
Trabajo Final de Máster

Under museum: supporting artistic expresión for children at war

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CULTURAL PROJECT
MASTERS DEGREE IN ARTS AND CULTURAL MANAGEMENT
UNIVERSITAT INTERNACIONAL DE CATALUNYA
ACADEMIC YEAR 2022/2023

UIC
barcelona

DEVELOPED BY:
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under
museum

supporting
artistic expression
for children at war



Cover photo by Pascal van de Vendel | Unsplash

DESIGNED AND PRINTED IN UKRAINE

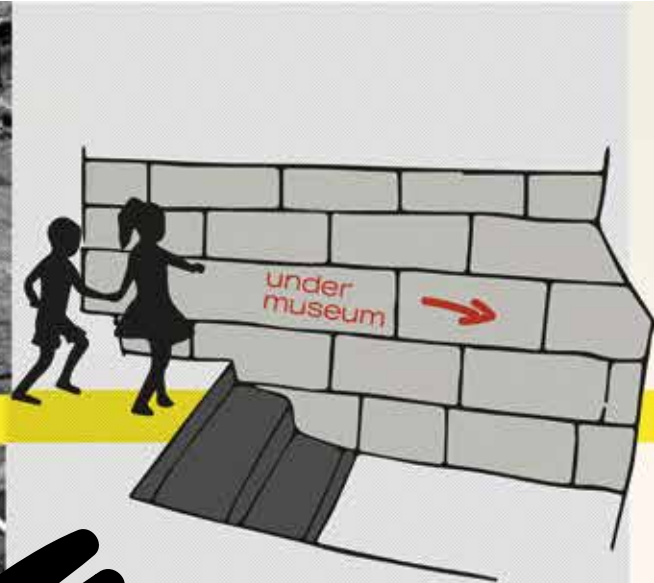
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SUPPORTING
ARTISTIC EXPRESSION
FOR CHILDREN AT WAR



-- INCLUSION • EMPOWERMENT --
CONNECTEDNESS • QUALITY
HOPE



OUR PURPOSE:

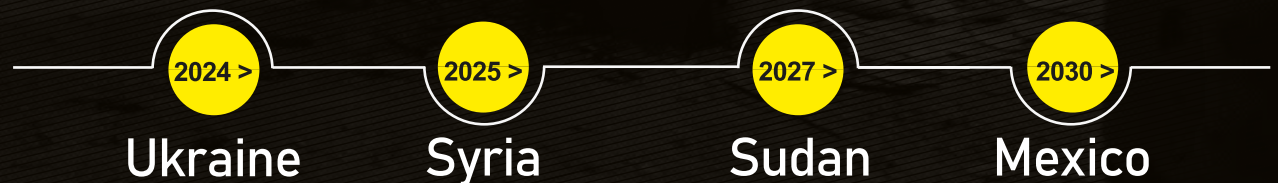
ADDRESSING THE NEED

UnderMuseum is a **not-for-profit** organisation dedicated to curating **transformative experiences specifically designed for 6-12 year olds** within the scope of a **travelling Children's Museum** that operates under **countries at war**.

Our aim is to empower children with creativity and play in a welcoming space that encourages them to express themselves, even in the most challenging circumstances. Through our approach, we **harness the potential of weeks and months spent in underground bomb shelters**, encouraging children to leverage their time through **artistic expression**. By fostering their **development** and **skills**, we aim to improve their mental health and equip them with the tools to learn how to flourish and thrive anytime, anywhere.

Our **play-based exhibits, hands-on activities and interactive workshops** are **custom-designed to fit seamlessly into each shelter**, respecting and embracing the cultural context of each country. This ensures that our projects are only relevant but also infused with the rich cultural background of each nation. UnderMuseum intends to create a safe and fun environment in every underground it steps in.

By 2030, we will travel to four countries affected by war on **four different continents**, while also developing a new concept for our fifth destination.



For more information on our **legal nature**, refer to Annex 1

JUSTIFICATION



Photo by Richard Stachmann | Unsplash
Profimedia

DESPERATE TIMES

Military conflicts have a devastating effect on cultural ecosystems:

- **cultural infrastructure is inaccessible** either due to military action or destruction
- **civilians cannot fully exercise their rights** to access and participate in culture
- constant exposure to **physical danger** when outside shelters
- children demonstrate extreme **vulnerability** to the accumulation of stressors
- a **basic necessity**, culture is not prioritised

COURAGEOUS STEPS

UnderMuseum is committed to:

- **support sustainable cultural development** and artistic expression of children
- **empower social cohesion of local communities**
- create an international **network** of partners and teams across sectors and borders
- drive local cultural actors and professionals through **challenging times**

For more information, refer to Annex 2

OUR PROMISE:

TOWARDS LIGHT AT THE END OF THE TUNNEL

UnderMuseum is a **humanitarian effort** committed to providing high-quality and tailored **artistic content for children** under extreme stress in underground shelters **as close to military action as reasonably possible**, as we seek to offer a new solution to the ongoing problem, crossing borders.

The experience brought out by UnderMuseum to the **most vulnerable** community members during the war will enrich children aesthetically and intellectually.

We aim to replace fear with **positive emotions**, help improve **mental health** (indirect impact), and socialise as well as interact with peers while staying well **connected** to their family micro environments and the country context. We aim at **fostering creative capacity** and rooting the seeds for a promising future in young minds.

Our approach emphasises the **vital role** that **shared artistic and cultural practices** play in dealing with challenging realities and promoting psychological and overall well-being.

We offer **structured curriculum** and complementary learning mediums to provide children and families with **access and participation in culture**. We aim to revitalise underground spaces and create safe, fun, and peaceful environments for **personal and collective development**.

Partnership is the **cornerstone** of the Undermuseum **operational model**. The project provides local cultural institutions from different localities and sectors with unconventional **networking opportunities** empowering them to position themselves as community-building organisations and receive **international visibility** due to the UnderMuseum activities' geography and scale.

UnderMuseum's targets to bring **together** educators, artists, cultural institutions, local authorities, community members, and business organisations to **fuel a change**.



OUR ORGANISATIONAL STATEMENTS: THE BACKBONE OF OUR WORK

MISSION

We envision a world where every child in distress, regardless of their origin or the hardships they encounter, can freely access and participate in culture, turning uncertainty into hope for a promising future

VISION

Our mission is to unlock the potential of children and families affected by war through creative and engaging informal learning experiences that are integrated into safe and fun play environments and make culture recognized as a basic necessity globally

CORE VALUES

Inclusion
Equality
Freedom

ORGANISATIONAL VALUES

Quality
Respect
Dialogue
Responsibility
Participation

GIVEN VALUES

Connectedness
Empowerment
Safety
Skills
Interplay

VALUES



LEGACY

We are committed to establishing
a **global network**
of children's museums operating
in **hostile environments**,
offering **tailored programs**
in **Performing Arts, Literacy,**
Visual Arts and Design,
and **Digital Arts.**

We seek to promote
healing, creativity, and personal development
in the face of extreme stress.

