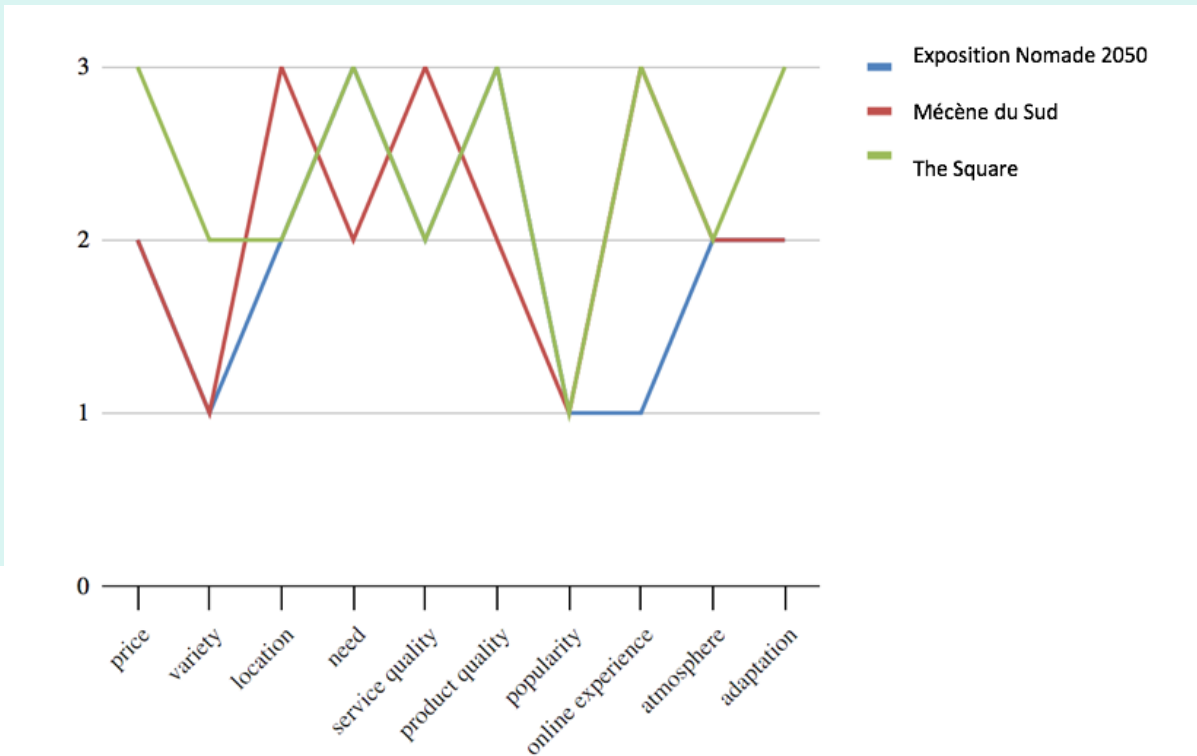
5. VALUE CURVE

For the value curve, we chose dimensions that are important for our type of product.

We compared our service with that of two other competitors that are stable in France and are **Mécène du Sud** and **Exposition Nomade 2050**. We chose the two that most resemble our project and are close to us.

We rated the different structures by giving a grade from 1 to 3 where 3 is high, 2 is medium and 1 is low. This tool showed us that our competitor that could represent a threat is Mécène du Sud.

Dimension	COMPETITORS		
	Exposition Nomade 2050	Mécène du Sud	The Square
price	2	2	3
variety	1	1	2
location	2	3	2
need	3	2	3
service quality	2	3	2
product quality	3	2	3
popularity	1	1	1
online experience	1	3	3
atmosphere	2	2	2
adaptation	2	2	3



6. MARKETING ANALYSIS AND STRATEGIES

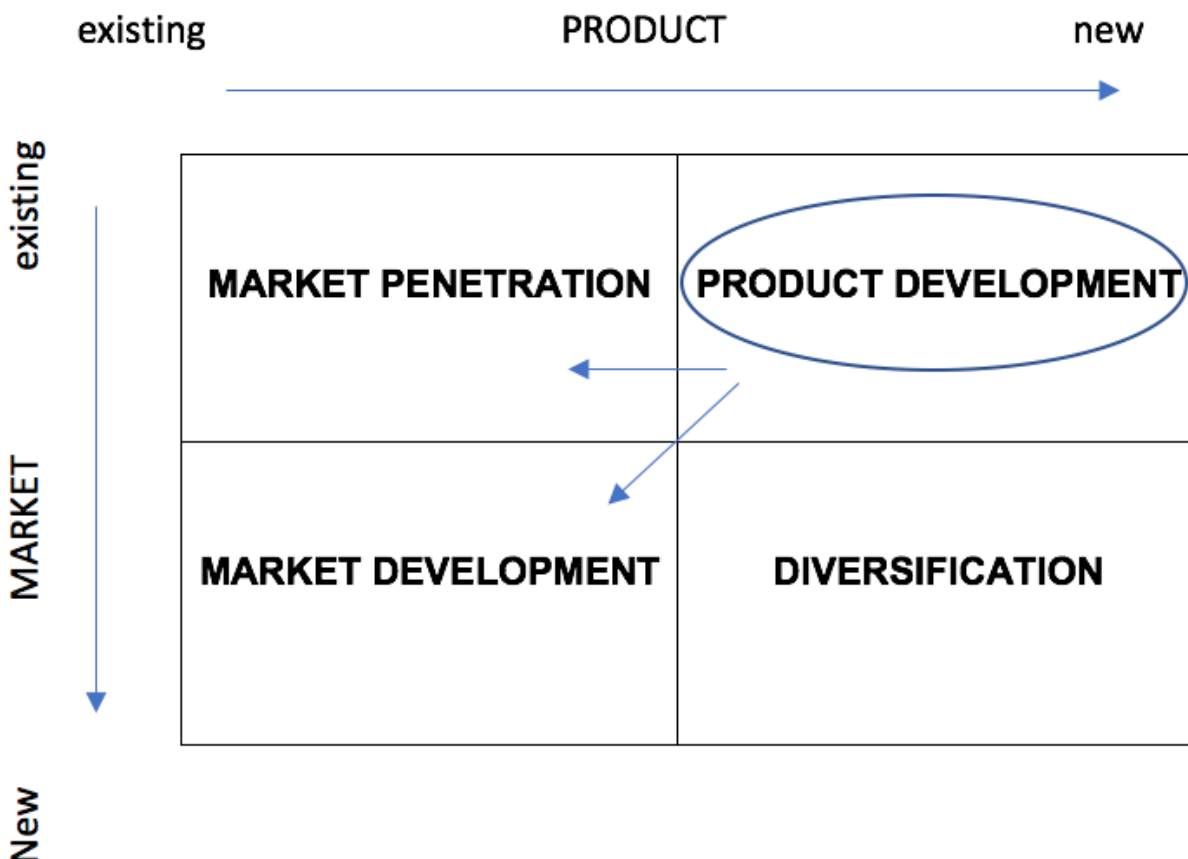
ANSOFF MATRIX

As far as the Ansoff matrix is concerned, our project is positioned in the **product development segment**. The product we offer is new, it is true that there are already companies selling exhibitions but they are not focused on our needs or have different programmes from ours. Instead, the market already exists.

