

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

UIC
barcelona

DEVELOPED BY:
KSENIIA TALALAI
LULU ALSHEDDI



under
museum

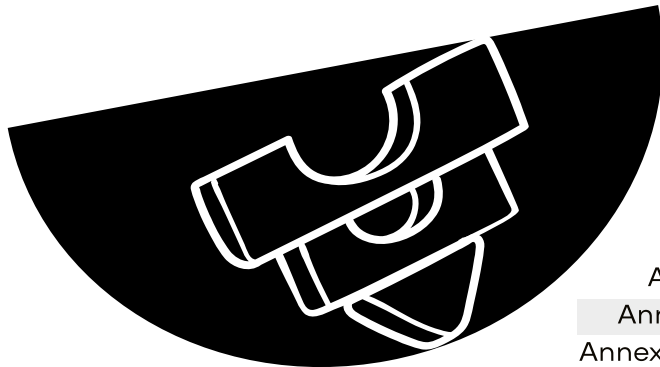


ANNEXES

SUPPORTING
ARTISTIC EXPRESSION
FOR CHILDREN AT WAR

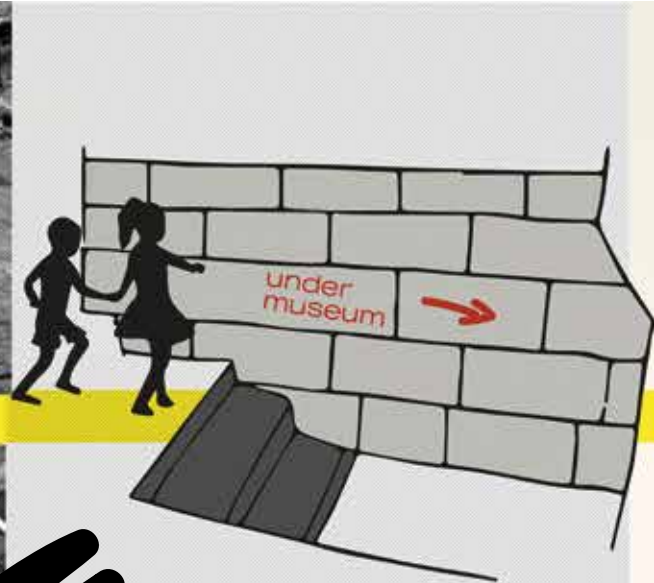
CONTENT

under
museum



Annex 1: Legal Nature	5
Annex 2: Justification (as per need in the target market)	6
Annex 3: Objectives, Metrics, and KPIs	7
Annex 4: Brand Identity Development	9
Annex 5: Product Portfolio	10
Annex 6: Implementation Plan	11
Annex 7: Marco environmental analysis	14
Annex 8: Sectoral (CCIs) Analysis	19
Annex 9: Micro Environmental Analysis and Internal Audit	21
Annex 10: Partner Organisations' Mapping	23
Annex 11: Competitor Analysis and Mapping	27
Annex 12: Assumptions Validation	28
Annex 13: Risk Mitigation Plan	32
Annex 14: Target Segments and Persona Development	35
Annex 15: Integrated Marketing Communications	36
Annex 16: Venue Specifications	38
Annex 17: Budget	40
Annex 18: Fundraising Plan	49

Photo by Bethany Beck | Unsplash
Photo by Boris Korpuseenko | vechirniy.kyiv.ua
Photo by Robin Meldrum | bbc.com
AFP



SUPPORTING
ARTISTIC EXPRESSION
FOR CHILDREN AT WAR



-- INCLUSION • EMPOWERMENT --
CONNECTEDNESS • QUALITY
HOPE

Annex 1: LEGAL NATURE

An international not-for-profit based in Spain, UnderMuseum is meant to support sustainable cultural development and artistic education of children.

By its legal nature **UnderMuseum** is a **not-for-profit** organisation registered according to the EU regulations to perform on the mission and generate reasonable profit to sustain key activities in the long term, with tax-exemption compliance ensured.

UnderMuseum operates within the EU legal framework and complies with legal requirements outlined for NGOs.

UnderMuseum would register in Spain, in the Autonomous Region of Catalonia, as a **foundation**, because the organisation's assets, capital and character is irrevocably committed towards serving the general interest, which in Spain includes, among other: social causes, education and culture.

To establish the foundation, the co-founders will invest the starting capital of 30,000 eur, a founding document, an inter vivos (notary deed), name and address of the founders, founder purpose, foundation purpose, description of foundation assets, its statutes, and composition of foundation board.

Size of Organization

20 permanent employees (full-time, part-time),
20 temporary employees, 20 volunteers,
3 Board members, 3 Support Committee.

The organisational structure is designed with the TEAL concept in mind, emphasising self-management and team collaboration.

- non-executive: Advisor Board consisting of 4 invited experts;
- executive team (permanent full-time): CEO, CFO, Chief Creative, Chief Operations, Chief Communications and Marketing.

In the first three years, **UnderMuseum** will operate by functional departments and focus on one country per year through annual projects. As the organisation expands to include more countries from Year 4 onwards, the management team will be transitioned into regional departments that are tailored to serve specific continents (e.g. Africa Region, Asia Region, Europe Region, etc.). This expansion will provide broader coverage and opportunities for growth while maintaining a high level of focus on cultural context and quality assurance.

Annex 2: JUSTIFICATION

(AS PER NEED IN THE TARGET MARKET)

POINT 1: Ukrainians can not fully exercise their rights to access and participate in culture since the selection of cultural opportunities is being shortened by deliberate enemy's shelling of the cultural and educational institutions. As of December 12, 2022, UNESCO has verified damage to 227 sites since 24 February - 101 religious sites, 17 museums, 79 buildings of historical and/or artistic interest, 19 monuments, and 11 libraries.

POINT 2: Long time periods spent underground in shelters = childhood time stolen. During 296 days since the start of the invasion, every day there are air alert notifications all over Ukraine. According to statistics, over this period people were forced to spend from 230 (Zakarpattia region) to 2112 hours (Donetsk region) in underground shelters, hiding from potential, and from time to time, real threats. This is how much time the war stole from Ukrainian children's lives, this is how much time is filled with despair, fear, and hopelessness.

POINT 3: Children's extreme vulnerability to wartime reality. The socio-ecological perspective on a child's development in a war or post-war environment takes into account both the direct consequences of the war for the individual child and variables in the proximal and distal environments, including the family and the community. Children are particularly sensitive to such an accumulation of stressors. There is considerable evidence for a dose-response relation between the amount of stressors experienced by children and their impairments in different areas of adaptation, such as mental and physical health, academic achievement, and social relationships.

POINT 4: In Save the Children's latest needs assessment of families in Ukraine (February 2023), 85% of respondents said they needed psychosocial support. Families also revealed heartbreaking accounts of children unable to sleep, being constantly afraid, crying and not wanting to leave bomb shelters.

Annex 3: OBJECTIVES, METRICS, and KPIs

Financial Objectives:

- 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;
- raise 25,000.00+ from crowdfunding;
- obtain 12,500.00 euros in donations in kind in Year 1;
- obtain 29,450 euros in donations in kind in Year 2;
- achieve \$50,000 in revenue from merchandise sales through online (Spreadshop/Bonfire) and offline channels by end of Year 3 (track revenue generated monthly);
- increase the number of monthly donations by 50% by Year 4 (track the number of donors and total donations received each month).

Marketing Objectives:

- develop an extensive database of partners, funder, and corporate donors;
- reach 0.5 million children;
- engage 100 volunteers;
- increase website traffic by 25% through SEO optimization, social media campaigns, and paid advertising (track monthly website visitors).

Communications Objectives:

- ensure brand visibility locally (Ukraine) and globally with a focus on the EU and the UK;
- gain thought leadership in artistic expression for children at war;
- increase problem awareness (research by 3rd parties, social listening), problem visibility (media clipping), and problem advocacy rates (world leaders' and influencers' statements analysis) in the global agenda;
- create and publish 100 high-quality pieces of content across different channels, such as podcasts, blog posts, social media, and videos, to engage and educate the target audience (track engagement metrics on a monthly basis).

Digital Objectives:

- develop consistent digital workplace practices;
- build communities supporting the project through crowdfunding;
- reach global visibility through strong messaging in borrowed and earned media.

Metrics and Evaluation (Y1 and Y2):

Crowdfunding performance:

Evaluation criteria (per platform):

- Number of donations monthly;
- Average amount of a donation;
- Geography of donations;
- Number of donation “subscriptions”.

Success metrics (total):

- 300 donations/month;
- 30 eur;
- Ukraine, the EU, the UK, the US;
- 50.

Individual donations performance:

Evaluation criteria:

- Number of donors;
- Average amount of donations received.

Success metrics:

- Min 5 persons;
- 1K each.

Communications performance:

Evaluation criteria:

- Top of Mind Awareness (TOMA);
- Media visibility;
- Citation index.

Success metrics:

- 15% (Y1) +25% (Y2);
- Min. 1 editorial/month in the EU media + 3 editorials/month in local media during the UnderMuseum operation period (June - December 2024);
- TBD.

Digital performance:

Evaluation criteria:

- Website traffic dynamics;
- Sessions duration (demonstrates user interest and engagement, and the website UI/UX);
- Read depth (assesses the content quality and messaging clarity to the TA);
- Bounce rate (reflects promotion and targeting efficiency).

Social Media performance:

Evaluation criteria (on a daily basis, cost-effectiveness balance of these indicators will clearly demonstrate viability and soundness of the chosen digital strategy, channels, and messages):

- Cost per click; Cost per lead; Cost per desired conversion action;
- ROMI;
- Goal completion rate;
- Open rate; Click-through rate; Hard bounce; Delivery rate.

Annual Project Key Metrics:

● Families and children reached through the children’s museum participation and programs:

- Total number of visitors to the children’s museum each year
- Number of unique visitors to the children’s museum each year
- Number of children participating in the programs or activities each year
- Number of families reached through outreach or community events.


● Volunteer hours contributed to the children’s museum and programs:

- Total number of volunteer hours contributed each year
- Number of unique volunteers who contribute each year
- Average number of hours contributed per volunteer
- Number of community partnerships or collaborations established for children’s museums and programs:
- Total number of community partnerships or collaborations established each year
- Number of unique partners or collaborators each year
- Nature of each partnership or collaboration (e.g. funding, content creation, outreach; ratio)
- Impact or outcome of children’s museums and programs, such as positive behaviour change and higher resilience in children at war:
- Pre- and post-program surveys to measure changes in children’s behaviour or attitudes
- Feedback from parents or caregivers on changes they’ve observed in their children
- Case studies or stories of children who have demonstrated resilience or other positive changes as a result of their participation in the children’s museum or programs.

Evaluation methods: in-depth interviews; photo/video fixation; research by 3rd parties; SM/media engagement and outreach rates.