OUR GOALS AND OBJECTIVES

1. ESTABLISH 1 CHILDREN'S MUSEUM EACH YEAR TO BUILD A GLOBAL NETWORK OF CHILDREN'S MUSEUMS OPERATING IN HOSTILE ENVIRONMENTS AROUND THE WORLD

OBJECTIVES FOR GOAL 1 (2023-2024)

Develop a selection of 7 learning through play experiences in safe underground environment per year

Engage 5 professional museum educators and 4 artists per year

Establish minimum 5 partnerships with museums, cultural institutions, and organisations in related industries to support

Form and support an international team with diverse backgrounds and expertise the network per year

2. PROMOTE CULTURE TO BE ENLISTED AS PILLAR NUMBER 4 OF SUSTAINABLE DEVELOPMENT ALONG WITH ENVIRONMENTAL, SOCIAL AND ECONOMICAL

OBJECTIVES FOR GOAL 2 (2024-2030)

Publish 1 project data report in public domain to support ongoing research on culture as a necessity per year

Bring culture as part of humanitarian effort as the UnderMuseum team sees culture fall in the basic necessity category of needs

Deliver 1 outreaching marketing campaign per year

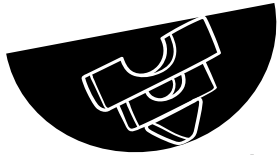
For sub-objectives, refer to Annex 3

Photo by Debby Hudson | Unsplash

OUR SYMBOLIC BRAND:

BREAKING DOWN UNDERMUSEUM DIMENSIONS

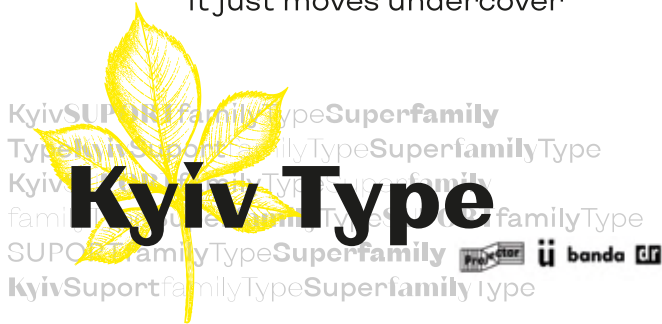
under
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VISUAL DIMENSION

One can find room for ease and playfulness even in the darkest of times

When being in the open is no longer safe, life does not stop; it just moves undercover

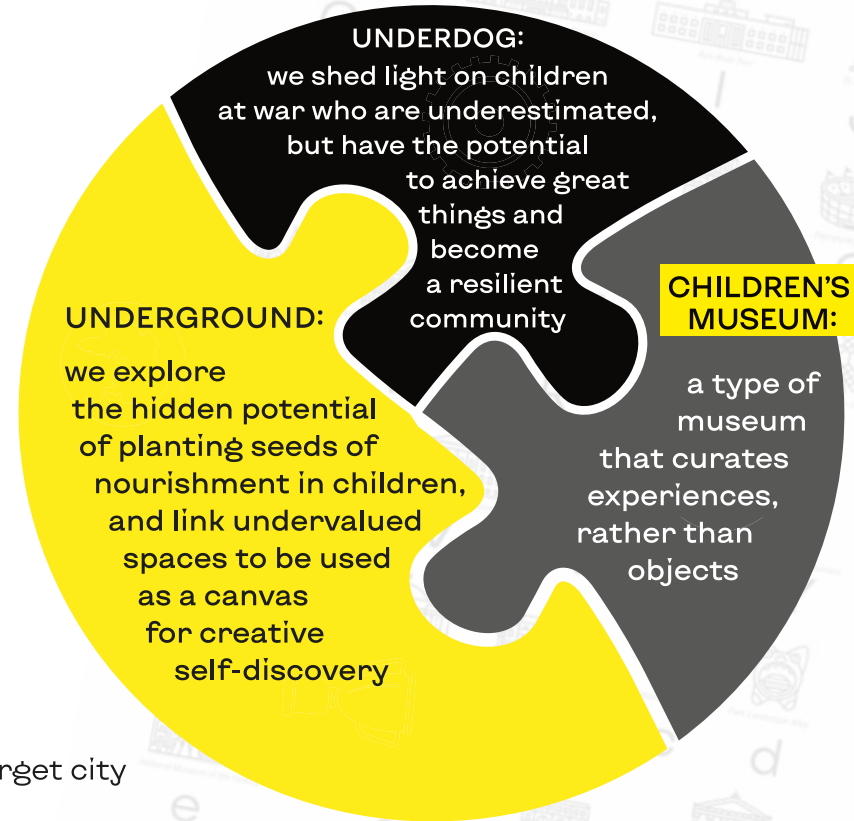


FONT: Kyiv Type Sans chosen to match the inauguration target city

TOY PYRAMID: to connect to target audience and show an element of play and a missile as a constant life threat

INCLINED HEMISPHERE: the entire world may flip around in a twink

For identity development, refer to Annex 4



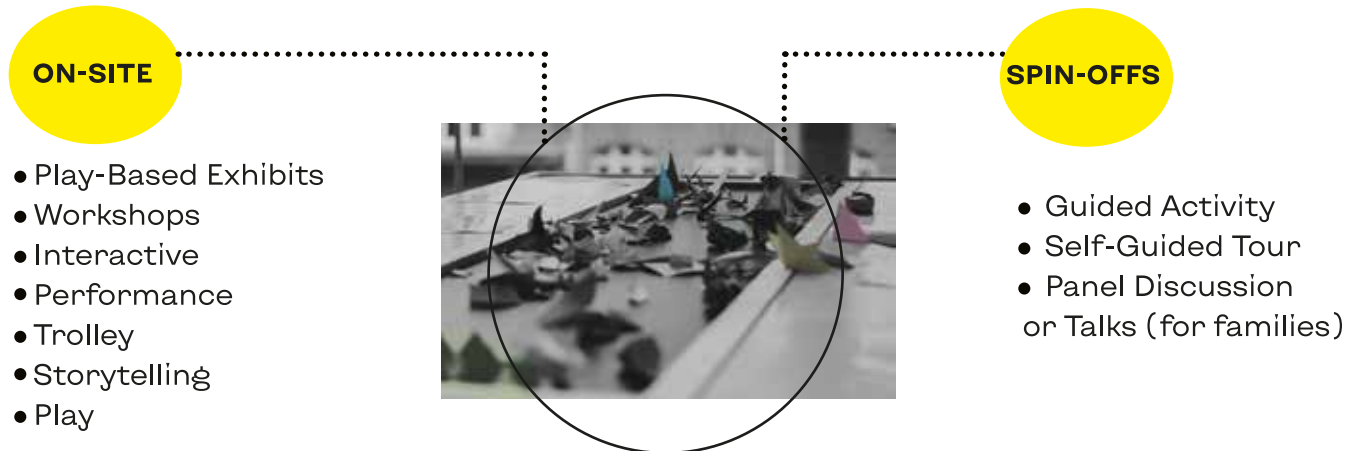
OUR OFFERING:

HEART OF OUR WORK

UnderMuseum carves a slice from the **three-layered children's museum concept**, serving it to children at war. Each layer is designed to complement the other without following a specific order



Museum educators and artists in residence creating experiences in a safe and engaging space.