Being a **new product**, the risk is higher than for companies that solidify and develop with a market penetration strategy, but we really believe it can work.

Going forward we want to consolidate our product in the market we are already operating in. We want to create promotions to increase market share, to attract more people and consolidate the audience we already have.

The development of the company will be released especially by moving towards a **market development strategy**. Using the products we already have, we want to **address a new target group** which is individuals who want to host an exhibition in their home or in their private space for special occasions or events. But not only that, we also **want to expand territorially**. At first our platform will be focused on Marseille but we would like to expand our market in the region of the city, more generally throughout France and if it goes well in Italy too.

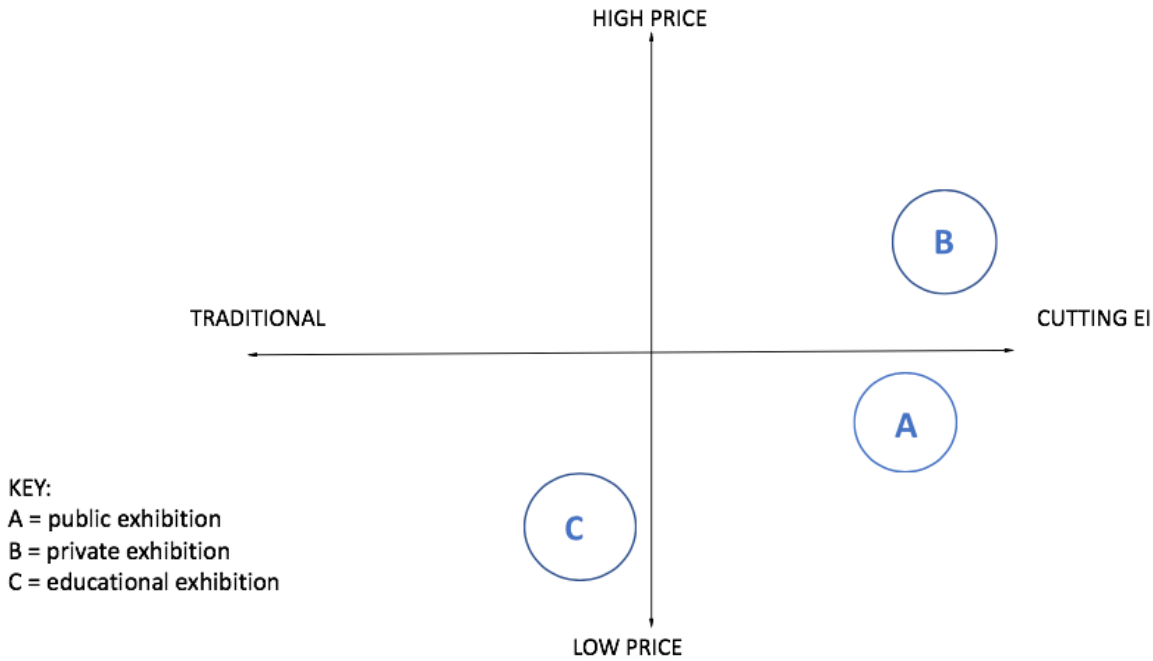


THE SQUARE

POSITIONING MAP














To substantiate our thesis, we constructed the positioning map, to understand where our territory is positioned compared to demand segments and potential competitors.

We have divided our products into the three types we offer: **public, private exhibitions and the one with an educational and social focus.** The result can be seen in the graph.



CUSTOMER JOURNEY

Our customer's journey shows four stages which are as follows, consumer awareness, the evaluation of whether or not to buy our service, the actual purchase and the post-purchase actions. This analysis is made from **the point of view of the institutions or individuals who are going to buy our service.**

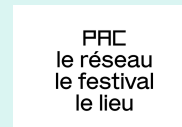
AWARENESS	EVALUATION	BUY	POST PURCHASE
media 	word of mouth 	face to face 	CRM activities 
events 	social network 		review on website 
advertising 	website 		loyalty programs 
	review 		word of mouth 
			newsletter 



Région



Provence-Alpes-Côte d'Azur



Axioma, Marseille

7. PARTNERS

As partners, we are targeting several institutions. Ideally, we would like to work in collaboration with the **Marseille City Council** and other administrative structures in the region. Their visibility could be a real asset for us and in exchange **we propose an original and initiative tool for expanding the democratisation of culture** in the Marseille's area.

Then, our main partner would be the **Marseille School of Fine Arts**. This partnership would allow us to meet some of the artists before the end of their studies, to create common projects and to be a kind of continuity of their studies. The Square will be an extension of the school's course and can be an **opportunity for some stability for the students**.

However, if this partnership is not possible, we will be able to go directly to **our major partners in this project: the artists**. Indeed, they are the ones who feed our exhibitions and we have built The Square around them, so they are our priority.

But beyond these two main partners, we wish to establish partnerships with many other actors (especially cultural ones) in the region. We are thinking here of associations such as **Yes We Camp** or various cultural structures such as theatres, festivals, concert halls, etc. such as the **Théâtre de La Criée**, the **Festival de Marseille** or the **Opéra**.

8. KEY ASSUMPTIONS ABOUT RISK MANAGEMENT

Our first assumption concerns the **financial aspects**. Indeed, the worst case scenario would be that we **don't reach enough funds** to launch and to run our business. This is our main risk because our income is mostly based on funds and donations rather than on our revenues (at least for the beginning of our start-up). So fundraising is a key point for us and can have a **huge impact** on our development.

Indeed, this scenario could happen if some of our target funders think that we don't fit with them, or that our project couldn't have enough impact, or that our business isn't sustainable. These criterias will depend on each funding structure, but anyway the **probability is quite high**.

The second assumption is about operations and especially the **management of our team**.

This problem could happen mainly because we are young and that we didn't manage an entire team before.

Even if the team is small, **we never worked all together** in the past so the work environment and efficiency will be an important challenge for us. Also, the right repartition of the tasks and of the work will be a fundamental aspect in our managing approach.

Another important assumption will be the **lack of clients**.

Even if our audience is large, there are several aspects of our project that could impact the number of clients that we could have. Indeed, we are a new company, owned and directed by young directors.

Also, the kind of service we want to sell is quite new. Our implementation in the sector and the **reputation we need to build** are going to be major points for us. We will need to prove that we are professionals and that our project can make the difference.

The last assumption is about **partners**. A lack of partners will have an impact of medium importance but at the same time we think that **the probability is low** because **we follow important values that are shared by different entities** and we start from a significant need.