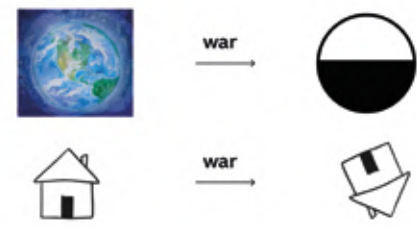
Annex 4: BRAND IDENTITY DEVELOPMENT

concept 1 - safe place undermuseum



**kids world
family
hope
stability**


concept 1 - safe place undermuseum



war →

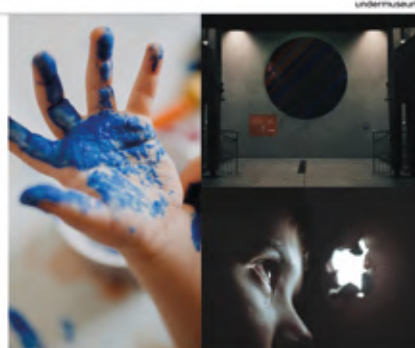
war →

concept 1 - safe place undermuseum



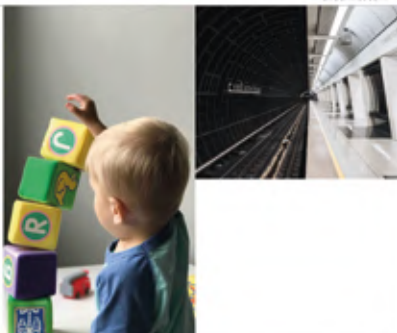
**under
museum**

concept 2 - art zone undermuseum




**art
safe zone
hope
bubble**

concept 3 - my toys undermuseum



**happy moments
safe zone
hope
playing
art forms**

concept 3 - my toys undermuseum



Annex 5: PRODUCT PORTFOLIO

UnderMuseum provides a variety of artistic and cultural experiences through its various on-site components:

- **Exhibits:** In contrast with traditional museums that typically have a hands-off policy regarding exhibits, children's museums feature interactive exhibits that are designed to be experiential and participation-based to stimulate informal learning experiences for children.
- **Workshops:** Structure based program focusing on a topic or theme with measurable objectives that might involve creation of a tangible product. It either sparks interest in a new selected topic or supports existing content. The average time of a workshop is 45 minutes.
- **Interactive Performance:** It takes place in an open area in the underground bomb shelter to engage children who are inseparable from their families to invite them to learn about the content. Should be participatory and inspire visitors to experiment with materials or subjects on their own afterwards.
- **Trolley:** Hands-on demonstration that strives to make objects accessible through touching and informal discussion. Should be relevant to the exhibit and not last more than 15 minutes.
- **Storytelling:** Reading a selected story out loud that includes interactive questions. It could be stand alone or part of a workshop.
- **Play:** Primarily observation based performance but can also be interactive in a space that offers a special setup.
- **Interactive Play-Based Exhibits:** Installed exhibits that are designed to provide an interactive learning experience through play to serve the educational agenda of the curriculum developed by **UnderMuseum**.

Spin-Off Products:

- **Guided Activity:** Suitable for all ages. The average activity duration is 15 minutes. Generally result in a tangible takeaway for the visitor. They generally supplement programs and/or gallery content. It is a drop-in.
- **Self-Guided Tour:** Informative, engaging, thematic, self-directed, should be focused on one topic. It comes in a written format or audio.
- **Panel Discussion or Talks** (for families): Number of experts meet and participate in a moderated structured discussion around a selected topic or theme.

Base (Symbolic) Value:

By consuming the **UnderMuseum's** cultural offering, children:

1. enrich themselves aesthetically and intellectually;
2. replace fear with positive emotions;
3. improve mental health (indirect impact);
4. socialize and interact with peers;
5. feel connected.

By partnering with **UnderMuseum**, local cultural institutions:

6. employ networking opportunities;
7. position themselves as community-building organizations;
8. receive international visibility.

Service Value:

- acquisition of knowledge and new skills (families and children);
- access (indirect) to funding, resources, and research, co-creation with international expertise engaged (local cultural institutions);
- recognition/status/visibility (local cultural institutions, partners, local authorities);
- job offer (volunteers=local community members, artists).

UNDERMUSEUM TIMELINE

Annex 6: IMPLEMENTATION PLAN

TASK TITLE	UnderMuseum 1		UnderMuseum NGO		2023																		
	PROJECT MANAGER		DATE		SECOND QUARTER				THIRD QUARTER				FOURTH QUARTER										
					APRIL		MAY		JUNE		JULY		AUGUST		SEPTEMBER		OCTOBER		NOVEMBER		DECEMBER		
					1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3
Strategic Plan (Project Formation)																							
Country Identification	█																						
Feasibility Study					█				█														
Site Selection													█										
Annual Project Launch													█										
Brand Identity and Visual Style Development	█																						
Website, App and Social Media	█		█								█		█		█		█						
Legal Registration					█				█				█				█						
Marketing Activities					█				█				█				█						
Permanent Staff Recruitment																	█						
Permanent Staff Onboarding and Training																	█						
Children's Museum (Project Initiation)																							
Children's Exhibit Concept Development													█				█						
Searching for Partners													█				█						
Establishing Partnerships													█				█						
Concluding Partnerships Contracts													█				█						
Programs Co-Development													█				█						
Children's Exhibit Design and Curation													█				█						
Construction and Exhibit Fabrication													█				█						
Temporary Staff and Volunteers Recruitment													█				█						
Logistics and Shipment													█				█						
Children's Exhibit Installation													█				█						
Pre-Opening													█				█						
Grand Opening													█				█						
UnderMuseum Operation																							
Co-Operation																							
Supervised Operation																							
Closing UnderMuseum I																							
Fundraising and Income																							
Fundraising Round I									█				█				█						
Fundraising Round II																	█						
Fundraising Round III																	█						
Contact Artists for Art Auction	█																						
Host Art Auction Event													█										
Children's Art Merchandise Design																							
Children's Art Merchandise Fabrication																							
Children's Art Merchandise Production																							
Project Performance/Monitoring																							
Operations Team back to base																							
Lessons Learned and Plan Forward																							
Quality Deliverables																							
Effort & Cost Tracking																							
Reporting to funders, financial and reputation audit																							
Project Performance																							

UNDERMUSEUM TIMELINE

UnderMuseum s	UnderMuseum NGO	
PROJECT MANAGER	DATE	

TASK TITLE	2024																																															
	FIRST QUARTER												SECOND QUARTER												THIRD QUARTER												FOURTH QUARTER											
	JANUARY			FEBRUARY			MARCH			APRIL			MAY			JUNE			JULY			AUGUST			SEPTEMBER			OCTOBER			NOVEMBER			DECEMBER														
	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
Strategic Plan (Project Formation)																																																
Country Identification																																																
Feasibility Study																																																
Site Selection																																																
Annual Project Launch																																																
Brand Identity and Visual Style Development																																																
Website, App and Social Media																																																
Legal Registration																																																
Marketing Activities																																																
Permanent Staff Recruitment																																																
Permanent Staff Onboarding and Training																																																
Children's Museum (Project Initiation)																																																
Children's Exhibit Concept Development																																																
Searching for Partners																																																
Establishing Partnerships																																																
Concluding Partnerships Contracts																																																
Programs Co-Development																																																
Children's Exhibit Design and Curation																																																
Construction and Exhibit Fabrication																																																
Temporary Staff and Volunteers Recruitment																																																
Logistics and Shipment																																																
Children's Exhibit Installation																																																
Pre-Opening																																																
Grand Opening																																																
UnderMuseum Operation																																																
Co-Operation																																																
Supervised Operation																																																
Closing UnderMuseum I																																																
Fundraising and Income																																																
Fundraising Round I																																																
Fundraising Round II																																																
Fundraising Round III																																																
Contact Artists for Art Auction																																																
Host Art Auction Event																																																
Children's Art Merchandise Design																																																
Children's Art Merchandise Fabrication																																																
Children's Art Merchandise Production																																																
Project Performance/Monitoring																																																
Operations Team back to base																																																
Lessons Learned and Plan Forward																																																
Quality Deliverables																																																
Effort & Cost Tracking																																																
Reporting to funders, financial and reputation audit																																																
Project Performance																																																

TASK TITLE	FIRST QUARTER			SECOND QUARTER			THIRD QUARTER			FOURTH QUARTER																										
	JANUARY			FEBRUARY			MARCH			APRIL			MAY			JUNE			JULY			AUGUST			SEPTEMBER			OCTOBER			NOVEMBER			DECEMBER		
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
Strategic Plan (Project Formation)																																				
Country Identification																																				
Feasibility Study																																				
Site Selection																																				
Business Plan																																				
Annual Project Approval																																				
Brand Identity and Visual Style Development																																				
Website, App and Social Media																																				
Legal Registration																																				
Marketing Activities																																				
Permanent Staff Recruitment																																				
Permanent Staff Onboarding and Training																																				
Children's Museum (Project Initiation)																																				
Children's Exhibit Concept Development																																				
Searching for Partners																																				
Establishing Partnerships																																				
Concluding Partnerships Contracts																																				
Programs Co-Development																																				
Children's Exhibit Design and Curation																																				
Construction and Exhibit Fabrication																																				
Temporary Staff and Volunteers Recruitment																																				
Logistics and Shipment																																				
Children's Exhibit Installation																																				
Pre-Opening																																				
Grand Opening																																				
UnderMuseum Operation																																				
Co-Operation																																				
Supervised Operation																																				
Closing UnderMuseum I																																				
Fundraising and Income																																				
Fundraising Round I																																				
Fundraising Round II																																				
Fundraising Round III																																				
Contact Artists for Art Auction																																				
Host Art Auction Event																																				
Children's Art Merchandise Design																																				
Children's Art Merchandise Fabrication																																				
Children's Art Merchandise Production																																				
Collaborating with Schools and Museums																																				
Outreach Content Creation																																				
Outreach																																				
Project Performance/Monitoring																																				
Operations Team back to base																																				
Content Creation																																				
Lessons Learned and Plan Forward																																				
Quality Deliverables																																				
Effort & Cost Tracking																																				
Reporting to funders, financial and reputation audit																																				
Project Performance																																				

Annex 7: MARCO ENVIRONMENTAL ANALYSIS

Significant macro-environmental factors that currently impact or may potentially impact UnderMuseum are summarized using the PESTLE framework (Aguilar, 1967).

Legend: **T** - type; **O** - opportunity; **Ch** - challenge; **P** - perspective; **C** - current; **S** - short-term; **M** - medium-term; **L** - long-term.