For more information, refer to Annex 5

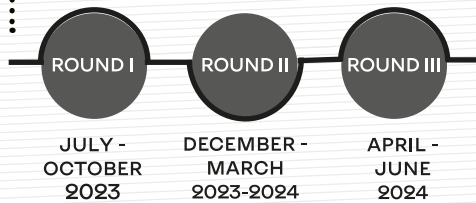
UnderMuseum follows a **No Ticketing Policy**, where all children are invited and welcome.

However, participation in workshops with limited seating capacity should be pre-booked through the UnderMuseum App.

STRATEGIC TIMELINE

OPERATIONAL TIMELINE

FUNDRAISING TIMELINE



For a detailed timeline, refer to Annex 6

PILOT PROJECT:

TESTING FRONTIERS

UnderMuseum targets **Ukraine**, as a **starting locality**, with further relocation to other cities and countries to fuel its travelling nature.

Russia's war against Ukraine heavily affects the entire region and, if Ukraine is not strong enough, is likely to include the neighbouring states, such as Poland, Latvia, Moldova, Romania, Estonia to name a few.

Therefore, UnderMuseum is committed to establish a **presence in Eastern Europe** to bring culture as part of humanitarian effort should the need arise.

WHY
HERE?

WHY
NOW?

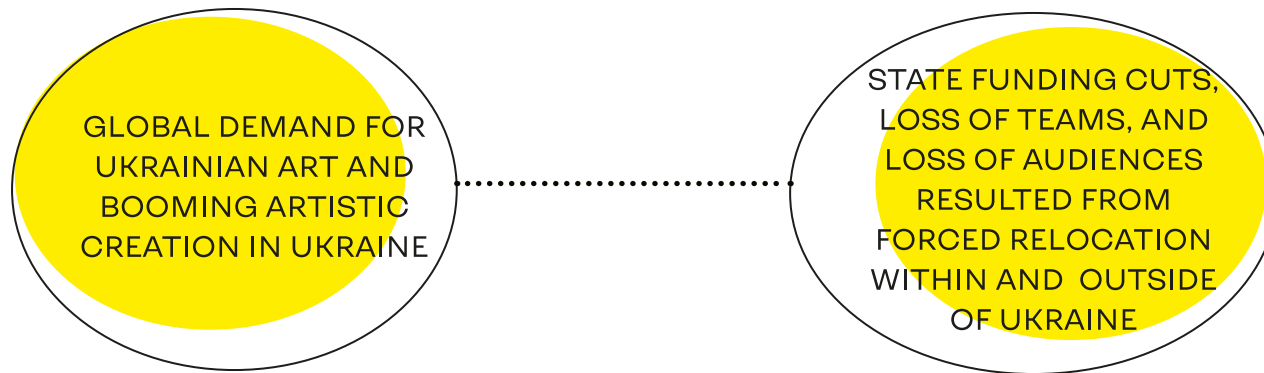
- Full-Scale Invasion
- Extensive Funding
- International Attention
- Positioning and Visibility
- Media Coverage
- Proximity to the Democratic World
- Evolving Democracy

UNVEILING THE CONTEXT:

UNDERSTANDING THE BIGGER PICTURE

Ukraine began paying special attention to creative industries in the late 2010s. In 2019, the Government approved a list of economic activities that belong to the creative industries, according to the National Classifier of Ukraine, totaling 34 types that, in particular, was compiled in order to calculate their contribution to the national economy.

Currently, because of the russian invasion, there are two major **countering trends**:



The major macro environmental **deterrents** are Ukraine's wartime reality, **martial law**, regular blackouts, labour market **crisis**, and state's **underfunding** of the cultural sector. Meanwhile, UnderMuseum may take advantage of the following **opportunities**: improved **perception of Ukraine** globally, **dedicated budget** from most of the **international funders** to support cultural activities, established **culture of donations** in Ukraine, national **cultural revival**, massive forced **relocation of families**, and harmonisation of Ukrainian copyright regulations with the EU IP laws.

THE POWER WITHIN:

STRATEGIC AUDIT

Strengths to capitalise on:

- **Unique concept:** UnderMuseum is a one-of-a-kind project that offers an artistic and educational outlet for children in countries affected by wars where there are no operating children's museums.
- **Social impact:** UnderMuseum has the potential to make a significant positive impact on the lives of children who may be otherwise deprived of cultural educational opportunities and resources.
- **Custom-designed exhibits:** UnderMuseum exhibits are custom-designed to fit into each shelter, making it accessible and practical for children to engage and thrive.
- **Mobile/Flexible character:** The fact that UnderMuseum is travelling means that it can reach and impact children in various locations in different and specifically adapted ways.

Opportunities to seize:

- **Partnerships:** UnderMuseum will partner with international and local organisations or non-profits with similar goals to increase funding and reach and carry operations.
- **Expansion:** Once the UnderMuseum has proven successful, there may be more opportunities to expand operations to other targeted countries or regions.
- **Educational partnerships:** UnderMuseum could partner with local schools or educational institutions to integrate its exhibits and activities into their curriculums.





The UnderMuseum project is a unique and innovative concept that aims to provide children in war-affected areas with a safe and fun environment for artistic and educational play. Starting off in Ukraine, where there are no children's museums, the project has the potential to fill a crucial gap in the local cultural and educational landscape, and to make a positive impact on the lives of the children it serves.

Bottlenecks to power past:

- **Funding:** As a non-profit, funding may be a challenge (high level of expenses), especially that UnderMuseum is planned to scale up and expand operations.
- **Access:** Depending on the country and location, gaining access to underground areas and shelters may be difficult due to safety and security concerns.
- **Maintenance:** Operating in underground shelters may present maintenance challenges for the exhibits and equipment.

Challenges to meet:

- **Political instability:** The fact that UnderMuseum operates in areas affected by war means that political instability may pose a risk to operations.
- **Security concerns:** Similarly, security concerns may limit access to certain areas or shelters.
- **Cultural/language barriers:** There may be cultural barriers that UnderMuseum will need to navigate with other local partners in order to ensure that the content and activities are relevant and accessible to the local population.