The solutions for this possible problem will be to search and find out for more partners, different from the one we had in mind. If we don't find enough partners, this means that we are not communicating our project properly. In this case we will change our communication and strengthen our network.

9. INTERVIEW WITH JEAN-CLAUDE RUGGIRELLO

We had the pleasure of interviewing **Professor Jean-Claude Ruggirello**, an esteemed faculty member of the Fine Arts School of Marseille.

Born in 1959, Jean-Claude Ruggirello studied at the Hochschule für Bildende Kunst (HFBK) in Hamburg and at the Beaux-Arts in Marseille. He **lives and works in Paris and Marseille**.

He is **both an artist and a teacher** and that is why he can be of great help to us by knowing the students well and knowing what it means to be an artist.

We discussed the challenges faced by young artists in gaining recognition and we presented our project. The conversation lasted several minutes, but here we only **report the most important points**.

[...]

Emma & Maria Rita: To start off, could you please elaborate on the issue young artists often encounter when it comes to getting recognized?

JC: Certainly. One of the **primary challenges young artists face is the difficulty of breaking into the art world**. Establishing a name and **gaining recognition** requires navigating a highly competitive and often exclusive industry. I have met many young artists with a lot of talent who have had difficulty making a real name for themselves and getting their works appreciated by spectators and professionals.

E&M: What are some **factors contributing to this problem**?

JC: There are several factors at play. First of all, the **high number of artists** in recent years. This excessive saturation makes it difficult to get noticed in the crowd.

Subsequently, surely the **economic possibility** and knowing and meeting new people plays an important role. Often some artists have difficulty getting to know new people, some because of their status and the little economic possibility. Another factor is the fact that **galleries look for known artists** or take advantage of young artists.



E&M: **What do you think about the project** that we created? Could help artists?

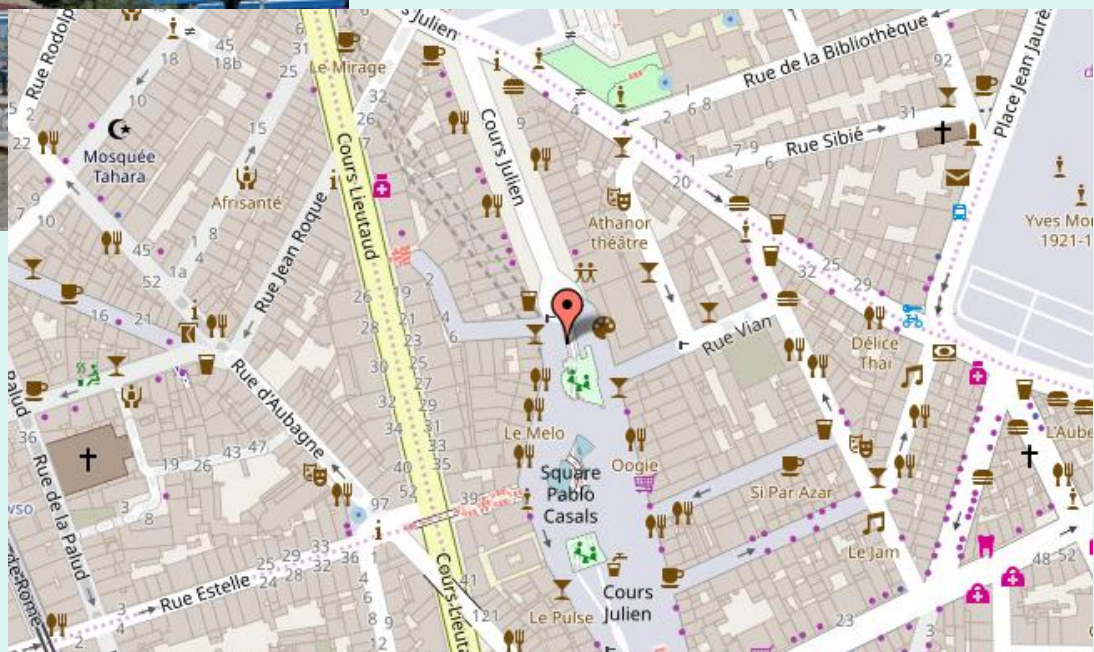
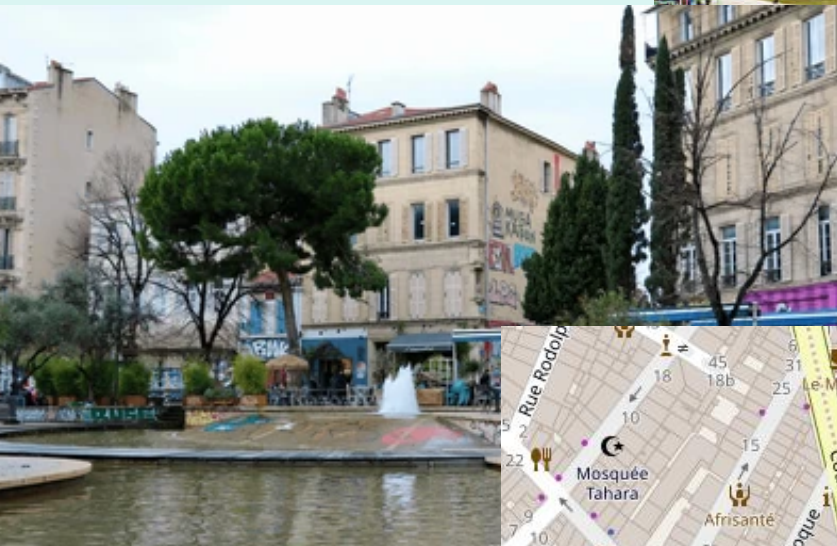
JC: First of all, I believe that galleries and art organisations, and therefore your project, **can make a real contribution to helping students**.

Your online contribution is very important from my point of view because it's important for artists to embrace technology and utilise various online platforms to **showcase their work**. Social media, personal websites, and online portfolios provide accessible avenues to gain exposure and connect with a broader audience.

In addition, your context **can contribute actively** as they could make vital knowledge along the way with your platform encouraging inclusivity and innovation.

[...]

10. THE COURS JULIEN





10. LIST OF MEDIA FOR PRESS STRATEGY

Media we want to reach at the beginning (our media network will increase as our field of action expands):

LOCAL PRESS (PAPER & WEB):

La Marseillaise	Magma
La Provence	20 minutes
Faisons parler Marseille	Marseille l'Hebdo
Frequence-sud.fr	Côté Sud
Made in Marseille	Côte Magazine
Marsactu	My Provence
M. La Revue Marseille	WAAW
Le Ravi	ToutMa

NATIONAL PRESS (PAPER & WEB):

Le Monde	La Croix
Libération	L'Express
Le Figaro	Le Point
Les Echos	Le Nouvel Observateur
La Tribune	ELLE
L'Humanité	

SPECIALISED IN ARTS AND CULTURE:

Rouge Gorge	Le Journal des Arts
20/27	Le Monde de l'Art
L'Amateur d'art	Mouvement
Art Absolument	L'Oeil
Art actuel	Revue 303
Art Press	Univers des Arts
Art 21	CultureLink
Artension	Chronic'Art
ArtPremium	D'art et de culture
Beaux-Arts Magazine	Dedicate
Connaissance des arts	Globe
D'art et de culture	Technikart
Hey!	Télérama

RADIOS:

Radio Galère	France Bleu
Radio Grenouille	Provence
FIP	Radio Nova
Star	MFM
Sudradio	France Info
France Culture	France Inter
Maritima	

TV CHANNELS:

France 3 Provence-Alpes	Arte
Provence Azur	TV Sud Provence

This list is quite long but it is still non exhaustive. However, we are aware that all of them will not answer us but we want to **contact as many media as possible** to expand our impact.