	DESCRIPTION	INPUT	T	P
P	The ongoing russian full-scale invasion of Ukraine	As of 15 February 2023, UNESCO has verified damage to 240 sites since 24 February 2022 - 105 religious sites, 18 museums, 86 buildings of historical and/or artistic interest, 19 monuments, 12 libraries. High operational risks that increase even further depending on proximity to the frontline.	Ch	C/S
	Cities and regions are governed by military-civil administrations, military needs are a priority	Military needs are a priority in terms of funding, civil institutions need to comply with curfew rules, air alarms working schemes, and new requirements to facilities, i.e., underground shelters, window protection, etc.	Ch	C/S
	Ongoing mobilization campaign	Call in is mandatory for male and voluntary for females. CCI professionals are no exception.	Ch	C/S
	Ukraine applied for membership in the European Union (Feb 28, 2022)	According to experts, Ukraine will be granted membership with in two years, which means that the country's cultural landscape is gradually integrating into the EU environment and context.	O	S/M
	Perceptions of Ukraine have improved as a result of the invasion, with familiarity increasing by an extraordinary 44%, influence by 24%, and reputation by 12% (Global Soft Power Index, 2022).	New analysis reveals that Ukraine received five times more media coverage in the first nine months of 2022 compared to 10 worst conflict-affected countries to be a child in 2021 (Save the Children, 2022). As of 4 November 2022, Ukraine's updated appeal was 68.1% funded.	O	C/S/M
	Since January 24, 2022 and through January 15, 2023, the US have earmarked a total of just over 73.1 billion euros for Ukraine support. For the EU, the comparable figure is 54.9 billion euros (Kiel Institute of the World Economy, 2023).	Overall, pledges of humanitarian assistance remained relatively constant over the course of the year, while the share of financial and military support pledges grew.	O	C/S/M
	Numerous international funding bodies have a specific budget to fund projects for and in Ukraine.	In 2022, apart from many others, UNIC Ukraine Fund's support amounted to 350K euro, UNESCO provided over 100K euro. The 2023 Creative Europe annual work program alone includes special action of 5 million euro to support Ukrainian cultural projects and organizations.	O	C/S/M

	DESCRIPTION	INPUT	T	P
E	Ukraine ranks 116th in the Corruption Perceptions Index, with 33 points out of 100 (Transparency International, 2022)	Decision-making might be not transparent and politically motivated, professional connections in the field and reputation with decision-makers (B2G) is a must for a complex and large-scale project to happen.	Ch	C
	Currency fluctuations	Negatively affect purchasing power and budgets, specially if a project involves imported resources.	Ch	C
	Regular blackouts due to russia constantly shelling Ukraine's critical infrastructure	Shortened working hours, extra expenditure on power generators and fuel.	Ch	C
	The National Bank of Ukraine estimates the economy to grow by 4.1% in 2024 and by 6.4% in 2025. In 2023, inflation will decelerate to 18.7% and real GDP will grow only marginally, by 0.3%. Inflation will decline to 10.4% in 2024 and 6.7% in 2025 (Quarterly Inflation Report, January 2023).	The price pressure will ease thanks to subsiding security risks, recovery of logistics, and better harvesting. The growth in prices for the majority of goods and services in the CPI basket will slow to single-digit level. Simultaneously, because of significant inflation, real wages will grow slowly: by 3.3% in 2023, by 6.5% and 4.3% in 2024 and 2025 respectively.	O	S
	Businesses and households proved high adaptability in 2022. However, high security risks will limit economic activity in 2023, with electricity shortages still playing a role throughout 2024.	This is a powerful booster to the country's economic recovery. In 2024-2025 the economy will recover resulting in an improvement in consumer and business sentiments, a pickup in consumption and investments amid the recovery in production and supply chain, and still-high fiscal stimuli. The real GDP will be much below its potential due to large losses of human potential. Household nominal income will rise, partly due to the real economy's adjustment to operating under conditions of high risks and substantial expenditures on defense and security.	O	S
	Security risks easing by early 2024 due to successful operations by the Ukrainian Army.	Unlocking of transportation and logistics opportunities, decrease in sovereign risk premiums, and return of displaced persons to Ukraine. Teams and professionals who have been forcefully residing on temporary russia-occupied territories re-enter the market.	O	M

	DESCRIPTION	INPUT	T	P
E	The labor market is and will be heavily affected by the war, but will recover slowly	In 2023, the unemployment rate will remain high (up to 26%). However, it is expected to fall to 20% in 2024 and 17.6% in 2025. Restoring production capacities and removing supply chain disruptions will take a long time, so unemployment will stay above its natural level.	Ch	C/S/M
	The baseline scenario of the NBU macroeconomic forecast does not consider a fast-paced implementation of Ukraine's reconstruction plan and related investment inflows.	Macroeconomic recovery will be gradual rather than rapid, meaning cultural projects should focus on long-term development and financial sustainability.	Ch	S/M
	The state budgets for culture have decreased by up to 90% across various levels (via national institutions, regional and local administrations, associations, etc.).	Negatively affects the sector's resilience. There is a lack of support for the Ukrainian cultural operators remaining in Ukraine; more opportunities are offered abroad for those who have left the country. It is therefore crucial to increase support within Ukraine; The majority of support programmes offered were immediate response: stipends, relocation packages, etc. Now there is a need for longer-term support programmes for people and institutions.	Ch	C
S	National cultural revival	Thirst to celebrate Ukrainian culture and foster any initiatives aiming at decolonising Ukrainian history and culture from a 300-year long russian imperial policy.	O	C/S/M
	Refugees from Ukraine recorded across Europe 8,075,440, 4,850,464 registered for temporary protection or similar national protection schemes (UNHCR, Feb 15, 2023)	The war has triggered a colossal brain drain within the CCI sector (especially independent professionals). Besides the forced evacuation due to the security measures and shortage of income, a certain proportion of CCI representatives that are well connected internationally, digital savvy and mobile, took the decision to take any opportunities currently available to them abroad.	Ch	C/S
	The war has forced two-thirds of children in Ukraine to flee their homes since the war escalated on February 24, 2022. 6 million people in Ukraine - one in six - have been displaced internally since February 24, 2022 (Save the Children, 2023).	Loss and/or change of the internal audience: institutions have had to reprogram/reschedule their activities while denying the actual target groups. Cultural institutions that had changed their focus to humanitarian activities are likewise losing their capacity in the cultural field.	Ch/ O	C/S/M

	DESCRIPTION	INPUT	T	P
S	Over the last 8 years, a culture of donation formed in Ukraine. In 2022, natural persons donated dozens of millions USD for military, social, and cultural needs.	<p>Between Feb 24 and May 5, 2022, Ukrainians donated almost 1 billion USD (Opendatabot) to special accounts of the national bank and three largest charities/crowdfunding platforms (just to show the scale). Same applies to business organizations.</p> <p>There is a risk of emotional and professional burnout for the volunteers without a stable income (along with the following shift of the cultural professionals to other sectors of the economy)</p>	O	C/S
	Educated population: the share of the population with higher education in Ukraine remains large - 31%+ (Euromonitor, 2020).	The need for culture is recognised. 50% of Ukrainians consider arts and culture to be very relevant in a situation of war or natural disaster. On providing artistic educational content for children during wartime, Ukrainians surveyed agree that it is beneficial, from relatively beneficial to very beneficial (UnderMuseum, 2023).	O	C-L
	Drastic worsening of the Ukrainians' attitude towards the residents of Russia and Belarus. 81% of Ukrainians have a negative attitude towards Russians (which was 69% in April 2022, 41% in April 2021), 14% are neutral towards them and only 3% are positive. Belarusians evoke a negative attitude in 52% of Ukrainians (33% in April 2022, 4% in April 2021), 34% are neutral and 10% are positive (Sociological Rating Group Ukraine, August 2022).	<p>Intolerance to anything related to the invading country, its cultural professional, associated persons, capital, business, etc. Boycott of any product or service (regardless of the sector) with a Russian trace.</p> <p>Culture and creative professionals as well as institutions are forced to explain their nonacceptance of participation with Russian and Belarus professionals at the same events and programmes organized by international partners;</p> <p>Culture and creative professionals face the need to use the decolonial lens on Ukrainian culture, both for local and international audiences;</p> <p>Even though there is currently major interest in Ukrainian cultural products, as well as a desire to help the Ukrainian culture and creative sector, there is a lack of international connections to initiate long-term programmes.</p>	O	C-L
	Culture is regarded by the public intellectuals as a sphere of national security.	For the first time in Ukraine's history, a significant social group has appeared, driven by the values of self-expression and development. It represents approximately 20% of the entire population, a large minority that owns a large proportion of social capital. This group is very competitive, capable, and largely determines the agenda in the country.	O	C-L

	DESCRIPTION	INPUT	T	P
T	By 2040, Internet connectivity in Ukraine will reach 69% as is expected to hit 98% by 2040 (compared to in 2020) (Euromonitor, 2020).	Allows enhancing reach and source professionals from across the country without the need of relocation/physical presence.	O	L
	Ukraine is ranked 54th in digital competitiveness by World Digital Competitiveness Ranking (IMD, 2021). Due to the limited reliability of the data collected, Ukraine is not included in the 2022 edition of the Ranking.	Digital consumption of cultural products is impressive especially if consumers' mobility is limited by military activities or possible shelling.	O	C
	According to Datareportal, in 2022, despite the war, mobile internet connection speed in Ukraine increased by 8.87 Mbps (+17.2%), while fixed internet speed increased by 7.6 Mbps (+17.2%).	Target audiences may be easily defined and reached using marketing intelligence instruments.	O	C/S
	According to the 2022 Global innovation Index, Ukraine ranks 57th among the 132 economies featured (WIPO, 2022).	Vast selection of innovative products and software, including the sectors of education and culture.	O	C
	Starlink satellite services were donated to Ukraine in the midst of the invasion.	Starlink satellite services in Ukraine refers to SpaceX's Starlink internet access service being provided to Ukraine's market. This service was most notably used during the 2022 Russian invasion of Ukraine, as Russian attacks brought widespread degradation of the telecommunications network. As of 5 April 2022, SpaceX and USAID had delivered 5,000 terminals to Ukraine, of which SpaceX had donated 3,667 or 73%, and the rest had been purchased by USAID	O	C-L
L	Martial law was introduced on the entire territory of Ukraine.	The context of war altered the requirements of facilities for cultural events (the availability and/or proper size of the shelter, synchronization with the curfew, etc.). Further, there is a lack of spaces and locations in Western Ukraine both for professional activities and housing for relocated teams.	Ch	C/S
	December 1, 2022, the new Law of Ukraine "On Copyright and Associated Intellectual Property Rights" was adopted.	Ukrainian copyright legislation is being harmonized with European IP laws.	O	C-L
	GDPR issues.	Increasingly stringent requirements to collecting, processing, and keeping data. During the war, if handled carelessly, any personal data of Ukrainians might expose them to increased risks (hacker attacks, etc.)	Ch	C/S
	The State Strategy for the Development of Creative Industries is being implemented.	It is expected that the state cultural policy will not be relegated to the periphery in wartime conditions and will be implemented in a planned manner.	O	C

Annex 8: SECTORAL (CCIs) ANALYSIS

To gain a better understanding of the UnderMuseum's target market, an analysis of the country's cultural and creative industries current standing is conducted. The conclusions are made based on the State of Culture Report (2021) and presented below.