For macro, sectoral, mirco context analysis, and internal audit, refer to Annexes 7-9

TOGETHER AS ONE:

OUR TEAM

The **UnderMuseum** team came together sharing the same urge for emergency response that the cultural sector often lacks. The **project merges the passions of the co-founders** while leveraging on their competencies with a special emphasis on professional strengths. The international nature predefined the global scope and ambition, while the **founders' professional strengths dictated the choice of the audiences and target market.**



KSENIIA TALALAI

**Marketing, Communications,
and Partnerships Officer**

PhD Economy,
MA in Marketing,
Cultural Management,
and English Language
and Literature,
CIM Postgraduate Diploma

in Professional Marketing Extensive professional background in **marketing and communications** and access to local **CCI networks and ecosystems.**

Having developed **PR and GR strategies** for local and international brands **for 10+ years**, she has a profound **context knowledge**, which is even more crucial for a **not-for-profit operation under martial law.**

Kseniia's scope of responsibilities covers **fundraising**, establishing connections with multiple stakeholders from B2G and B2B sectors, as well as ensuring the project visibility both locally and globally.



LULU ALSHEDDI

**Content Development
and Visitor Experience Officer**

BS in Management
Information Systems,
MA in Arts
and Cultural Management

Vast expertise in developing children's cultural educational content and products

in Saudi Arabia's **first Children's Museum** in the emerging and leading cultural centre, Ithra.

She also understands the **operational specifics** of the creative **content production process** from an **idea-to-product-to-market**, while **managing teams of 25+** museum interpreters.

Among other things, Lulu will focus on **site-specific adjustments** to ensure consistent creativity, compliance with local cultural contexts, and the touch and feel of the UnderMuseum identity.

AMBASSADORS OF CHANGE:

EMPOWERING VOICES



ANDRIY SENCHENKO

SUPPORT COMMITTEE

top rank Ukrainian politician and military expert,
Head of The National Association of Ukrainian Defense Industries
Government relations and public authorities facilitation



OLGA BALASHOVA

Art Historian, **Chairwoman of the Ukrainian NGO** “Museum of Contemporary Art”,
Local networking and access to the CCI professional community, international partnerships



VIESTURS LIEGIS

Managing Partner of Amrop Ukraine and Baltics
International networking, intersectoral partnerships, funding

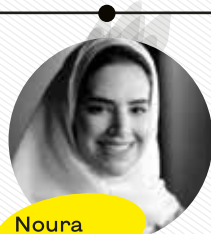
UnderMuseum has sought guidance from three key advisors in three main tracks of the organisation which are fundraising, museum education, and museum operations.

ADVISORS



Alfonso GIRONZA MÁRQUÉS

Business Strategist, MBA holder, professor, is advising on business planning, execution and evaluation



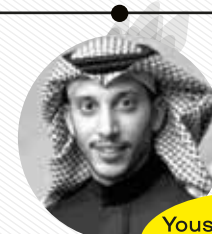
Noura ALZAMIL

Head of Programs, Knowledge and Learning and former Museum Educator at King Abdulaziz Center for World Culture is advising on museum education and programming



Hind ALGHAMDI

emerging **Calligraphy Artist and Museum Educator** with a strong background in managing museum operations and live performances is advising on operations and art performances



Yousif ALRASHID

HR and Legal Division Head in Saudi Aramco, experienced in **legal aspects of business** development and management, MBA holder. Responsible for the overall direction and growth of UnderMuseum, leading strategic planning, fundraising efforts, and managing partnerships

AMBASSADORS UKRAINE:



TINA KAROL

Ukrainian Pop Diva and Cultural Ambassador,
Founder of
Tina Karol Charity Fund



MASHA EFROSININA

Ukrainian TV host
and activist, **Honorary
Ambassador of UNFPA,**
Founder of Masha
Foundation NGO



TVORCHI

Ukrainian **Music Band**
representing Ukraine
at 2023 Eurovision Song
Contest



ELINA SVITOLINA

**Top 5 Tennis Player and
United24 Ambassador,**
Founder of Elina Svitolina
Foundation



DASHA MALAKHOVA

**Founder of Claris Verbis
Private School,** an Actress,
Activist and into education



OUR ALLIES:

RECOGNIZING EVERY STAKEHOLDER



CULTURAL INSTITUTIONS & NETWORKS

To cultural institutions and initiatives on the target territory, as well as to international networks, the UM offers **visibility, network expansion**, and the **reward** of being connected to a well-meant and thought through initiative in war affected areas (vulnerable audiences, children and families). Local cultural institutions are **continuing to work** in their home country **for their compatriots**, to reinforce and empower local projects with their personnel and expertise.

BUSINESS ORGANISATIONS

To profit-oriented businesses, the value proposition is the impact their collaboration with our project can have on their **good reputation**, as companies who are dedicated to helping a good and important cause. Collaborating with the UM helps them raise **visibility**, and reach out to **potential new customers** in new markets, especially in the years to come, when the UM spreads its network **internationally**. Their support can also help **raise awareness** on the ongoing issues amongst their employees and affect their internal operating policies and decision-making.

SOLE PROPRIETORSHIPS

To freelance and sole proprietorships, it is the **opportunity** for them to continue working for local and **urgent needs**. Working with UnderMuseum gives them the **reward of aiding a good cause**, especially in the case of local individuals who are familiar with or experts on the ongoing situations.

GOVERNMENTAL AND NON-GOVERNMENTAL FUNDING BODIES

To governmental funding bodies the UM offers **acting upon their official policy**: standing on the right side of history, assuring peace, helping the ones in need. Collaboration with the UM offers them the possibility of **fulfilling their vision and mission**, by partnering and sponsoring a project for an important humanitarian and cultural cause.

PARTNERSHIPS SECURED:

- ARX insurance company: civilian (staff) insurance costs
- Nova Poshta shipping company: logistics and shipping ;
- Awesomic: website and application maintenance,
- Siemens Ukraine: exhibits tech: screens, sound system, projectors
- Kyiv Metro: location, utilities, cleaning
- Ithra: content production consultancy
- Ukraine 24, Obozrevatel, and Vogue Ukraine: media support

For potential partnerships, refer to Annex 10

COMMON HEARTBEAT:

BENCHMARKING

Due to the nature and business model of **UnderMuseum**, we regard other projects and organisations in the market as partners rather than competitors.

PHOTO BY TINA FLOERSCH | UNSPLASH



WWO Ukraine

- doesn't extend to the most difficult locations;
- **random programming** rather than structured curriculum.

AZA NIZI MAZA Artstudio

- limited offerings due to **capacity limitations**;
- focusing on **one aspect of art**, painting programs rather than in-person interactive approaches.

Gravity School

- does not operate underground or directly on-field;
- not specialised for artistic education;
- works **mainly online and remotely** since the war started.

D16 ArtLab

- lacks cohesive programming and web-site communication;
- offers similar content, but in safer and more restricted surroundings;
- locally managed on a **small scale**.