To reach most of them we want to use a **press relations agency**.

12. COMMUNICATION TIMELINES AND DISSEMINATION PLAN

For this timeline we took as an example our **pilot project's exhibition** that will open on March 8 2025 and this will be our first exhibition.

We see this special event as an **opportunity** for us in terms of communication. In this case, we will precise our communication timeline around this event and not our all structure.

Let's imagine that we have already communicated about The Square since May 2024. In **May 2024 we want to create our website** and start to explain who we are to begin to spread our name and to be a bit known. At the same time we will **create our profile on social media** with some explanation of the project and who we are. At the beginning we want to post occasionally just to show our project, little by little the frequency will increase.

But in general, we want to **be very active and regular on social media** so we plan to **post content every week** and increase our presence around public exhibitions.

SOCIAL MEDIA TIMELINE

PERIOD	8-22 FEB	22 FEB-1 MAR	1-8 MAR	6+7 MAR	8 MAR	11 MAR	12+13 MAR
HOW OFTEN	1 post x week	2 posts x week	everyday	several stories	DAY OF THE EXHIBITION (stories)	several posts	several posts
CONTENT OF THE POST/STORY	mention the exact time and place of the eventpost with a focus on the theme explanation of the artists involved	continue with the explanation of the artists	do the countdown Post some extracts of interviews of the artists share in stories the "Feminist playlist" of our artists	post some images and videos behind the scenesrem ember the date, the time and the place	repost our customer's shared photos	post imagines and video of the event	share articles talking about us and the event

WEBSITE TIMELINE

PERIOD	8-24 FEB	24 FEB-8 MAR	11 MAR
HOW OFTEN	2 times a week	3 times a week	all day
CONTENT	presentation of the exhibition (program, theme, curator texts and artists) information necessary for coming (opening and closing date, place and address, schedule)	interviews to the artists about the themeshare links to feminist podcast and the "Feminist playlist" of the artists	share some pictures of the opening days share links of articles about the exhibition

PRESS TIMELINE

PERIOD	6 JAN	24 FEB	7/8 MAR
WHAT and CONTENT	short press release to all our medias with the main information about the exhibition	press dossier with all the informations and some photos + invitation to the press tour	press tour with as many journalist as possible

DISSEMINATION PLAN

Our dissemination plan will consist mainly in:

Offline:

- Logo
- Newspaper
- Meeting opportunities (our social events are a possibility also to spread and promote ourselves)

Online:

- Social media platforms
- Website
- Social adverts (we will pay for adverts mostly at the beginning on Facebook and Instagram)

13. COMMUNICATION FEATURES AND EXAMPLE OF A FLYER

This flyer is a representation of the **type of marketing** we want to adapt. The flyer is colourful and **eye-catching**, the logo is in the centre and is depicted in a large size because especially at the beginning we need to make ourselves as recognisable as possible.

For the first years of our project, as we are based in France, we will first use the **French language** to communicate physically.

However, as France is a tourist country and Marseille is a popular destination with an international influence, we will **double our communication in English**, especially on social networks.

It is an example of a flyer for a possible exhibition in the year 2027 entitled "Tomorrow never knows". The exhibition will consist of works of art by four emerging artists.

Around the exhibition itself there will be other activities such as workshops and ateliers. In addition, a number of bars and restaurants will be around and collaborate with us during the opening, and there will be a DJ set.

Our posters and flyers will always **feature the logos of our partners**, as can be seen below in this example.



14. FUNDRAISING PLAN

This will help us for some **specific resources** needed:

HR: Personnel and staff + Directors' salaries + Consultant

Technical: Rent of the local + Materials + Transport and Logistics

Communication: Posters and flyers + Communication + Video production + Website + Social media banners

Financial: Taxes + Insurance

Capital funding: Website + Consultant

Revenue funding: Personnel and staff + Directors' salaries + Rent of the local + Materials + Transport and Logistics + Posters and flyers + Communication + Video production + Social media banners + Taxes + Insurance

STRATEGY FOR FUNDRAISING

Strategy	Goal	Action Steps	Who	When	Cost
Grant Application	10 out of 15 application - 65 000€	<ol style="list-style-type: none"> 1. Research possible funders 2. Prepare grant applications 3. Submit applications 	<ol style="list-style-type: none"> 1. Staff 2. Staff 3. Staff 	<ol style="list-style-type: none"> 1. October to January 2. February 3. February to May 	<ol style="list-style-type: none"> 1. No cost 2. 50€ 3. No cost
Sponsors	1000€	<ol style="list-style-type: none"> 1. Research possible sponsors 2. Prepare and submit sponsorship applications 	<ol style="list-style-type: none"> 1. Staff 2. Staff 	<ol style="list-style-type: none"> 1. October 2. December 	<ol style="list-style-type: none"> 1. No cost 2. No cost
Crowdfunding Campaign	4300€ from 16 2 - 1000€ 6-250€ 8- 100€	<ol style="list-style-type: none"> 1. Prepare campaign 2. Research names of possible contributors (100) 3. Create a special CF club with special benefits 4. Make personal contact with as many of these people as possible to ask for money 5. Keep online presence dynamic 	<ol style="list-style-type: none"> 1. Staff 2. Staff 3. Staff 4. Staff 5. Staff 	<ol style="list-style-type: none"> 1. January 2. Ongoing 3. Ongoing 4. Ongoing 5. Ongoing 	<ol style="list-style-type: none"> 1. 200€ 2. No cost 3. No cost 4. No cost 5. No cost
Membership Acquisition	250€	<ol style="list-style-type: none"> 1. Three direct mail campaigns to 50 	<ol style="list-style-type: none"> 1. Staff 	<ol style="list-style-type: none"> 1. January to December 	<ol style="list-style-type: none"> 1. No cost

FUNDRAISING APPROACH

List of funders:

French State	Evens Foundation
Provence-Alpes-Côtes d'Azur Region	Fondation Marc de Montalembert
Bouches du Rhône Department	Fondation Nuovi Mecenat
Marseille City	Fondation Crédit Coopératif
Fondation de France	Fondation Transdev Mieux se déplacer ensemble
Fondelia	Fondation Up
Fondation BNP Paribas	The Bettencourt Schueller Foundation
Fondation Carasso	

We can sum up why we chose these foundations to offer funds for a few reasons.