Analysis of the Ukrainian CCI (direct impact of the war)

STRENGTHS

INTERNAL FACTORS:

- high motivation to work and develop the culture of Ukraine / unity / mutual aid in the sector
- willingness to make decisions and act independently of the state / ability to adapt to new challenges
- creative potential
- new leaders, conscious and strong-willed
- the ability of sectoral representatives to retrain in other fields
- productivity in wartime conditions
- new topics for creative reflection: material that attracts the attention of international communities

EXTERNAL FACTORS:

- a growing interest in cultural heritage
- high global demand for Ukrainian culture
- expanding the network of contacts to a global level
- open opportunities for development in the sector for the integration of Ukrainian culture into the European space
- building of new teams/collectives/spaces
- a time of opportunity for qualitative internal changes in the sector digitization of cultural projects, museums, and heritage
- new requests in the cultural sphere of services

POTENTIAL:

- openness to change
- courage and responsibility of people, high-stress resistance, and work capacity
- horizontal connections of independent culture agents
- the professionalism of the industry
- network of Ukrainian society
- the quality of the national cultural product
- the ability to talk about oneself and establish new connections

WEAKNESSES

PEOPLE:

- the outflow of personnel from the industry
- emotional exhaustion of creators and consumers of culture
- loss of audience
- loss of teams
- lack of motivation of artists/teams to work in the field of culture,
- preference for humanitarian activities

PROCESSES:

- funding cuts
- risks of mass events, constant physical danger
- destruction of material heritage, cultural institutions
- loss of relevance for cultural projects and programmes
- actual stoppage of activity
- non-compliance of cultural premises with the security norms of war
- lack of possibility to plan

INSTITUTIONAL CAPACITY:

- lack of permanent partnerships
- lack of state communication with cultural initiatives
- lack of instructions at the state level regarding the procedure(s) in the case of war
- lack of programmatic work with change-makers in particular sectors
- the inability of key state institutions to respond to the challenges of the times (the State Film Agency of Ukraine, MCIP, UCF, state administration, and local government)
- lack of funding to support institutionalisation in the field
- a threat from the state to monopolise control over the cultural sphere

SKILLS:

- lack of qualified personnel in the sector / lack of specialists with new knowledge and relevant specialties (digitalization, IT, marketing, etc.)
- low capacity for collaborations
- lack of critical thinking and creativity skills for professional activism

STRENGTHS

ASSETS

- Solidarity and cooperation: CCI actors are now working together, including launching numerous joint initiatives both for the sector and for the country.
- A common vision for the future has made it possible to prioritise essential cultural diplomacy messages.
- The war has sparked the appearance of new horizontal initiatives—when cultural actors recognised the lack of state support they took it on themselves to launch sector/sub-sector support programmes (e.g. the Ukrainian Emergency Art Fund, Heritage Emergency Response Initiative, Museum Crisis Center, etc.).
- Creativity has become a source of inspiration and a tool of recovery for Ukrainian society.
- The activation of cultural diplomacy as soft power.
- Many cultural institutions took on the role of humanitarian centres, a fact which even more strongly reinforces their role in communities while fostering additional trust.
- Creative hubs have the potential to become centres for creative interaction, the generation of meanings, and a strategic combination of ecology, art, technology and economy of care.

WEAKNESSES

CHALLENGES

- The war added new challenges to the system (e.g. relocation, evacuation, safety measures, registry, merger of the institutions in one space, etc.)
- Agile and internationally-connected institutions exhibited better resilience in regard to the challenges posed by the war, whereas less connected or less skilled teams struggled severely with limited state support and the need to adapt.
- The war has triggered a colossal brain drain. Besides the forced evacuation due to the security measures and shortage of income, a certain proportion of CCI representatives took the decision to take any opportunities currently available to them abroad.
- The CCI sector is facing two parallel processes: the need to survive and the need to plan its post-war development, as well as in the short term. Any developmental plans are confronted with a high level of uncertainty related to the war.
- High level of uncertainty and stress has had a significant impact on productivity and the mental state of CCI actors, as well as having negatively influenced both the level of efficiency and competitiveness of creative professionals.
- Gaps in the value chains and the decline in internal consumption have made it difficult for creative businesses to stay on the market.
- The English language is a barrier for extending cultural collaborations.

Annex 9: MICRO ENVIRONMENTAL ANALYSIS AND INTERNAL AUDIT

Since the cultural micro-environment differs substantially from traditional business in terms of competition, we offer approaching “competitiveness” from the perspective of “alternativeness” when speaking about general audiences, and “indirect rivalry” when referring to “competing” organisations. Therefore, **UnderMuseum’s** micro environment is analysed using an altered Porter’s 5 Forces Framework (Porter, 1979. Cited in HBR, 2008).

UnderMuseum 5 Forces Summary

FACTOR	DESCRIPTION	IMPACT
Substitute Threat	<ul style="list-style-type: none"> Families may have other options for educational and entertainment activities for children. This can include other museums, libraries, parks, and other cultural and educational institutions. Online experiences may easily substitute offline offerings. 	Moderate
New Entrants	<ul style="list-style-type: none"> Barriers to entry such as high risks, specialized knowledge needed, special requirements to facilities, equipment, etc. New players may come from education and/or humanitarian help. International institutions are committed to support Ukraine’s cultural sector and may do it by funding local players. 	Low to moderate
Supplier Power	<ul style="list-style-type: none"> Ability to establish partnerships and network is crucial. Horizontal interactions are a priority. Invested suppliers and funders of materials, equipment, and exhibits. Suppliers with a strong reputation can command a premium price for their products or services due to Ukraine’s current situation. 	High
Customer Power	<ul style="list-style-type: none"> Families may have some options for educational and entertainment activities for children. There is likely a strong demand for a quality children’s museum in Ukraine at times of uncertainty for instance families’ participation in virtual arts and culture during COVID lockdowns, which may give the museum some bargaining power in terms of free admission tickets. 	Moderate
Competitive rivalry	<ul style="list-style-type: none"> There may be some other museums or educational facilities that offer similar experiences. If the children’s museum is able to create a unique and high-quality experience, it may be able to differentiate itself from competitors and stand out in the market. As cultural institutions’ capacities are limited and most of them face the challenge of surviving rather than growth, they are unlikely to launch new cultural products or target other audiences (especially children). 	Moderate

To align and evaluate internal resources, 5Ms Framework is used (Barney, 1995).

UnderMuseum 5Ms Summary

RESOURCES	
Men	<ul style="list-style-type: none"> ● A team of international cultural managers ● No previous experience in managing such large-scale projects ● High motivation and commitment to the project ● Access to local CCI networks/ecosystems ● Vast expertise in developing children’s cultural education products, understanding of operational specifics of emerging cultural institutions ● Extensive experience in marketing and communications (corporate businesses, multinationals, cultural projects) ● Ability to establish partnerships and engage with talents, local and international ● Need to outsource skills and competencies (finance, audit, accounting, etc.)
Money	<ul style="list-style-type: none"> ● Heavy dependence on funding ● Zero-based budgeting ● Moral obligations to sustain the project
Materials	<ul style="list-style-type: none"> ● Well-thought-out content and programming ● Outsourced market research ● Access to professional consultants in business, psychology, risk management, etc. ● Equipment and interactive exhibits as donations in kind
Machines	<ul style="list-style-type: none"> ● Clow cloud-based finance management software ● Trello project management tool ● Kashoo accounting software ● Enterprise Resource Planning (ERP) software ● set of Balanced Scorecards to visualise processes
Minutes	<ul style="list-style-type: none"> ● Short-term planning due to operation in high-risk environment ● Need to comply with tough time frames in grant applications, financial management, cash flow decisions, replanning, etc. ● Tendency to overwork the team (understaffing in Y1)
Intangible assets	<ul style="list-style-type: none"> ● Compliance with 4 SDGs (Quality Education, Sustainable Cities and Communities, Partnerships for the Goals, Peace, Justice and Strong Institutions) ● Willingness to accept risks and operate in risky environment (asset in terms of commitment and future performance) ● Recommendations and feedback from previous professional connections.

Annex 10: PARTNER ORGANISATIONS' MAPPING

An overview of the **UnderMuseum** partner segmentation is presented below. Partners are divided into four categories in terms of their legal nature and value proposition that **UnderMuseum** offers.

UnderMuseum's Partner Segments

CULTURAL INSTITUTIONS & NETWORKS

VP: To cultural institutions and initiatives on the target territory, as well as to international networks, the UM offers as value proposition **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, to reinforce and empower local projects with their personnel and expertise.

Aza Nizi Maza Art Studio; Kharkiv Theatre for Children and Youth; Kyiv Academic Puppet Theater
D16 Art Lab; CRIN - Child Rights International Network
Yermilov Centre; Ukrainian Museum of Contemporary Art
Heritage Emergency Response initiative; Museum Crisis Centre
Ithra ; Artists at Risk Network
War Childhood Museum, Sarajevo
Gravitation Educational center, Kharkiv
Clowns without Borders, Association of Children's Museums

BUSINESS ORGANISATIONS

VP: To profit-oriented businesses, value proposal 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.

Jacobs Foundation; Entertainment Industry Foundation (Ukraine Children's Action project)
Awesomic; ARX; KPMG Ukraine; Nova Poshta; Kyivstar
Sietecolores; Kyiv Metro; Siemens Ukraine

GOVERNMENTAL AND NON-GOVERNMENTAL FUNDING BODIES

VP: To governmental funding bodies the UM offers as a value proposition of **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.

UNESCO (Ukrainian Cultural Foundation)
UNICEF
Defense for Children International
ISSA - International Step by Step Association
Goethe Institute
British Council
Open Society Foundations
European Commission
WWO - World Wide Orphans Foundation

SOLE PROPRIETORSHIPS

VP: To freelance and sole proprietorships, value proposal is the opportunity for them to **continue working** for local and urgent needs. Working with the UM 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.

Valentin Karminsky - photography and videography
Luidmyla Diachenko - content adaptation and translation
Lesia Gasych - SMM and digital

LOCAL PARTNERING WITH ART AND CULTURAL ORGANISATIONS:

1. **Aza Nizi Maza Art Studio**, as a creative space for children founded in 2012, is a studio-laboratory aimed at the individual creative development of young artists as a whole creative team. Based in Kharkiv, they offer painting classes, sculpture classes and art talks, teaching people to express their feelings in arts. From the first day of the war, the Studio became a bomb shelter and a transfer point for many people, with ongoing creative projects and classes set up in one of Kharkiv metro stations as well. Their expertise and activities will be of great advisory help for running and operations of UnderMuseum, as well as in the content co-creation aspect. They are important for establishing and developing a strong and trusty network within the country and with local CCI entities.