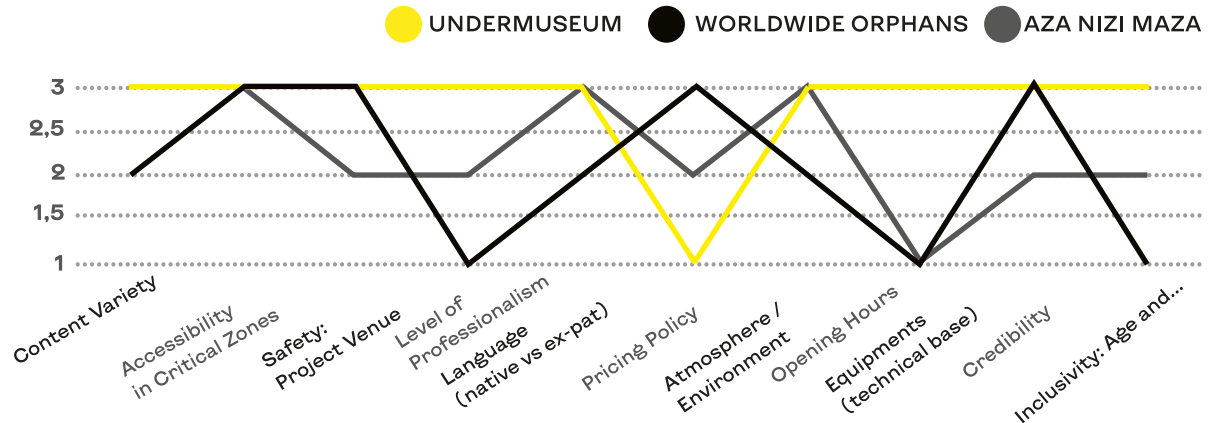
For competitor analysis, refer to Annex 11

UnderMuseum **validated assumptions** across four dimensions, i.e., customer segment, value proposition, income streams, and investments through **interviews with experts, benchmarking, and local and international audiences' questionnaires.**

Our Critical Success Factors:

- access to subway (risk area: permits and partnership);
- children participation and engagement (risk area: credibility);
- sustainable/sufficient funding (risk area: professionalism, credibility)

For assumption validation, refer to Annex 12



For risk mitigation matrix, refer to Annex 13

TOUCHING SOULS:

OUR TARGET

DISPLACED CHILD

Solomiia (8 yo), school girl, lives in Kyiv with her Mother Anna and 5 yo brother Oleksander, her father is a military.

In April 2022, Solomiia's family fled their home city Serevodonetsk (eastern Ukraine) because of heavy military action and constant artillery shelling. She packed a couple of her favourite toys leaving her room and childhood environment behind. She shares a bedroom with her brother in a rented apartment in Kyiv city centre with no bomb shelter. During air alarms the family usually gets down to the metro.

Challenges: Solomiia attends school online. She often feels disconnected, missing her after-school painting and drama activities with classmates she had back home. She's stressed and angry, worrying for her father and feeling somewhat abandoned by him. She struggles to express herself orally because of Russian being her native language.

Needs: Solomiia needs a safe environment to craft things and connect to other children. Unconsciously she seeks for a tool to help her mitigate the stress she has been experiencing over the last year. Since her mother can't afford extracurricular activities, Solomiia can only join free classes.



WORKING MOTHER (@Photo: UN Women/Nadejda Roscovanu)

Iryna (34 yo), SM Manager, lives in Kyiv, freelancer, has a 6 yo son Dmytro, holds a university degree, active web user

Before February 24, 2022, she was a full-time employee of a large Ukrainian FMCG company based in Kharkiv. Seeking safety for her child, she moved to Kyiv assuming it would provide Dmytro with relatively safe offline schooling and her with job opportunities. Having failed to find a full-time job, she became a freelancer working from home with occasional office meetings. She panics whenever the alarm is on and spends hours in the metro, together with Dmytro whenever he's by her arm.

Challenges: Iryna tries hard to excel in multitasking: she needs to raise a child and work. She does not have much time to take Dmytro to after-school activities but strives to diversify his leisure time by purchasing board games, books of exercises, smart toys, etc.

Needs: Iryna desperately needs safety and feels guilty about crazy amounts of screen time Dmytro gets when he's in the metro. She looks for alternative entertainment but does not find any.



CULTURAL VANGUARD

Illya (42 yo), CCI organisation CEO, lives and works in Kyiv, holds a university degree, commutes a lot, public speaker and media persona

With the invasion, his wife and underage daughter Mariia relocated to Poland. He has not seen them for over a year now since men are forbidden to cross the border according to martial law.

Challenges: Illya's organisation **lost clients** that withdrew/revised previous agreements because of force-majeure and niche **audiences relocated to other cities or beyond**. He had to restructure the team. Illya has 3 - 10 permanent employees and a small budget to implement/support cultural projects.

Needs: Because the organisation does not have access to public funding anymore, Illya **actively searches for an international partner** organisation to support his community-building **activities with financing and expertise**. Also, he would like to include younger audiences and help them mentally sustain the new wartime reality.

CREATIVE NOMAD

Georgia (30 yo), multidisciplinary Artist, born and based in an EU country, travels a lot to the places of unrest to include social dimension into her artistic practice.

Georgia has been always interested in performing arts and participative practices **focusing her artistic research on children** and young adults as the most plastic/agile audiences eager to experiment and open to experiences. Currently, she **explores how trauma and stress affect human ability to express** and manage mental loads.

Challenges: Having worked with Ukrainian refugees in the EU, Georgia is **keen to travel to the war epicentre**. However, she is unaware of the context, does not speak local languages, and has **no professional connections in Ukraine**.

Needs: Georgia seeks for a trusted international organisation operating in Ukraine and dealing with children/young adults' mental health issues from an artistic perspective. She needs assistance with visa and permits processing and would appreciate reasonable compensation.

For measurements and further details, refer to Annex 14



REACH

OBJECTIVE
reach the target audiences,
build/enhance awareness, fuel
problem recognition

INSTRUMENTS
SM, PR and communications,
GR, SEO, direct marketing,
ambassadors

TOOLS
awareness campaigns,
branded content, advertorials,
media relations, fair booths,
festivals, and conferences

CHANNELS
SM, media, outdoor



CONVERT

OBJECTIVE
increase conversion, build
audiences (communities),
convert interest into desire to
experience/support/engage,
persuade to donate

INSTRUMENTS
direct marketing, situational
marketing

TOOLS
remarketing, trigger campaigns,
fundraising events, auctions

CHANNELS
application, SM, website,
media, WOM

OBJECTIVE
ensure engaging customer
journey, call to action
(support/donate)

INSTRUMENTS
PR/GR and communications, direct
marketing, guerilla marketing

TOOLS
email marketing, influencer
marketing, content marketing,
storytelling, media relations,
international art fairs and industry
events, ambassadors

CHANNELS
media, website, blogs, SM, outdoor



ACT

OBJECTIVE
engage and retain audiences,
secure partnerships

INSTRUMENTS
PR/GR and communications,
ambassadors

TOOLS
co-creation, reports/white papers,
media relations, awards
(recognition of contribution),
partner tiers, patron/project
angels' tiers, sponsor tiers

CHANNELS
application, word of mouth, on-site,
website, networking events, SM,
outdoor








ENGAGE

DESIRED CONVERSION ACTIONS ARE:



DISSEMINATION:

To communicate its messages on every stage, UnderMuseum employs a wide selection of media:

- Owned: website, application, email marketing content.
- Borrowed: Wiki and SM pages (    ) +LinkedIn profiles of Co-Founders, Board and Support Committee members
- Earned: user-generated content and hashtags, editorials, generic media coverage, WOM, ambassadors, influencers;
- Paid: context ads, outdoor ads, partner projects with the press, etc.