First of all, these institutions want **to promote and support art and cultural projects** in general. They all have their own goals, it can be the democratisation of the culture, the education via arts, the innovation from young entrepreneurs, the wish of giving more power to people through culture, etc. In all cases, they want to show philanthropy or demonstrate the growing need for arts and culture in our society. Each structure **supports the projects as much as it can**.

The budgets granted **may vary** and that is why we want to aim as widely as possible because **every donation is important**. To complete these different requests, we have decided to also open a **crowdfunding**. This will allow us to broaden the horizons of donors but also to spread the word about our project by word of mouth and sharing on social networks.

We work as a duo for most of the tasks concerning this project and the financial aspect is no exception. Having no financial manager on the eve of the project we decided to **apply for grants together**, dividing the work between us. We plan to create a template that we will use for each application, but which we will **adapt and personalise for each structure**.

Being aware that this will take time, we have decided to postpone the launch of our project by one year (first year in 2025 instead of 2024) in order to have enough time to raise as much money as possible.

Once our project is launched and a financial manager is hired, it will be **up to him to manage the different processes** but we will always keep an eye on the progress of the process.

In order to be as coordinated as possible, we will **follow the progress** of the procedures together. In order to give visibility to our requests for funds and their evolution, we will communicate via social networks, particularly LinkedIn.

As an outside opinion and support, we rely on our personal network and our relatives to help us and bring an objective point of view to the situation.

As far as support for our applications is concerned, we think we're pretty straightforward because at the moment, as a start-up, we don't have a lot of content to share. However, we would like to edit a video with several testimonies and interviews of young artists that can support our project.

ACTION PLAN FOR FUNDRAISING

Activity	Timeline	Name of the responsible + partner involved (internal/external)	Challenges	Communication	Accomplishment
General project management meeting	08/01/2024	Maria Rita Dedè, Emma Tournayre, Gwendoline Corthier-Hardoin (The Square: all the staff)	To do appropriate research	face to face	Discuss all potential fund foundations and if they are not enough make more research
Meeting with a external financial advisor	05/02/2024	Maria Rita Dedè, Emma Tournayre & Antonio Gobbi	Be able to follow the advice given and create suitable applications for each fund foundation	face to face	Show our plan to an external financial advisor and unify all the recommendations received. Write funds request
Contact the potential funds	12/02/2024 - 03/05/2024	Maria Rita Dedè, Emma Tournayre & foundations	To fit their values and conditions	Contact via email	Send our funds applications
Collect all the answer	03/06/2024 - 14/09/2024	Maria Rita Dedè, Emma Tournayre & foundations	To have enough funds to start and run our project	Confirmation via email	Collect the emails received and add up
General meeting	16/09/2024	The Square: all the staff	To adjust our weaknesses	face to face	Taking stock of the situation: fixing where we are weak and understand if it is necessary send further requests for funds
Hire our internal Financial manager and have a meeting	07/01/2025	The Square: all the staff & new member: Vincenzo Cerciello	To organise all the work partially balance and have a communication with all the staff	face to face	Establish the organisation of the new team and communicate our objective to the financial manager



EVALUATION OF THE FUNDRAISING PROCESS

Regarding the evaluation of this fundraising campaign, we will have **several indicators**.

First of all, the **amount reached**. Indeed, as stated earlier, we need a **minimum of 74 000€** to launch our company. The amount raised by the end of 2024 will therefore be our major evaluation indicator.

From this, we will also be able to assess the number of **financial opportunities** available to us, i.e. what we can finance at that time. However, we are aware that without the minimum amount it will be difficult to start anything, so we will have to question ourselves and push back the deadline and the launch date of the project.

In connection with the amount reached, another criterion will help us: **the number of refusals and acceptances** of our applications. This will allow us to assess whether we have taken the right steps and whether we have been able to **defend our project** as well as possible.

This evaluation will therefore be based mainly on the **amount of money** we are able to raise, as almost our entire project will be based on this budget.

14. FINANCIAL PLAN

By carrying out this financial plan, we intend to **support many points** of our project. In fact, it will help us in the realisation of the **Marketing Plan**, that will allow us to know what our communication possibilities will be in order to make our company known (at what frequency, which supports, etc.). This will be of great help to us also for the **Strategic Plan**, to look objectively at our future, set reasonable goals and identify where we can grow. And finally, this will be a great support for the **Funding Plan**, as it is imperative for us to present a financial plan when applying for grants and investments.

We want to use **basic financial analysis tools** such as checking and **updating our budget and cashflow every month**, we will also look at the **profit or loss forecast**, or projected profit and loss account. By these tools we will be able to calculate an **estimate** of all income and expenditure of the business activity, so that nothing is left to chance and we always have an idea of the state of our finances.

As a result of this analysis, we hope that the organisation will make a surplus in the year 2025 and 2026 because of some funds that are only possible at the beginning of the project. Then it will make a limited surplus in 2027. Income is expected to increase in 2028 when our platform will be more known.

CRITICAL FACTORS

Faced with **rising prices** in response to the energy crisis, the amount of charges, especially for transportation, can be a challenge for us, however our beginnings will focus on a rather limited geographical area so the impact should not be unmanageable. Our most important challenge will be to **successfully create a network of clients** for our private exhibitions. Indeed, we rely on word of mouth but also on meetings during our different exhibitions to promote ourselves and extend our impact.

FINANCIAL OBJECTIVES

Our main objective is of course to **survive and become sustainable** but then our ambition is to expand. Indeed, we wish to become a company with a large scale by **enlarging our team and creating more and more important projects** and to **extend our scope of action**. For this, we will obviously have to increase our turnover little by little in order to reinvest it in the company and bet on our future.

This objective is obviously to be thought of in the **very long term** because our beginnings will probably be modest. Indeed, we have planned to pass the **break even in year 1**. However, we have taken into account that the first and the second year will be more lucrative than the next one because of the subsidies that are (mostly) paid to us at the beginning of the business. The **third year will therefore be less fruitful** but still beneficial. We have calculated that the surplus will become stable from the fourth year. Indeed, we will make a **“independant” surplus from the year 2027** and after that the income is expected to increase in 2028 when our platform will be more known, our network more extended and the number of projects increased.

According to our estimates, the **incomes of the exhibitions** will become **50% of the total incomes** from **2030** with an amount of around **70 000 €**.

In order to monitor developments as closely as possible and to revise our estimates if necessary, we would like to set up a **financial reporting system every month**. This will allow us to better anticipate the possible steps and actions of our company.

As we explained before, our goal is to grow and so we want to invest in our project. The ideal case will be to set aside every year to have a legal reserve first but also to invest for the following year.

Even if the grants from the state will decrease little by little we count on the **increasing of private investments** as we become more and more influential and known.