2. **Museum of Contemporary Art** in Kyiv is an NGO, uniting representatives of artistic and expert communities working with contemporary art in Ukraine, systematically developing the sphere, and advocating the necessity to create a new type of museum institution in Ukraine. To deal with the consequences of the Russian invasion and threats the war poses on the Ukrainian art community MOCA, in partnership with Zaborona, The Naked Room and Mystetskyi Arsenal established the Ukrainian Emergency Art Fund. To UM, they can offer artistic and educational personnel, outsourcing professionals and/or staff, and content-wise expertise. They are important for establishing and developing a strong and trusty network within the country and with local CCI entities.

3. **Zaborona**, media partner in Ukraine. An independent media about social trends and culture in post-socialist countries of Eastern Europe. It provides readers with in-depth reporting of current affairs.

4. **Dnipro Center for Contemporary Culture** has during the war transformed into a social hub for internally displaced people. DCCC created a co-working, a library, a workshop, and a space for kids. They organise art workshops for adults and teens, premedical first aid training, film screenings, and art classes for kids. As for their ongoing engagement, the Center launched multiple fundraising and crowdfunding campaigns to raise money for humanitarian needs and communicate what is happening in Ukraine. To UM, they can offer artistic and educational personnel, outsourcing professionals and/or staff, and fundraising and content-wise expertise. They are important for establishing and developing a strong and trusty network within the country and with local CCI entities.

5. **Yermilov Centre** is a centre of contemporary art in Kharkiv, opened in 2012, remaining free of charge during the war as well. It creates space for curator projects and educational cultural programs, hosting exhibitions, artistic residencies, lectures and discussions, performances, seminars and video shows. Their priorities are an art dialogue with viewers and international cooperation. They are important for establishing and developing a strong and trusty network within the country and with local CCI entities.

6. **Gravitation** educational centre is a private school formerly based in Kharkiv, offering among formal educational fields, also art content. As of the beginning of the war, they partnered with Lithuania to create a new school with an international format. Has a formed community, based on inclusiveness, tolerance, anti bullying, and high professionalism, can provide a useful insight on content creation working with local target audience (children 6-12yo). They are important for establishing and developing a strong and trusty network within the country and with local CCI entities.

7. **Darvina 16 Art Lab (D16)**, an art studio for children based in Kharkiv, with free admission. Includes activities such as drawing, modelling, group work thinking and creating, meditation and creative learning processes. They are important for establishing and developing a strong and trusty network within the country and with local CCI entities.

INTERNATIONAL PARTNERS FOR EXPERTISE, NETWORK AND ADVICE:

8. **CRIN** - Child Rights International Network, UK-based **network** that advocates for respecting children's rights through exploring a range of different perspectives and approaches. They initiate, among other, cultural projects, online exhibitions and a magazine, as well as collaborate with various events and festivals.

9. **Defence for Children International**, Switzerland-based **network** that reaffirms its commitment to advocate for the respect of the parameters settled by international law to protect children from the devastating impact of armed conflicts. They are most active in **Yemen, Colombia, CAR** and **Palestine**, where they partner with local and international NGOs to put in place new initiatives and projects. DCI issues annual reports and offers useful statistical analysis of ongoing armed conflicts and children's position within them.

10. **Child Rights Connect** is a Switzerland-based organisation, which, as a **network**, has members at national, regional, and international levels, including other networks and child-led organisations. They work closely with national NGOs and coalitions, UN agencies and experts, States, and children themselves, to advance children's rights around the world. In 2016 they established the Working Group on Children and Armed Conflict to advocate for the rights protection of all children affected by conflict. They advocate for Ukrainian children's rights in front of the European Human Rights Council sessions.

11. **ISSA**, International Step by Step Association, Netherlands-based membership **association**, an international learning community powered by the leading early childhood experts in Europe and Central Asia. They unite and support professionals and partners to deliver high-quality early years services equitably, and challenge existing practice to co-construct new approaches and models, offering curated resources and guidelines for organisations.

ISSA Network has mobilised to support young children and their families, both in Ukraine and in the countries receiving refugees, by establishing the Support Children of Ukraine initiative, offering multiple creative projects, activities and professional material.

12. **Culture Action Europe** - Founded in Belgium in 1994, CAE is the major European **network** of cultural networks, organisations, artists, activists, academics and policymakers. CAE is the first port of call for informed opinion and debate about arts and cultural policy in the EU. Since 2008 they have adopted a strategy advocating for access to the arts and participation in culture as a fundamental right of every citizen. They lobby for public investment in culture and the arts as the main force for the development of a sustainable and more cohesive Europe.

13. **World Wide Orphans Foundation**, USA-based humanitarian **non-for-profit**, working in Bulgaria, Ethiopia, Vietnam, Haiti and Ukraine. On May 16, 2022 WWO launched the Element of Play® Learning Spaces, Music, and Storytelling programs to children and families in Ukraine. They are working with children and families from Lviv and many families who have fled their war-torn homes to find safety. Currently delivering programming in Lviv, Chernivtsi and Storozhinets, serving 250 families and children each week. WWO to UM can offer useful advice on internal organisation of the foundation, as well as high-quality experienced insight in territories in question.

14. **Clowns without Borders**, USA-based non-profit organisation. CWB began in 1993, when children in Barcelona raised funds to send a famous clown to refugee camps in Croatia. The majority of CWB's tours respond to communities experiencing some form of crisis, trauma or forced displacement, with working experience in Middle Eastern, West African and Central American territories. They can offer valuable advice for future development of UM and an insight on implementing humanitarian child-orientated work in sensitive conditions, as well as on working with specific local entities.

15. **Artists at Risk** - Perpetuum Mobile ry (PM), is a non-profit organisation active at the intersection of human rights and the arts. Since the beginning of the Russian invasion, approximately 570 hosting institutions have signed up to AR across Europe in order to relocate and support almost 2100 applicants from Ukraine. Potential partnership between the UM and different artists under their protection, possibility of collaboration.

16. **War Child** network of international NGOs developing programmes in collaboration with children and their communities to ensure that they are as relevant and accessible as possible. Domains such as: child protection, psychosocial, justice, education, and livelihoods.

Annex 11: COMPETITOR ANALYSIS AND MAPPING

Due to the nature and business model of **UnderMuseum**, other projects/organisations in the market are regarded as partners rather than competitors. The findings are presented below.

Main Alternatives' Summary

WWO Ukraine

Summary:

- WWO launched Element of Play® Learning Spaces, Music, and Storytelling programs to children and families in Ukraine.
- The program is based in three safe cities in Eastern Ukraine such as Lviv, Chernivtsi and Storozhinets.
- The Element of Play® program successfully adapted the daily lessons to match the toys and play materials received as a generous donation from UNICEF Early Childhood Development kits.

Observations:

- It doesn't extend to the most difficult locations that we aim to target.
- A flexible random programming rather than structured curriculum and complementing learning mediums with a list of objectives and takeaways.
- Partnership to establish on the basis of funding experience and advice seeking, and on-field work with customers in common.

Gravity School

Summary:

- Private school for children in Kharkiv (age span fitting for UM), offering among formal educational fields, also art content.
- Established a partnership and moved to Lithuania after the war.
- Has a **formed community**, based on inclusiveness, tolerance, anti bullying, and high professionalism.

Observations:

- Does not operate underground or directly on-field, is not specialised for artistic education only.
- Works mainly online and remotely since the war started.

AZA NIZI MAZA Artstudio

Summary:

- A creative space founded in 2012. It combined work in art classes on painting, graphics, and sculpture for children and adults.
- An inclusive space: artists with Down syndrome, work in the studio and lecture on art.
- A book project: created books on contemporary art. Exhibitions: 60+ exhibitions at the best venues in Ukraine.
- Current operation in Kharkiv subway and underground shelters.

Observations:

- The offerings are limited due to capacity limitations yet this is an important potential partner for on-field experience with customers in common.
- Mostly focusing on one aspect of art, painting programs rather than in-person interactive approaches.

D16 Art Lab (Darvina16)

Summary:

- Art studio for children based in Kharkiv, with free admission.
- Includes activities such as drawing, modeling, group work thinking and creating, meditation and creative learning processes.

Observations:

- Lacks cohesive programming and web-site communication, Instagram page the only reliable source of information about the ongoing operations.
- Offers similar content as UM, but in different, more safe and restricted surroundings.
- Locally managed on a small scale, can be a support and partner for content creation and adaptation.

Annex 12: ASSUMPTIONS VALIDATION

Assumptions are validated across four dimensions, with diverse methods used. The summary is presented below.
UnderMuseum's Assumption Validation

ASSUMPTION	KEY PARAMETER	VALIDATION PLAN	VALIDATION RESULT
CUSTOMER SEGMENT			
<ol style="list-style-type: none"> 1. There will be children in the subway during alarm hours 2. Families will trust us and will allow their children to participate. 3. Children will want to participate and engage in the project 4. Families recognise the value of artistic informal education. 5. Locals are willing to take part in the project whether as volunteers or as facilitators. 6. Local cultural institutions show interest in the project. 7. Kyiv subway is willing to cooperate and provide 24/7 access to the requested underground stations 	<p>Families reached Children reached</p> <p>Volunteers engaged</p> <p>Partnerships established Locals empowered/ employed</p>	<ul style="list-style-type: none"> ● Customer Survey (SM poll, google form): <ol style="list-style-type: none"> a) EU countries b) Ukraine ● Competitor analysis ● Participation statistics in children's programs at times of uncertainty (e.g. covid) 	<ol style="list-style-type: none"> 1. Families and children, according to the polls so far, do not go regularly to the subway (underground public transport) shelter areas: 50% answered with no, and the other 50% is split between "yes" and "sometimes". 2. The trust is to be built, which is proven by the polls. For almost 70% of the surveyed, attending UM would depend on "multiple external factors" (enlisting them, taking into consideration) 3. At first, it depends on (1.) and (2.); over time, TBC 4. Polls show that this is true. 50% of the surveyed audience considers arts and culture to be very relevant in a situation of armed conflict or natural disaster. On providing artistic educational content for children during wartime, Ukrainian surveyed agree that it is beneficial (from relatively beneficial to very beneficial). 5. Local cultural organisations will gladly accept help and engage in such an initiative. Locally and during war, the obligation to be useful by doing what one is best at in order to show national resilience. (Olga Balashova) 6 Art and culture are booming in Ukraine. During 2022, we did more culture and for culture than we did over the last 30 years. (Olga Balashova) 7. Subways are strategic partners, many cultural initiatives are being held in the 3 target cities' undergrounds (market research).