Communications emphasis is laid on visual communications (appealing, catchy, interactive) with rhythmic posting/visibility occasions and clear visual messaging. A specific **communications stream** is dedicated to intensive interpersonal communications with **B2B and B2G** stakeholders.

For 2023/24 **Integrated Communications Plan**, refer to Annex 15

OUR WELCOMING HAVEN:

A VENUE PLAN IN THE MOST UNCONVENTIONAL SPACES

With careful consideration of layout, flow, and accessibility of our different zones. The UnderMuseum venue plan is designed to be welcoming for our little visitors, immerse them in tailored arts experiences to calm them down and maximise their experience. The very first children's museum (UnderMuseum I) is located in **Kyiv subway station** (Universytet, mid-level platform) and can accommodate **up to 110 children as its maximum occupancy** limit for the space.

Exhibit Zone: centre of the space, 35 square metres.

Workshop Zone: adjacent to the exhibit zone, 5 square metres

Activity Zone: front of the space, 15 square metres

Visitor Circulation Space: A total of 12 square metres

Workshop and **Activity Zones** are held inside **domes** to ensure that children feel safe inside the UnderMuseum and not get distracted by people commuting.

Whereas the **Exhibit Zone is open to invite audiences** to look in and get engaged in the experiences offered. Visitor traffic is generated either organically or through targeting.

For **measurements** and further details, refer to Annex 16



OUR VISION REALISED:

TECHNICAL, LOGISTICAL, SAFETY, ENVIRONMENTAL IMPACT, AND HUMAN CAPITAL PLANS

TECHNICAL PLAN

The Kyiv Metro, serving 1.3 million passengers daily, provides **built-in energy efficient amenities** that are not only for its ridership, but also ultimately contributes to the successful implementation of UnderMuseum. Such as **WiFi, phone service, information screens, independent ventilation and heating, underground power control and restrooms, medical care** and **police** facilities, as well as dedicated assistance for **people with disabilities** as part of metro partnership commitment.

As for our technical plan for exhibits, it includes our **independent power control** to power up exhibits in case of power cuts, collaboration with contractors for **electrical and mechanical equipment** design and installation, and **audio-visual tools** such

as projectors, screens, speakers, microphones, and tablets for our workshops, and touch screens and integrated speakers for our interactive exhibits.

We prioritise our visitor, staff and exhibits safety using the metro's **security infrastructure. Ongoing maintenance and support** for regular inspections, repairs and upgrades to be ensured by allocated contractors, and a **disaster recovery plan**. Overall, our technical plan guarantees a seamless experience for visitors in exhibit spaces, workshops, and activities.

LOGISTICAL PLANS

UnderMuseum's comprehensive logistics plan ensures the smooth and efficient management of its operations.

It encompasses **transportation and shipping coordination**, including packaging, handling, and timely delivery. Additionally, **exhibit facility management**, which involves maintaining and implementing safety protocols, and **visitor flow and crowd management** during peak periods and full occupancy, specific operations measures are implemented. **Vendor and supplier management** is also a key aspect, along with **training and development for staff members** engaged in logistical operations, as well as a commitment to continuous improvement.

By prioritizing logistics and actively seeking opportunities for improvement, UnderMuseum consistently enhances its overall logistical performance, and contributes to an exceptional visitor experience that will ultimately achieve our mission.

HEALTH AND SAFETY PLAN

As a project that involves some inherent risks, **we understand the importance of taking safety measures seriously for our visitors, staff and exhibits.** For that we have developed a thorough health and safety plan that addresses potential risks and promotes safety throughout the organisation and its operations.

This plan begins with a review of potential risks associated with exhibits, activities, and equipment to identify any potential hazards and assess their likelihood and severity. Based on our findings, we established **policies and procedures to minimise risks**, including **guidelines for visitor behaviour** and **emergency response protocols**. Staff and volunteers receive **regular first-aid training** for on-site accidents and minimal injuries, and **evacuation procedures** are in place and aligned with the metro's guidelines. **All equipment and infrastructure meet safety standards and are regularly maintained.**

Medical and life insurance for staff members travelling to target country is provided by ARX in kind.

Continuous improvement is emphasised, ensuring the ongoing effectiveness and relevance of our safety practices

ENVIRONMENT IMPACT PLAN

We are committed to develop an environmental impact plan that aligns with our values and goals around sustainability, as well as with the **United Nations Sustainable Development Goals 4, 11, 16, and 17**. As we started creating the plan, we **researched best practices for sustainable operations** in our industry. Next, we assessed our scope of work and identified areas where we can **proactively minimise our environmental impact**. For example, we plan to **source sustainably**, and **offer incentives to our team for sustainable transportation options**.



Based on our assessment, we set specific targets for reducing our environmental impact over time. These goals include **minimising waste and incorporating recycled material into our workshops activities**. To achieve that, we developed an action plan that outlines the steps we will take to achieve our goals which includes implementing **policies and procedures to promote sustainability, prioritising partners that are sustainable organisations, and investing in energy-efficient equipment**. By implementing sustainable practices, UnderMuseum can demonstrate its commitment to being a responsible member of the community and a leader in promoting environmental stewardship.