The option of taking a **bank loan is still possible** for us but everything will depend on our budget projections for 2028 and 2029. In the case where this projection indicates a loss we will take a minimum and long term bank loan in order to cover our costs and survive but according to our estimation, this option will not be necessary.

FINANCIAL MANAGEMENT

For now, we handle the financial management in **an equal and shared manner**, but soon our project starts, we have planned to hire a **Financial Manager** that will be part of our team.

As mentioned above, we will be monitoring the **financial reports on a monthly basis**, but the pace for taxes will be different. Indeed, we want to set up an **annual audit** with the important support of our financial manager. This meeting will allow us to review the past year and calculate the taxes to be paid, but also to set new financial objectives for the coming year.

We don't define ourselves as a NGO but, as we said before, our main goal is to bet on our project and so, most of our surpluses are going to be invested into the company every year. Indeed, we intend to **grow slowly and broaden our impact** over the years by demonstrating our professionalism but also because we deeply believe we are meeting a necessary need. This growth is not for the purpose of making exuberant profits but simply **to sustain our business and meet the demands of customers**.

FINANCIAL PROCESS

The Financial Plan is a **3-year rolling plan** and will be updated and adjusted every month from its start date of January 2025, based on the analysis of the previous month's real figures. The overall plan will be **reviewed on a yearly basis** and adjusted accordingly for the next three years from January 1st of the succeeding year.

The responsible for this will be our Financial Manager who will be in our team from the beginning of our project. This person **will report to the both of us** as we're going to be equally responsible for the company. As directors, we will **check every report and follow every process** that can impact our budget and our financial situation.

16. BUDGET EXPLANATION

THE SQUARE BUDGET			
	2025	2026	2027
INCOME			
Sells of exhibitions	10.000,00	23.000,00	31.000,00
Memberships	250,00	500,00	600,00
State funding	20.000,00	20.000,00	20.000,00
Region funding	19.140,00	19.140,00	0,00
City of Marseille funding	10.000,00	10.000,00	10.000,00
Fondation de France	4.900,00	2.100,00	0,00
Fondation BNP Paribas	20.000,00	0,00	0,00
Crowdfunding	4.500,00	0,00	0,00
Donations	0,00	1.500,00	5.000,00
Private investments	7.000,00	11.000,00	15.000,00
Company's investment	0,00	23.804,12	19.980,74
Advertising	1.200,00	1.200,00	1.800,00
TOTAL INCOME	96.990,00	112.244,12	103.380,74
EXPENDITURE			
Rent of the local	4.800,00	4.800,00	4.800,00
Personnel and staff	38.400,00	38.400,00	38.400,00
Health insurance	8.510,88	8.510,88	8.510,88
Posters and flyers	100,00	150,00	200,00
Materials	600,00	600,00	600,00
Video production	1.000,00	1.000,00	1.000,00
Transport and logistic	700,00	900,00	1.000,00
Insurance (artworks)	15.000,00	33.000,00	40.000,00
Communication and marketing	1.000,00	1.000,00	1.000,00
Website	500,00	20,00	20,00
Consultant	1.000,00	0,00	0,00
Social media banners	600,00	400,00	400,00
Directors' salaries	0,00	1.000,00	1.500,00
Taxes	975,00	2.482,50	3.412,50
TOTAL EXPENDITURE	73.185,88	92.263,38	100.843,38
CASH SURPLUS/DEFICIT	23.804,12	19.980,74	2.537,36
Opening Bank Balance	0,00	23.804,12	43.784,86
Closing Bank Balance	23.804,12	43.784,86	46.322,22

In order to calculate our provisional budget we have based ourselves on several criteria.

First of all, on the **professional experiences** that each of us may have had in the past. Indeed, we have both had several practices in the world of art and exhibitions. We therefore have **in mind the figures and the realities** surrounding this environment. Then we **compared** several structures through a market study. We also **readjusted** these figures by studying the figures of potential suppliers and the price of the raw materials we will need.

Then, thanks to the **research** mentioned above, we were able to get an idea of how many clients we could have. We made **an average**, neither pessimistic or optimistic, of the number of exhibitions we could achieve.

All these calculations and estimates have been considered over three years, from 2025 to 2027. We then took into account the **gradual growth of our company**. Indeed, we envisaged a growing number of exhibitions and therefore a growing number of expenses related to them (material, transport, insurance, etc.).

THE SQUARE

To create the budget and the cash flow, we have presented hypothetical funding from some structures with an amount corresponding to what they promise for project funding.

However, we are aware that **this may change** depending on the number of organisations accepting our application or not. We have a minimum amount here.

Another important point about this budget is that, as you can see, **most of our revenue comes from grants and funding**, at least for the first few years. Indeed, we intend to increase the number of exhibitions and eventually their prices in order to make more income each year. Our aim is above all to **reinvest this surplus** in the business.

We calculate our sales exhibition and most of **our expenses depending on the type and number of exhibitions** that we are going to manage and organise. As you can see in the first two years there is a surplus because the funds are possible only at the beginning of our project.

The price of our exhibitions depends if they are private or public (but each project will have a specific price).

Minimum prices:

Public exhibition cost: 1000€ net

Private exhibition cost: 2000€ net.

In the first year (2024) we want to create 4 public (4000€) and 3 private (6000€) = 10000€