ASSUMPTION	KEY PARAMETER	VALIDATION PLAN	VALIDATION RESULT
VALUE PROPOSITION			
<ol style="list-style-type: none"> 1. Children at war need artistic education activities. 2. Artistic informal education can help children at war cope with war and post-war mental challenges. 3. UM will be a useful and high-quality add-on to the lacking formal education. 4. Time spent underground may be used to enrich and educate. 5. The gap between formal (school) education and after-school activities (often absent at times of uncertainty). 6. The need is evident (of value) to potential donors/funders and partners. 	<p>Mental health indexes (research by medical institutions)</p> <p>Children's anxiety levels (research by 3rd parties)</p> <p>Similar initiatives dealing with the need</p> <p>Problem visibility rates (media coverage) Advocacy rates</p>	<p>Interview with a business expert Yuliia Hnat (Ukraine), strategic architect with background in corporate and cultural sectors)</p> <p>Interview with a cultural sector professional Olga Balashova (Ukraine), Headwoman of the Board, Museum of Contemporary Art NGO, background in art history and museums</p> <p>Interview with a psychologist Svitlana Roiz (Ukraine), children's and family psychologist, experienced in working with children under extreme stress, publishes educational materials on how to deal with children's behaviours and development during the war)</p> <p>Research on the mental health of children at wars</p>	<ol style="list-style-type: none"> 1. It is critical to equip children with instruments to reflect and live through their current horrible reality and remain human. Arts is the best possible way to express (Olga Balashova) 2. TBC by psychologist, indirectly confirmed by Olga Balashova 3. TBC by psychologist 4. 12 months of underground operations of Aza Nizi Maza, Kharkiv, Ukraine, and consistent positive impact on children engaged confirms the assumption (benchmarking) 5. TBC by psychologist 6. The need is evident and idea is relevant to the context (Olga Balashova, Amilcar Vargas, Yuliia Hnat)

ASSUMPTION	KEY PARAMETER	VALIDATION PLAN	VALIDATION RESULT
INCOME STREAMS			
<ol style="list-style-type: none"> 1. Cultural projects based in Ukraine are more likely to receive funding than similar initiatives elsewhere 2. International institutions are committed to supporting the community-building cultural projects based in Ukraine. 3. Funders recognise the project value and grant sufficient funding on an ongoing basis. 4. Ukrainians will be actively donating to support the project, with Ukrainian businesses likely to invest some funds into the project as part of their SCR commitments 5. Governments globally are committed to fund Ukraine, including social and cultural sectors 6. UnderMuseum will be recognised as an expert in children’s artistic content. Third organisations globally will be willing to work with content developed by UM On-demand. 	<p>Scope of funds available</p> <p>Potential funders</p> <p>“Children Issue” sensitivity (crowdfunding)</p>	<p>Interview with fundraising experts:</p> <ul style="list-style-type: none"> - Amilcar Vargas (Spain), Casa Batllo World heritage Manager - Sandy Fitzgerald (UIC Professor, previous experience in cultural project management and fundraising) <p>Register UnderMuseum in a booth in upcoming fundraising events to test the attractiveness</p> <ol style="list-style-type: none"> 1. Research on current artistic education curriculum 2. Market research on social/cultural initiatives’ funding in Ukraine 3. Benchmarking 	<ol style="list-style-type: none"> 1. In 2022, apart from many others, UINIC Ukraine Fund’s support amounted to 350K euro, UNESCO provided over 100K euro. 2. Numerous international funding bodies have a specific budget to fund projects for and in Ukraine. E.g.: The 2023 Creative Europe annual work program alone includes special action of 5 million euro to support Ukrainian cultural projects and organisations. 3. The project complies with 5 SDGs (Quality Education , Sustainable Cities and Communities, Partnerships for the Goals, Peace and Justice, Strong Institutions) and will be of interest to UNESCO, Ukraine is great for an NGO funding and branding (Amilcar Vargas) 4. Over the last 8 years, a culture of donation formed in Ukraine. In 2022, natural persons donated dozens of millions USD for military, social, and cultural needs. Between Feb 24 and May 5 , 2022, Ukrainians donated almost 1 billion USD (Opendatabot) to special accounts of the national bank and three largest charities/crowdfunding platforms (just to show the scale). Same applies to business organisations (statistics TBC). 5. Government-to-government transfers statistics, excluding private donations and transfers by international organisations (Ukraine Support Tracker, Kiel institute), next update on Feb 21. 6. TBC through a series of interviews with museums, cultural centres, and other organisations offering informal education (plan: 15 in-depth interviews, starting 2025, following the actual launch in mid-2024 and performance analysis).

ASSUMPTION	KEY PARAMETER	VALIDATION PLAN	VALIDATION RESULT
INVESTMENT AND COSTS			
<ol style="list-style-type: none"> 1. There will always be war somewhere around the globe which makes the project relevant in multiple contexts, i.e., sustainable. 2. Investing in local talents to run the projects in the countries that have been at war or still on-going will build an international team of subject matter experts. 3. Equipments and exhibits are of high quality and will be long lasting 4. Content is created to be flexible, highly adaptable in other countries and will be marketed successfully. 	<p>Countries at war/post war reached International teams formed Content created</p>	<p>Research</p>	<ol style="list-style-type: none"> 1. According to the Council on Foreign Relations's Global Conflict Tracker, there are currently 27 ongoing conflicts worldwide. The tracker categorises conflict into three groups: "worsening," "unchanging," and "improving." Right now, there's not a single conflict described as "improving." 2. "develop and bring expertise and methodology, create content together with local partners while letting them lead (they know the context, language, artistic scene, exposed to all risks), help them do their own thing guided and supported by your NGO" → logical deduction and an objective to gather a team of subject matter experts 3. An objective and a condition to be fulfilled, more than an assumption. - TBC with the establishment of UM 4. An objective and a condition to be fulfilled, more than an assumption. - TBC with the establishment of UM

Annex 13: RISK MITIGATION PLAN

Legend:



UnderMuseum Risk Management Matrix

Pr	Im	Risk	Threat description	Mitigation activities
RISKS CRITICAL TO BRAND AND REPUTATION				
P	C	Lack of trust from families	families do not allow children to participate/children do not wish to engage	Partner credible local cultural institutions, ensure support from Kyiv City Council and the Mayor. Engage opinion leaders in education, family, mental health (Ambassadors Dasha Malakhova, Masha Efrosinina, etc.) becoming project's ambassadors.
U	C	Stakeholders underestimate the value proposition	local authorities and potential partners do not recognise the need or lack time/competency to evaluate the project	Consider holding an international conference expanding on the subject matter. Invite experts, etc. Share personal life stories of visitors (permission needed, GDPR issues) to establish emotional bonds and express the need in a very human way/format.
P	M	Poor credibility	UnderMuseum, as an ambitious start-up with no background, asking for substantial amount of money and strong credit of trust to operate in extremely risky environments	Actively engage the UnderMuseum's Board and Support Committee to invest their social capital and advocate for the project. Activate personal professional connections of co-founders to spread the word and back-up competences and ability to perform.

Pr	Im	Risk	Threat description	Mitigation activities
RISKS CRITICAL TO OPERATIONS				
U	C	Lack of partners	Funding implications, poor grassroots support, talent acquisition problematised	Intensify fundraising efforts to enhance the budget and execute every possible activity in-house. Contract a financially and visibly powerful institution and co-brand the project.
P	L	Inability to get 24/7 access to subway station and facilities	Kyiv metro's unwillingness to cooperate OR time restrictions for UnderMuseum presence	Adjust working hours OR Partner one of Kyiv shopping malls that use their underground parking as a bomb shelter. In this case the project may get extra visibility through the mall's marketing channels, with extra marketing budget
P	L	Unavailability of venue	The subway station Undermuseum intends to set-up at is pre-booked by another organisation	Plan for 1-3 back-up location options, i.e., other centrally located stations with similar passenger traffic. To do this, contact Kyiv Metro, negotiate, and ask for marketing intelligence data (if available). In case of failure, see mitigation offered above.
P	M	Frontline moves towards target city	More intense missile shelling +artillery, immediate physical danger to civilians, probable evacuation of the city residence, primarily children	Relocate westward. Consider 1 - 3 relocation options (the cities of Vynnytsa, Rivne, or Zhytomyr). In western Ukraine, there are no cities with subways, so the facilities will need to be adjusted to other standards/requirements.
P	C	Substantial damage/destruction of subway infrastructure	Violation of the subway integrity and discontinuity of operations may result in access restrictions for passengers (e.i., TA)	Relocate to a shopping mall
U	M	Lack of engagement from local community (few visitors)	Low project awareness rates with target audiences	Partner as many media (local and international) as possible to spread the word, engage GR and networking connections to communicate about the project. Also, if possible, consider partnering a Ukraine-based communications agency (e.g. Gres Todorchuk PR specialising in social projects)
L	C	Ceasefire and Ukraine's victory	No need of spending hours underground, safe skies, no air raid alarms and curfew. The UnderMuseum venue becomes irrelevant to the context	Move UnderMuseum to the central children's hospital (Okhmatdet) where plenty of injured children will continue their treatment and rehabilitation. UnderMuseum is always on track following the need.

Pr	Im	Risk	Threat description	Mitigation activities
RISKS CRITICAL TO PEOPLE AND SHARED VALUES				
P	C	Talent shortage	Lack of competencies, excessive staff workload	Provide training and development, invest in personal development, invite subject matter experts and consultants (preferably pro bono).
U	L	Lack of volunteers	Extra costs + lack of involvement of the local community	Contract locals to do the job OR negotiate with partner cultural institutions to provide their staff members
P	L	Inability to contract sufficient number of artists	Limited scope of activities/experiences/topics covered	Increase the number of artists in residence + hire facilitators to better interact with the audience
RISKS CRITICAL TO PROJECT SUSTAINABILITY				
L	C	Inability to retain talent	During the first 3 years the project does not offer sufficient remuneration to talents.	Ensure that talents are recognised publicly, always add on their social capital, support TEAL org structure so that everyone involved is included in the decision-making process and feels connected.
P	M	Failure to continuously fuel crowdfunding campaign	Underfunding, lack of private contributions	Establish donor tiers and memberships (similar to Patreon packages). Target for “donations on subscriptions”. Recognise the most active ones publicly and regularly, establish Status ranking.
P	C	Underfunding by donors and funders	The project is inconsistent	Seek governmental support. Intensify crowdfunding efforts, engage ambassadors globally, produce outreaching programs on commercial terms. In the worst case scenario, reduce the scope of activities. Take loans.
P	C	Lack of capacities of partner local cultural organisations	Inability of partner cultural institutions to support the continuation of the project locally	Provide funding during the partnership period, extend 3 months+ (subject to funds availability) After that, UnderMuseum takes over and employes permanent staff locally to sustain operations
L	M	Call deadlines missed	Inability to raise the expected amount of funds from institutions and governments	Prioritise funding sources. Focus on individual and corporate donations, crowdfunding, and sponsorships.

UnderMuseum’s two **most critical** risks are **ceasefire** and **talent shortage/retention**. The first will require the **business model revision**, the second poses a **direct threat** to the project **sustainability**.