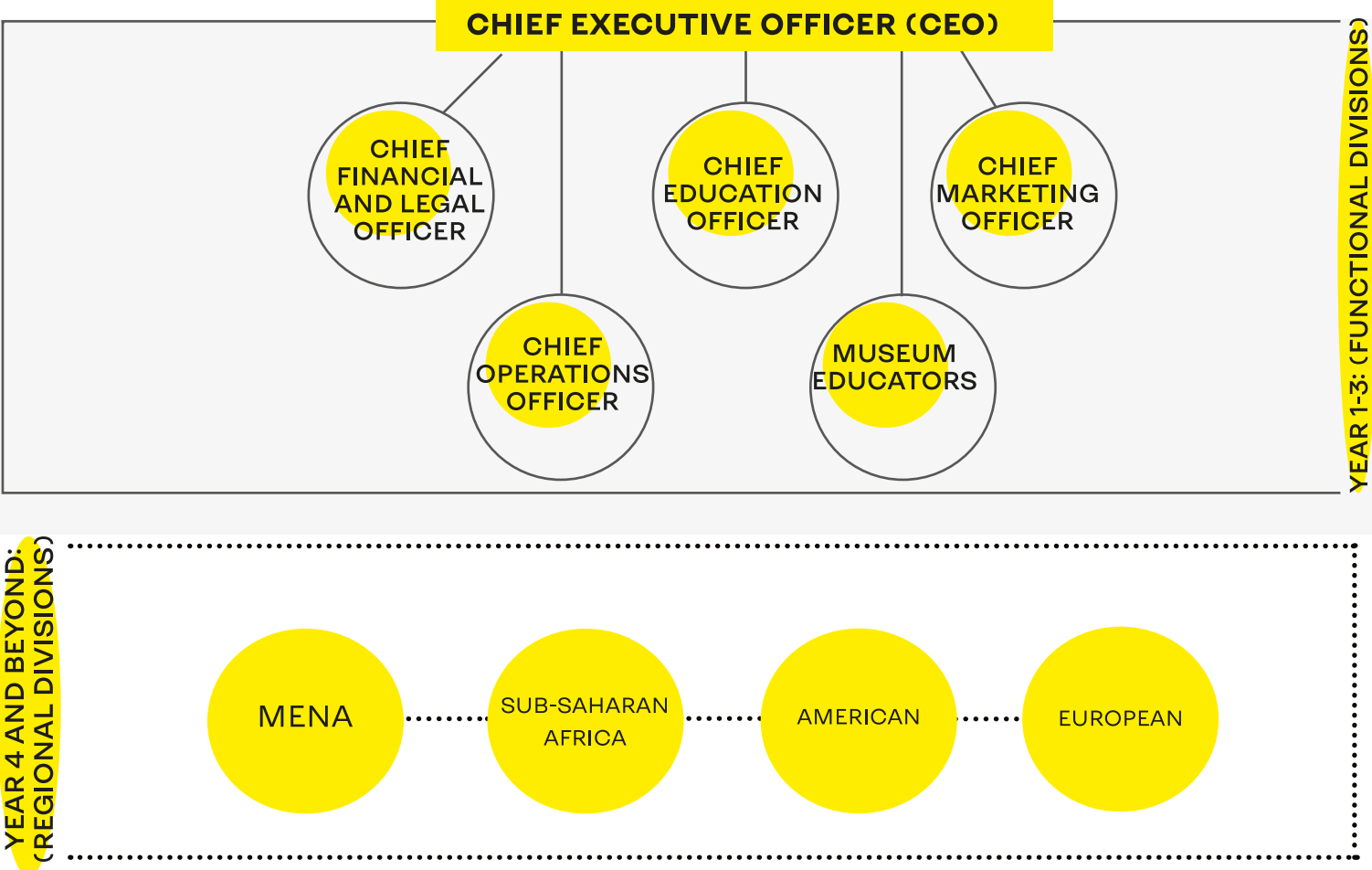
HUMAN CAPITAL PLAN

Our strategy is to **attract and retain talented professionals who want to make a difference by helping children in need**. We offer competitive compensation packages aligned with industry benchmarks. These are three to five competitors who operate in our sector and are similar to our size. To attract talent, we seek **individuals motivated by purpose**, not just financial gain.

We prioritise hiring **experienced professionals** with **competencies and skills** and a **hands-on approach**. We value **entrepreneurial qualities and independence**. Job fit is crucial, both in terms of job requirements and cultural alignment. We look for **individuals who embody the spirit of service** who do not need an exterior **motive to lend a hand**. As we do not have the resources to train employees on the job (note: our full time employees will be responsible for training our part time operating teams.) Being a **flat organisation**, commitment means being **responsible** and **reliable**, while **diversity** fuels our innovation and **creativity**.

ORGANISATIONAL STRUCTURE:

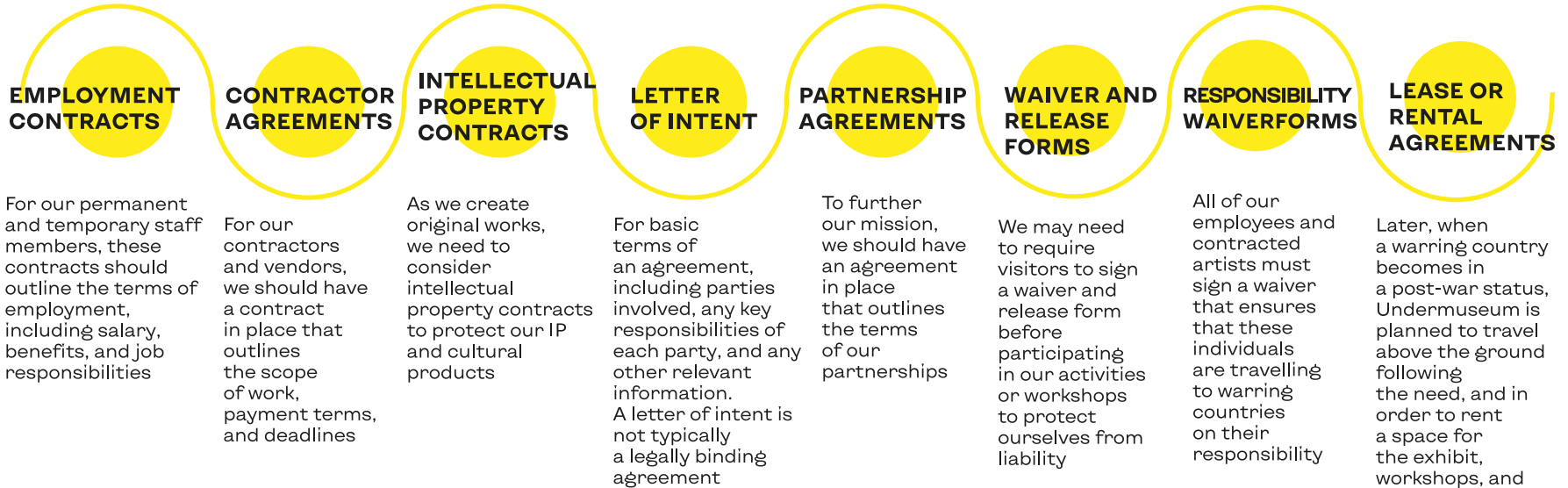
Year 1 through year 3 will follow a functional divisional structure to manage specifics and focus on one project per year. Year 4 and beyond the project is planned to expand into further regions and operate in more than one country at once leading the organisation to regional divisional structure with multiple teams working for their region division.



CONTRACTS OF HARMONY:

LEGALISING OUR PARTNERSHIPS

The nature of UnderMuseum requires commitment with employees, **partners and contractors** like most non-profit but also requires **IP related contracts** that protect the rights of the organisation and release forms to **protect its visitors rights**.