In the 2025: 7 public (7000€) + 8 private (16000€)= 23000€

In the 2026: 9 public (9000€) + 11 private (22000€) = 31000€

CASH FLOW

	2025												TOTAL
	January	February	March	April	May	June	July	August	September	October	November	December	
INCOME													
Sells of exhibitions	0,00	0,00	2.000,00	0,00	1.000,00	1.000,00	1.000,00	0,00	2.000,00	1.000,00	0,00	2.000,00	10.000,00
Memberships	0,00	0,00	0,00	0,00	0,00	100,00	0,00	0,00	0,00	0,00	0,00	150,00	250,00
State funding	20.000,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	20.000,00
Region funding	19.140,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	19.140,00
City of Marseille funding	10.000,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	10.000,00
Fondation de France	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	4.900,00	0,00	0,00	0,00	4.900,00
Fondation BNP Paribas	0,00	0,00	0,00	20.000,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	20.000,00
Crowdfunding	4.500,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	4.500,00
Donations	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00
Private investments	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	2.000,00	0,00	5.000,00	0,00	7.000,00
Company's investment	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00
Advertising	0,00	300,00	0,00	300,00	300,00	0,00	0,00	0,00	300,00	0,00	0,00	0,00	1.200,00
TOTAL INCOME	53.640,00	300,00	2.000,00	20.300,00	1.300,00	1.100,00	1.000,00	0,00	9.200,00	1.000,00	5.000,00	2.150,00	96.990,00
EXPENDITURE													
Rent of the local	400,00	400,00	400,00	400,00	400,00	400,00	400,00	400,00	400,00	400,00	400,00	400,00	4.800,00
Personnel and staff	3.200,00	3.200,00	3.200,00	3.200,00	3.200,00	3.200,00	3.200,00	3.200,00	3.200,00	3.200,00	3.200,00	3.200,00	38.400,00
Health insurance	709,24	709,24	709,24	709,24	709,24	709,24	709,24	709,24	709,24	709,24	709,24	709,24	8.510,88
Posters and flyers	0,00	0,00	50,00	0,00	0,00	0,00	0,00	0,00	0,00	50,00	0,00	0,00	100,00
Materials	0,00	75,00	100,00	0,00	75,00	75,00	0,00	0,00	100,00	75,00	0,00	100,00	600,00
Video production	0,00	0,00	250,00	0,00	0,00	0,00	250,00	0,00	250,00	0,00	0,00	250,00	1.000,00
Transport and logistic	0,00	100,00	100,00	0,00	100,00	100,00	0,00	0,00	100,00	100,00	0,00	100,00	700,00
Insurance	0,00	0,00	2.500,00	0,00	1.875,00	1.875,00	1.875,00	0,00	2.500,00	1.875,00	0,00	2.500,00	15.000,00
Communication	0,00	50,00	200,00	0,00	250,00	250,00	0,00	0,00	0,00	250,00	0,00	0,00	1.000,00
Website	500,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	500,00
Consultant	500,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	500,00	1.000,00
Social media banners	0,00	150,00	0,00	0,00	150,00	150,00	0,00	0,00	0,00	150,00	0,00	0,00	600,00
Directors' salaries	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00
Taxes	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	975,00	975,00
TOTAL EXPENDITURE	5.309,24	4.684,24	7.509,24	4.309,24	6.759,24	6.759,24	6.434,24	4.309,24	7.259,24	6.809,24	4.309,24	8.734,24	73.185,88
CASH SURPLUS/DEFICIT	48.330,76	(4.384,24)	(5.509,24)	15.990,76	(5.459,24)	(5.659,24)	(5.434,24)	(4.309,24)	1.940,76	(5.809,24)	690,76	(6.584,24)	23.804,12
Opening Bank Balance	0,00	44.540,00	40.155,76	34.646,52	50.637,28	45.178,04	39.518,80	34.084,56	29.775,32	31.716,08	25.906,84	26.597,60	
Closing Bank Balance	44.540,00	40.155,76	34.646,52	50.637,28	45.178,04	39.518,80	34.084,56	29.775,32	31.716,08	25.906,84	26.597,60	20.013,36	

THE SQUARE

BREAK EVEN POINT

THE SQUARE BUDGET				BREAKEVEN
	2025	2026	2027	2025
INCOME				
Sells of exhibitions	10.000,00	23.000,00	31.000,00	7.000,00
Memberships	250,00	500,00	600,00	90,88
State funding	20.000,00	20.000,00	20.000,00	15.400,00
Region funding	19.140,00	19.140,00	0,00	12.500,00
City of Marseille funding	10.000,00	10.000,00	10.000,00	8.700,00
Fondation de France	4.900,00	2.100,00	0,00	4.500,00
Fondation BNP Paribas	20.000,00	0,00	0,00	15.000,00
Crowdfunding	4.500,00	0,00	0,00	2.045,00
Donations	0,00	1.500,00	5.000,00	0,00
Private investments	7.000,00	11.000,00	15.000,00	5.500,00
Company's investment	0,00	23.804,12	19.980,74	0,00
Advertising	1.200,00	1.200,00	1.800,00	800,00
TOTAL INCOME	96.990,00	112.244,12	103.380,74	71.535,88
EXPENDITURE				
Rent of the local	4.800,00	4.800,00	4.800,00	4.800,00
Personnel and staff	38.400,00	38.400,00	38.400,00	38.400,00
Health insurance	8.510,88	8.510,88	8.510,88	8.510,88
Posters and flyers	100,00	150,00	200,00	50,00
Materials	600,00	600,00	600,00	450,00
Video production	1.000,00	1.000,00	1.000,00	250,00
Transport and logistic	700,00	900,00	1.000,00	600,00
Insurance (artworks)	15.000,00	33.000,00	40.000,00	15.000,00
Communication and marketing	1.000,00	1.000,00	1.000,00	800,00
Website	500,00	20,00	20,00	400,00
Consultant	1.000,00	0,00	0,00	1.000,00
Social media banners	600,00	400,00	400,00	300,00
Directors' salaries	0,00	1.000,00	1.500,00	0,00
Taxes	975,00	2.482,50	3.412,50	975,00
TOTAL EXPENDITURE	73.185,88	92.263,38	100.843,38	71.535,88
CASH SURPLUS/DEFICIT	23.804,12	19.980,74	2.537,36	0,00
Opening Bank Balance	0,00	23.804,12	43.784,86	
Closing Bank Balance	23.804,12	43.784,86	46.322,22	

BALANCE SHEET

After several attempts to calculate and prepare the balance sheet for the first year, we unfortunately do **not arrive at a balanced result**. In fact, we don't have enough assets to balance the liabilities and the owners' equity that are much more. Our assets are only the materials and stuff for the exhibitions, the website, sales of exhibitions and memberships.

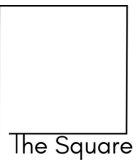
Indeed, being a start-up, The Square has **no past budget**, so it is difficult for us to find liabilities.

17. IMPLEMENTATION PLAN

ACTION PLAN

Objectives	Tasks	Success Criteria	Time Frame	Resources
Financial	<p>Doing research about the structures that can help and support us.</p> <p>Making all the processes concerning the fundraising.</p> <p>We plan to create a template that we will use for each application, but which we will adapt and personalise for each structure and defend our project the best as we can.</p>	<p>First of all, the amount reached.</p> <p>The amount raised by the end of 2024 will therefore be our major evaluation indicator.</p> <p>In connection with the amount reached, another criterion will help us: the number of refusals and acceptances of our applications.</p>	<p>From January 2023 to December 2024.</p>	<p>Financial advisor, crowdfunding account.</p>
Operational	<p>Doing a precise Business Plan, creating the team and dividing equally the different tasks, organising the set-up of the business.</p>	<p>The efficiency of the company will be our first criteria. A good repair will be if the first exhibition is rolling well.</p> <p>The satisfaction of our clients will help us. Also, concerning the management of the company, the feedback of our team will help us to see if we succeed or not.</p>	<p>From January 2023 and ongoing.</p>	<p>Our team, our clients, our Business Plan.</p>
Communication	<p>Creating a strong network and a large audience for our project.</p> <p>Creating pertinent content for each channel.</p> <p>Being active and attractive on social media and our website.</p>	<p>The number of people coming to our public exhibitions will be an important criteria.</p> <p>Also, the number of people following our work on social media or consulting our website.</p> <p>Another criteria will be to observe if our network will expand and if we will establish ourselves in the sector.</p>	<p>From November 2022 and ongoing.</p>	<p>Social media, our website, our clients, Communication Plan, our network.</p>
Programmation	<p>Creating different types of exhibitions and activities around it. Propose an attractive and rich program of exhibitions. Using the best as we can our catalogue of artists. Having an impact on their careers.</p>	<p>The most important criteria will be the feedback of the public, of our clients and of our artists.</p> <p>Also, how our reputation will grow or not. And finally, the concrete impacts that we will have on artists' careers.</p>	<p>From July 2024 and ongoing.</p>	<p>Our catalogue of artists and their artworks, our knowledge, our team, some research.</p>

18. CONTRACT TYPOLOGY



PARTNERSHIP AGREEMENT

State of _____

This Partnership Agreement (the "Agreement") is made as of this _____ day of _____, 20_____, (the "Effective Date") by and between/among:

Partner(s): _____ and _____

1. Partnership Name and Purpose. The Partners agree to form a partnership under the name of _____ (Partnership name). The Partnership will be governed in accordance with the laws of the State of _____. The Partnership has been formed on the terms and conditions set forth below to engage in the business of _____ (Partnership purpose) and to engage in any and all other activities as may be necessary, related or incidental to carry on the business of the Partnership as provided herein.