Annex 14: TARGET SEGMENTS AND PERSONA DEVELOPMENT

B2C: children 6-12 yo;
families 1+ child; school
classes/groups that happen
to be near or pay targeted
visits to an UnderMuseum

Key Target Segments

B2B: local cultural
institutions and potential
partners

- Commute regularly, spend time underground during air strike alarms
- Active mobile device users
- Recognise the value of informal educational activities
- Residents of Kyiv or displaced from regions heavily affected by military action
- Share a common goal: helping children affected in any way by the ongoing war
- Act to support their basic and artistic educational development
- Motivated by the common objective of ensuring peace, stability and safety for children in war in Ukraine, as well as to preserve and put under spotlight Ukrainian contemporary culture and artistic production
- Want to be connected with the noble goal of providing critically needed aid, helping the establishment of cultural activity in war affected countries, and (continuing on) raising awareness on the ongoing situations on an international level

Annex 15: INTEGRATED MARKETING COMMUNICATIONS

UNDERMUSEUM MARKETING

UnderMuseum 1 CMO	UnderMuseum NGO March 30, 2023
----------------------	-----------------------------------

Activity	2023																																							
	SECOND QUARTER												THIRD QUARTER												FOURTH QUARTER															
	APRIL				MAY				JUNE				JULY				AUGUST				SEPTEMBER				OCTOBER				NOVEMBER				DECEMBER							
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4				
Online																																								
Brand Identity and Visual Style Development	█																																							
Website design and development	█																																							
Application content and development																																								
Website launch + SM																																								
Application launch																																								
Banner campaign																																								
E-commerce engine launch																																								
Context advertisement																																								
Application update																																								
PPC																																								
SEO																																								
Content marketing																																								
Blog post																																								
Newsletter																																								
Landing page																																								
Video production and placement																																								
SMM																																								
Community building/ storytelling, organic																																								
SM promo campaign																																								
Live stream																																								
Stories and reels																																								
GR/ PR/ Media relations																																								
Press conference																																								
News release																																								
Media Pitch																																								
Partner media project																																								
Influencer campaign																																								
Ambassador campaign																																								
Events																																								
Fundraising dinner																																								
Art auction																																								
Fair/festival booth																																								
Guest-speaking (panel discussions, conferences, etc.)																																								
Partner event attendance																																								
Outdoor																																								
Citylights																																								
Guerilla marketing																																								

UNDERMUSEUM MARKETING

UnderMuseum 1 UnderMuseum NGO
CMO March 20, 2024

Activity	2024																																															
	FIRST QUARTER												SECOND QUARTER												THIRD QUARTER												FOURTH QUARTER											
	JANUARY			FEBRUARY			MARCH			APRIL			MAY			JUNE			JULY			AUGUST			SEPTEMBER			OCTOBER			NOVEMBER			DECEMBER														
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Online																																																
Brand Identity and Visual Style Development																																																
Website design and development																																																
Application content and development																																																
Website launch + SM																																																
Application launch																																																
Banner campaign																																																
E-commerce engine launch																																																
Context advertisement																																																
Application update																																																
PPC																																																
SEO																																																
Content marketing																																																
Blog post																																																
Newsletter																																																
Landing page																																																
Video production and placement																																																
SMM																																																
Community building/ storytelling, organic																																																
SM promo campaign																																																
Live stream																																																
Stories and reels																																																
GR/ PR/ Media relations																																																
Press conference																																																
News release																																																
Media Pitch																																																
Partner media project																																																
Influencer campaign																																																
Ambassador campaign																																																
Events																																																
Fundraising dinner																																																
Art auction																																																
Fair/festival booth																																																
Guest-speaking (panel discussions, conferences, etc.)																																																
Partner event attendance																																																
Outdoor																																																
Citylights																																																
Guerrilla marketing																																																

Annex 16: IVENUE SPECIFICATIONS

MAIN ZONES' LAYOUT:

- **Exhibit Zone:** Placed at the centre of the space, the exhibit area takes up 35 square metres. This space includes interactive exhibits and displays that visitors can explore and learn from. The exhibits are to be arranged to create clear pathways and allow for easy navigation between different sections.
- **Workshop Zone:** Located adjacent to the exhibit zone, the workshop area takes up 5 square metres. This space includes a table and chairs for workshop activities and can be used for small group activities, such as arts and crafts, materials experiments, or artistic games.
- **Activity Zone:** Positioned at the front of the space, the activity area takes up 15 square metres. This space includes a designated area for physical activities, such as play stage or storytelling bean bags.
- **Visitor Circulation Space:** A total of 12 square metres has been reserved for visitor circulation space, which includes pathways, entrances, and exits. The space provides a logical flow and enough width to accommodate wheelchair users, strollers, and large groups of visitors. The plan has been shown to professionals for consultation to ensure that the design meets safety and accessibility regulations and provides an overall enjoyable experience for visitors.

As a general rule, a comfortable capacity for a children's museum is typically around 1-2 children per square metre.

The UnderMuseum's total size is **66 square metres** with circulation of visitors included.

- 35 square metres exhibit space. = 35 to 70 children at any given time.
- 5 square metres workshop space. = 5 to 10 children at any given time.
- 15 square metres activities and performance space. = 15 to 30 children at any given time.
- Visitor circulation space is 20% as a general rule of thumb = 11 square metres of empty space for visitors to move comfortably between the zones.

ACCESSIBILITY AND TIMINGS

UnderMuseum is easily accessible for everyone. Visitors can reach the children's museum easily during times when there is no shelling. However, in the event of shelling, **UnderMuseum** follows the metro's guidance and welcomes families and children into the safety of the underground bomb shelters. Through the network of 52 subway stations, children and families may easily reach the location without exposing themselves to overground threats. Wheelchair and supervision services are available for visitors with reduced mobility by Kyiv Metro that provides support to those with special needs, in accordance with their required standards and needs.

During the war, the subway system is open 24/7, with operations between 5am and 11pm. At night, the stations are used as bomb shelters, and every station offers basic facilities and a medical care room.

Additionally, each station is equipped with a Starlink connection, providing sustainable internet access and information. **UnderMuseum** is open 24/7, and workshops are scheduled between 8 am and 9 pm. On-demand workshops are also available, with consideration given to the presence of children and their willingness to engage. The children's museum can accommodate up to 110 visitors simultaneously, ensuring a fun and engaging experience for all.

ACCOMMODATION:

- **Entrance and Exit:** A designated entrance and exit point for visitors to ensure a smooth flow of traffic throughout the space, along with emergency exits. Also there will be enough space to accommodate families waiting in line to enter or exit.
- **Accessibility and Safety:** Undermuseum is accessible to all visitors, including those with disabilities. Equipped with features such as wheelchair ramps, ensuring that the venue is wheelchair accessible, there are no tripping hazards, and all equipment is safe and secure.
- **Signage and Information:** Zones signage, exhibit labels and wayfinding will be placed throughout the space to provide visitors with direction and information to navigate the space and understand the exhibits.

Annex 17: BUDGET

UnderMuseum Budget	YEARS		
	Year 1 (9 months)	Year 2	Year 3
SALES REVENUE	30 000,00 €	66 250,00 €	132 500,00 €
Children Art Merchandise Online Sales	- €	21 250,00 €	42 500,00 €
Children's Art Fair Stands Sales	- €	- €	35 000,00 €
Art Auction Sales	30 000,00 €	45 000,00 €	55 000,00 €
COGS	- €	(3 000,00) €	(6 000,00) €
GROSS PROFIT	30 000,00 €	63 250,00 €	126 500,00 €
OPERATING EXPENSES	(21 600,00) €	(246 479,10) €	(295 871,10) €
SALARIES EXPENSES	(1 600,00) €	(162 137,10) €	(214 489,10) €
CEO Salary	- €	(12 000,00) €	(12 000,00) €
Head of Public Relations and Fundraising Salary	- €	- €	- €
Head of Operations Salary	- €	(12 000,00) €	(12 000,00) €
Head of Programs Salary	- €	(12 000,00) €	(12 000,00) €
Head of Legal and Finance Salary	- €	- €	- €
Head of Logistics Salary	- €	(12 000,00) €	(12 000,00) €
Human Resources Coordinator Salary	- €	- €	(20 000,00) €
Shift Lead Salary x6	- €	(32 400,00) €	(32 400,00) €
Museum Educator Salary x5	- €	(50 000,00) €	(50 000,00) €
Artrist in Residence	- €	- €	(12 000,00) €
IT Maintenance Support Salary	- €	(3 000,00) €	(6 000,00) €
Graphic Designer	- €	(12 000,00) €	(12 000,00) €
Accountant Salary	- €	- €	(15 000,00) €
Legal Registration	(100,00) €	- €	- €
Other Consultancy Services	- €	(5 000,00) €	(4 000,00) €
Miscellaneous	- €	- €	(1 000,00) €
Contingency	(1 500,00) €	(11 737,10) €	(14 089,10) €

UnderMuseum Budget	YEARS		
	Year 1 (9 months)	Year 2	Year 3
SERVICES & EQUIPMENT EXPENSES	(20 000,00) €	(68 520,00) €	(67 740,00) €
Staff Travel and Accomodation	- €	(20 000,00) €	(20 000,00) €
POS Marketing Materials Production	- €	(5 000,00) €	- €
Exhibit Design	- €	(3 000,00) €	(3 000,00) €
Electronic Devices	- €	(300,00) €	(800,00) €
Software/Employees' System	- €	- €	(3 720,00) €
Telecomms + Internet	- €	(50,00) €	(50,00) €
Venue Rental	- €	(170,00) €	(170,00) €
Communications & Marketing	(20 000,00) €	(40 000,00) €	(40 000,00) €
INFRASTRUCTURE ON-SITE EXPENSES	- €	(15 762,00) €	(13 422,00) €
UnderMuseum (De)Installation	- €	(720,00) €	(720,00) €
Cleaning Expenses	- €	(1 280,00) €	(1 280,00) €
Furniture: chairs, tables et al.	- €	(602,00) €	(602,00) €
Sphere Tent (workshops space underground)	- €	(600,00) €	(600,00) €
Lighting	- €	(100,00) €	(100,00) €
Staff Uniforms	- €	(600,00) €	(600,00) €
Storage Space (container in the base)	- €	(2 500,00) €	- €
Electric Generator	- €	(1 800,00) €	(1 800,00) €
Exhibit Construction & Fabrication	- €	(7 500,00) €	(7 500,00) €
DEPRECIATION	- €	(60,00) €	(220,00) €
TAXES	- €	- €	- €
NET PROFIT	8 400,00 €	(183 229,10) €	(169 371,10) €