LAGAL PARTNER:  **CUATRECASAS**

Safeguarding Our Project: Navigating Uncertainty and Mitigating Risks

Operating in countries at war, we recognize that **risks and challenges have a toll** on our scope of work. To mitigate these risks, we have developed a risk **management plan** that includes assessing the local context of our pilot project, and this applies to future projects, also we plan to work closely with local partners to be up to date and understand the situation and another crucial reason for us to prioritise maintaining strong relationships with local communities and stakeholders is to ensure that we are operating in a culturally sensitive and responsible manner. We will also implement measures to ensure the safety of our staff, visitors, and collections, including conducting regular evacuation drills and implementing **emergency response protocols**. We have established a **contingency fund** to address unexpected challenges and will regularly review and update our risk mitigation plan to ensure that it remains relevant and effective. By proactively addressing potential risks and challenges, we are **committed to ensuring the safety and security** of our operations and **fulfilling our mission** of providing cultural experiences to children at war.

EVALUATING OUR IMPACT:

ASSESSING AND MEASURING PROGRESS



1. GOAL: To assess the effectiveness of our exhibits and activities in educating and engaging visitors
Key Indicator 1: Visitor Feedback and Satisfaction Surveys

2. GOAL: To track the number of visitors and assess the effectiveness of our marketing efforts
Key Indicator 2: Visitor attendance and returning visitors data

3. GOAL: To measure the success of our safety plan
Key Indicator 3: Number of safety incidents and accidents

4. GOAL: To assess the effectiveness of our outreach and community engagement efforts
Key Indicator 4: Social media engagement rates and online reach
Key Indicator 5: Number of local partnerships established

5. GOAL: To evaluate the effectiveness of our volunteer program
Key Indicator 6: Volunteer satisfaction and retention rates

6. GOAL: To assess the financial sustainability of UnderMuseum
Key Indicator 7: Revenue generation and financial growth over time

7. GOAL: To monitor employee satisfaction levels
Key Indicator 8: Team overall well-being and effectiveness of management practices

**WHAT SUCCESS
LOOKS LIKE
IN 5 YEARS**

Engage children from war-affected countries globally

KPIs:

- 3 million children reached, 5 UnderMuseums established
- 5 countries covered
- 5 languages used

Change perceptions from “children in warring countries need water more than education” to “children in warring countries deserve and should have educational opportunities”

KPIs:

- problem awareness index (from poor awareness to moderate)
- visibility rates (at least 4 media materials per months internationally)
- advocacy rates (problem visibility in the officials' speeches, statements, programs, declared goals - from none to medium)

Sustain creativity within UnderMuseum by supporting and developing staff

KPIs:

- 90% retention rates
- 3K/month level of salary offered

Become a trusted actor and expert in informal artistic children's education

KPIs:

- 10 subjects/programs developed
- 50 number of “product on-demand” requests
- 50 partnerships established
- references earned - TBD

BEYOND NUMBERS:

INSIGHTS INTO OUR FINANCIAL STATEMENTS

For **budget**, refer to Annex 17

YEAR 1 (2023)

Sales Revenue	30 000 €
Gross Profit	30 000 €
Operating Expense	(21 600) €
Net Profit	8 400 €
Cash Fundraising	130 000 €
Donations in Kind	12 500 €

YEAR 2 (2024)

Sales Revenue	66 250 €
Gross Profit	63 250 €
Operating Expense	(246 479,10) €
Net Profit	(183 229,10) €
Cash Fundraising	117 000 €
Donations in Kind	29 450 €

YEAR 3 (2025)

Sales Revenue	132 500 €
Gross Profit	126 500 €
Operating Expense	(295 871,10) €
Net Profit	(169 371,10) €
Cash Fundraising	94 000 €
Donations in Kind	21 450 €



OUR FUNDRAISING JOURNEY:

RAISING FUNDS AND AWARENESS

UnderMuseum aims to secure funding in the amount of **142,500.00 euros** to assist with its initial launch and subsequent operation in **Year 1 and Year 2**.

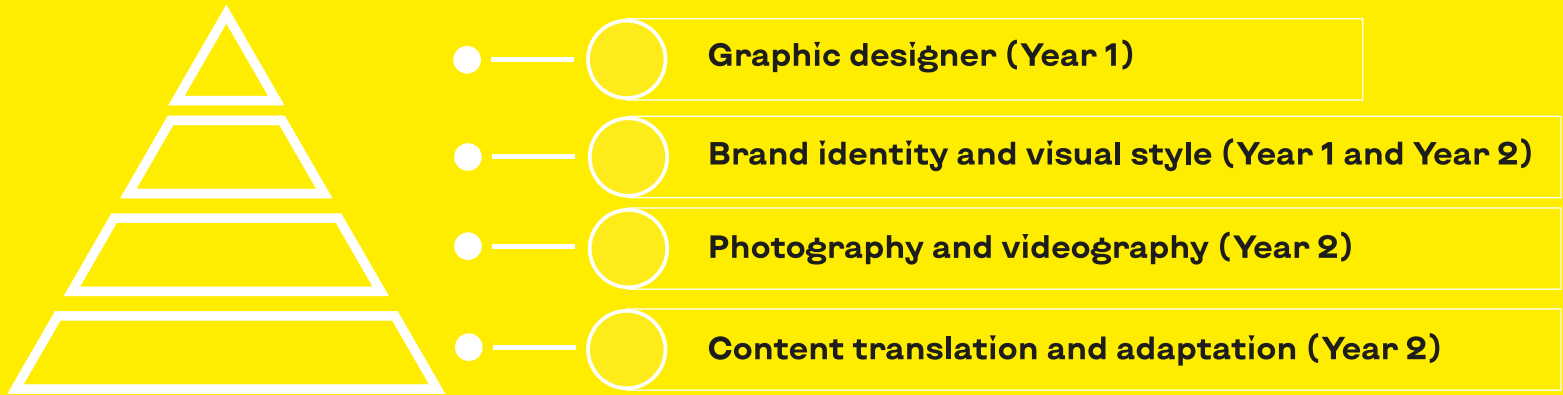
The funding received is to cover the expenses for **design, fabrication and production** of custom exhibits, **recruitment, training, and salaries** of competent staff, **services and equipment**, as well as all **infrastructural costs** during Year 2. These expenses will include the **operating months** from the **last week of May to the end of August**, as well as **marketing, communication, merchandise production, and fundraising activities** that will take place throughout the year.

THE FUNDRAISING IS TARGETED TOWARDS DIVERSE STREAMS, NOTABLY:

- Founding Donors (personal investment of the founders), in sum of **30,000 euros**
- Institutional and governmental grants (revenue and project funding), in sum of **30,000 euros**
- Corporate Donations, in sum of **20,000 euros**
- Individual Donations, in sum of **5,000 euros**
- Crowdfunding, in sum of **25,000 euros**
- Random Sponsorships, in sum of **20,000 euros**

UnderMuseum aims to obtain **12,500.00** euros in donations in kind in **Year 1** and **29,450** euros in donations in kind in **Year 2**.

Effective June 30, 2023, **UnderMuseum** secured donations in kind, which totaled **22.000** euros, for the following services:



For fundraising plan and funders' list, refer to Annex 18

Join us in our pursuit of creating
a **brighter future** for children,
a powerful catalyst for healing,
growth and hope.

Worldwide!