2. Partnership Term. The Partnership shall commence on _____, 20_____ and will continue until: (Check one)

- _____, 20_____.
- It terminates in accordance with the terms of this Agreement.

3. Partners' Contributions. The Partners will contribute to the Partnership: (Check one)

- Within _____ day(s) of the Effective Date
- On or before _____, 20_____

The Partners' cash contribution will be: (complete only if provided)

- _____ [Partner], € _____
- _____ [Partner], € _____

The Partners' non-cash contribution and the value of the non-cash contribution will be: (complete only if provided)

- _____ [Partner]
_____ [Description], € _____
- _____ [Partner]
_____ [Description], € _____

4. Partners' Compensation.

There will be NO salary given to any Partner for services to the Partnership however the Company in return will offer the service of _____



5. Management. Each Partner has equal rights in the management of the Partnership. The Partners will devote as much of his or her time and efforts to the affairs of the Partnership as may be necessary to accomplish the objectives of the Partnership.

Sole Authority (Check one)

- Each Partner does NOT have the power to make significant nor ordinary decisions on behalf of the Partnership.
- Each Partner has the power to make (Check one) only significant only ordinary significant and ordinary decisions on behalf of the Partnership.

6. Departure of a Partner

A Partner can be expelled by: (Check one)

- unanimous vote of the other Partners
- Majority vote of the other Partners

A Partner may withdraw voluntarily from the Partnership by providing at least _____ day(s) written notice of such intention to withdraw to the other Partners.

If any Partner leaves the Partnership for any reason, including voluntary withdrawal, expulsion, or death the Partnership will (Check one)

- survive
- dissolved

The decision to dissolve or continue the Partnership requires the unanimous consent of the remaining Partners. If the remaining Partners choose to purchase the deceased Partner's interest, the remaining Partners shall provide written notice of such intention to purchase within _____ day(s) after the Partner's death to the administrator or executor of the deceased Partner's estate.

7. New Partners. (Check one)

- The Partnership, upon the (Check one) unanimous consent majority consent of all Partners, may admit new Partners to the Partnership on the terms and conditions as determined by the Partners at such time.
- The Partnership will NOT admit new Partners.

8. Governing Law. The terms of this Agreement shall be governed by and construed in accordance with the laws of the State of _____, not including its conflicts of law provisions.

9. Amendment. This Agreement may be amended or modified only by a written agreement signed by all of the Partners.

SIGNATURES

Partner Signature

Partner Full Name

Representative Signature

Representative Name and Title

ARTIST AGREEMENT

This agreement is made between _____ (Organisation representative Company) and _____ (Artist Full Name) on _____ (Created Date) both parties agree on the following:

The Artist hereby grants to the Organisation Company a sole licence to do any and all of the following things in relation to the works of art:

- To reproduce the Artworks as part of the Licensee's inventory
- To advertise the Artworks online and offline

1. Manner of Reproduction

The Organisation will be free to make and publish (also on its website) copies of the Artworks for advertising and marketing purposes only. In the online advertising, the copies shall be in low resolution.

2. Intellectual Property

The ownership of the original Artworks, and the copyright therein shall remain vested in the Artist, subject to the terms of this Agreement. No rights in the Artworks, other than those herein licensed, shall be exercised by the Organisation.

3. Moral Rights

The Organisation undertakes to respect and observe the Artist's moral rights of paternity (the right to be identified as the creator of the work) and integrity (the right to preserve the work from derogatory mutilation and distortion).

4. The territory

The rights hereby granted may be exercised by the Organisa in any part of the world.

5. Compensation

For this _____ (artwork, activity or service) the artist will not receive money from the institution but the institution will undertake to make the artist known and organise exhibitions of his/her works. In addition, the materials needed for installation, insurance of the artworks, transport and uninstallation will be provided by the institution without taking any commissions.

6. Sale of artworks

The sale of the artist's works will **NOT** be taken over by the Organisation. The sale will be totally handled by the buyer and the artist and the Organisation takes no responsibility for it. The Organisation is only concerned to put the two parties in contact.

7. No Exclusivity

This Agreement does not create an exclusive relationship between the parties. The organisation is free to engage others to perform services of the same or similar nature to those provided by Artist, and Artist shall be entitled to offer and provide services to others, solicit other clients and otherwise advertise the services offered by Artist.



8. General

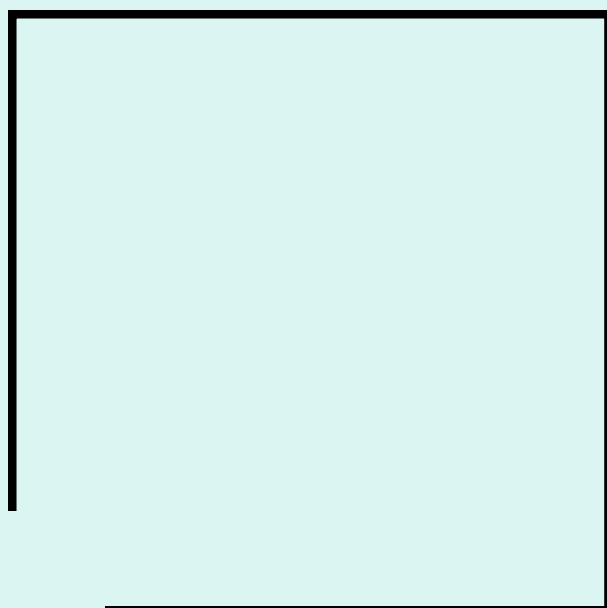
It is understood that this contract is binding on both parties. It cannot be altered or changed unless agreed to, in writing, by both parties. No oral representation, warranty, condition, or agreement of any kind or nature whatsoever shall be binding unless incorporated in this executed Contract.

Both parties accept the terms and conditions stated in this agreement and declare they have read all the points of the contract.

SIGNATURES

Artist Signature Artist Full Name

Organisation representative Signature Organisation representative Full Name



Thank you !