UnderMuseum Budget		YEARS		
		Year 1 (9 months)	Year 2	Year 3
FUNDRAISING ACTIVITIES		142 500,00 €	146 450,00 €	115 450,00 €
CASH FUNDRAISING		130 000,00 €	117 000,00 €	94 000,00 €
	Founding Donors Capital	30 000,00 €	- €	- €
	Grants (Institutional)	15 000,00 €	22 500,00 €	15 000,00 €
	Grants (Governmental)	15 000,00 €	22 500,00 €	15 000,00 €
	Corporate Donations	20 000,00 €	23 000,00 €	10 000,00 €
	Individual Donations	5 000,00 €	9 000,00 €	4 000,00 €
	Crowdfunding	25 000,00 €	15 000,00 €	10 000,00 €
	Sponsorships	20 000,00 €	25 000,00 €	40 000,00 €
DONATIONS IN KIND		12 500,00 €	29 450,00 €	21 450,00 €
	Graphic Design	5 000,00 €	- €	- €
	Website Development/Maintenance	4 500,00 €	2 000,00 €	- €
	Application Development/Maintenance	3 000,00 €	2 000,00 €	- €
	Photo&Video services	- €	5 000,00 €	5 000,00 €
	Auditing	- €	2 500,00 €	2 500,00 €
	Staff Insurance	- €	6 450,00 €	6 450,00 €
	Logistics and Shipping	- €	5 000,00 €	5 000,00 €
	Content Adaptation	- €	2 500,00 €	2 500,00 €
	Exhibits Tech	- €	4 000,00 €	- €

Budget	Year 1	Year 2	Year 3
Sales Revenue	30 000,00 €	66 250,00 €	132 500,00 €
Gross Profit	30 000,00 €	63 250,00 €	126 500,00 €
Operating Expense	(21 600,00) €	(246 479,10) €	(295 871,10) €
Net Profit	8 400,00 €	(183 229,10) €	(169 371,10) €
Cash Fundraising	130 000,00 €	117 000,00 €	94 000,00 €
Donations in Kind	12 500,00 €	29 450,00 €	21 450,00 €

UNDERMUSEUM CASH FLOW Y1 2023

INCOME	APRIL	MAY	JUNE	JUL	AUG	SEP	OCT	NOV	DEC	TOTAL		
Children's Art Merchandise Sales	-	-	-	-	-	-	-	-	-	0,00 €		
Outreaching Program Sales	-	-	-	-	-	-	-	-	-	0,00 €		
Fair Stand Sales	-	-	-	-	-	-	-	-	-	0,00 €		
Art Auction Sales	-	-	-	-	-	-	30 000,00 €	-	-	30 000,00 €		
MONTHLY SALES INCOME	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	30 000,00 €	0,00 €	0,00 €			
											TOTAL SALES INCOME	30 000,00 €
FUNDING												
GRANTS (inst./gov)	-	-	-	-	-	-	-	30 000,00 €	-	30 000,00 €		
Corporate Donations	-	-	-	-	-	-	20 000,00 €	-	-	20 000,00 €		
Individual Donations	-	-	-	-	-	5 000,00 €	-	-	-	5 000,00 €		
Crowdfunding	-	-	-	-	5 000,00 €	5 000,00 €	5 000,00 €	5 000,00 €	5 000,00 €	25 000,00 €		
SPONSORSHIP	-	-	-	-	-	5 000,00 €	5 000,00 €	5 000,00 €	5 000,00 €	20 000,00 €		
Shareholders' Equity	-	-	-	30 000,00 €	-	-	-	-	-	30 000,00 €		
MONTHLY FUNDING INCOME	0,00 €	0,00 €	0,00 €	30 000,00 €	5 000,00 €	15 000,00 €	30 000,00 €	40 000,00 €	10 000,00 €		130 000,00 €	
TOTAL MONTHLY INCOME (Sales + Funding)	0,00 €	0,00 €	0,00 €	30 000,00 €	5 000,00 €	15 000,00 €	60 000,00 €	40 000,00 €	10 000,00 €		160 000,00 €	
SALARIES EXPENSES												
											TOTAL	
CEO Salary	-	-	-	-	-	-	-	-	-	0,00 €		
Heads on Board (6)	-	-	-	-	-	-	-	-	-	0,00 €		
Shift Lead (5)	-	-	-	-	-	-	-	-	-	0,00 €		
Museum Educator (5)	-	-	-	-	-	-	-	-	-	0,00 €		
Artist in Residence	-	-	-	-	-	-	-	-	-	0,00 €		
IT Maintenance Support	-	-	-	-	-	-	-	-	-	0,00 €		
Auditory Services	-	-	-	-	-	-	-	-	-	0,00 €		
Legal Registration	100,00 €	-	-	-	-	-	-	-	-	100,00 €		
Other consultancy services (Legal, Accounting and	-	-	-	-	-	-	-	-	-	0,00 €		
Miscellaneous	-	-	-	-	-	-	-	-	-	0,00 €		
Contingency	-	1 500,00 €	-	-	-	-	-	-	-	1 500,00 €		
Staff Travel & Accomodation	-	-	-	-	-	-	-	-	-	0,00 €		
TOTAL SALARIES (+ travel) EXPENSES	100,00 €	1 500,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	1 600,00 €		

UNDERMUSEUM CASH FLOW Y1 2023

INCOME	APRIL	MAY	JUNE	JUL	AUG	SEP	OCT	NOV	DEC	TOTAL
SERVICES AND EQUIPMENT										
POS Marketing materials production	-	-	-	-	-	-	-	-	-	0,00 €
Exhibit Design	-	-	-	-	-	-	-	-	-	0,00 €
Electronic Devices	-	4 000,00 €	-	-	-	-	-	-	-	4 000,00 €
Software (Employees' system)	-	-	-	-	-	-	-	-	-	0,00 €
Telecomms & Internet	-	-	-	-	-	-	-	-	-	0,00 €
Website Development & Maintenance	-	-	-	-	-	-	-	-	-	0,00 €
Application Development & updates	-	-	-	-	-	-	-	-	-	0,00 €
Content Adaptation (Translation)	-	-	-	-	-	-	-	-	-	0,00 €
Venue Rental (Training, Interviews)	-	-	-	-	-	-	-	-	-	0,00 €
Merchandise Production	-	-	-	-	-	-	-	-	-	0,00 €
Comms & Marketing	2 222,00 €	2 222,00 €	2 222,00 €	2 222,00 €	2 223,00 €	2 222,00 €	2 222,00 €	2 222,00 €	2 223,00 €	20 000,00 €
TOTAL SERVICES & EQUIPMENT EXPENSES	2 222,00 €	6 222,00 €	2 222,00 €	2 222,00 €	2 223,00 €	2 222,00 €	2 222,00 €	2 222,00 €	2 223,00 €	24 000,00 €

INFRASTRUCTURE (ON-SITE)										
UM (de)installation	-	-	-	-	-	-	-	-	-	0,00 €
Cleaning expenses	-	-	-	-	-	-	-	-	-	0,00 €
Furniture: chairs, tables et al	-	-	-	-	-	-	-	-	-	0,00 €
Sphere tent (workshop spaces)	-	-	-	-	-	-	-	-	-	0,00 €
Lighting	-	-	-	-	-	-	-	-	-	0,00 €
Staff uniforms	-	-	-	-	-	-	-	-	-	0,00 €
Storage space	-	-	-	-	-	-	-	-	-	0,00 €
Electric generator	-	-	-	-	-	-	-	-	-	0,00 €
Exhibits Construction & Fabrication	-	-	-	-	-	-	-	-	-	0,00 €
Exhibition Tech Equipment	-	-	-	-	-	-	-	-	-	0,00 €
TOTAL MONTHLY INFRASTRUCTURE EXPEND	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €
TOTAL MONTHLY EXPENDITURE	2 322,00 €	7 722,00 €	2 222,00 €	2 222,00 €	2 223,00 €	2 222,00 €	2 222,00 €	2 222,00 €	2 223,00 €	25 600,00 €

Total Cash end of month:	-2 322,00 €	-7 722,00 €	-2 222,00 €	27 778,00 €	2 777,00 €	12 778,00 €	57 778,00 €	37 778,00 €	7 777,00 €	
										TOTAL CASH ON HAND 134 400,00 €

UNDERMUSEUM CASH FLOW Y2 2024		INITIAL CASH FROM 2023 146 900.00												
		JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEP	OCT	NOV	DEC	TOTAL
INCOME														
Children's Art Merchandise Sales		-	-	-	-	-	-	-	-	-	7 083,33 €	7 083,33 €	7 084,00 €	21 250,66 €
Outreaching Program Sales		-	-	-	-	-	-	-	-	20 000,00 €	-	-	-	20 000,00 €
Fair Stand Sales		-	-	-	-	-	-	-	-	-	-	-	-	0,00 €
Art Auction Sales		-	-	-	-	-	-	-	-	-	45 000,00 €	-	-	45 000,00 €
MONTHLY SALES INCOME		0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	0,00 €	20 000,00 €	52 083,33 €	7 083,33 €	7 084,00 €	86 250,66 €
														TOTAL SALES INCOME
														86 250,66 €
FUNDING														
GRANTS (inst./gov)		-	-	-	-	-	-	-	-	-	-	45 000,00 €	-	45 000,00 €
Corporate Donations		-	-	-	-	-	-	-	-	-	23 000,00 €	-	-	23 000,00 €
Individual Donations		-	-	-	-	-	-	-	-	9 000,00 €	-	-	-	9 000,00 €
Crowdfunding		1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	15 000,00 €
SPONSORSHIP (random)		-	-	-	-	-	-	-	-	6 250,00 €	6 250,00 €	6 250,00 €	6 250,00 €	25 000,00 €
MONTHLY FUNDING INCOME		1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	16 500,00 €	30 500,00 €	52 500,00 €	7 500,00 €	117 000,00 €
Total monthly income		1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	36 500,00 €	82 583,33 €	59 583,33 €	14 584,00 €	203 250,66 €
														TOTAL INCOME Sales income + Funding + Initial Capital
														203 250,66 €
SALARIES EXPENSES														
CEO Salary		1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	12 000,00 €
Heads on Board (6)		3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	36 000,00 €
Shift Lead (5)		-	-	-	5 400,00 €	5 400,00 €	5 400,00 €	5 400,00 €	5 400,00 €	5 400,00 €	-	-	-	32 400,00 €
Museum Educator (5)		-	-	-	8 333,00 €	8 333,00 €	8 333,00 €	8 333,00 €	8 333,00 €	8 333,00 €	-	-	-	49 998,00 €
Artist in Residence		-	-	-	-	-	-	-	-	-	-	-	-	0,00 €
IT Maintenance Support		-	-	-	500,00 €	500,00 €	500,00 €	500,00 €	500,00 €	500,00 €	-	-	-	3 000,00 €
Graphic Design		-	6 000,00 €	6 000,00 €	-	-	-	-	-	-	-	-	-	12 000,00 €
Other consultancy services (Legal, Accounting and Fundraising)		-	-	1 250,00 €	-	-	1 250,00 €	-	-	1 250,00 €	-	-	1 250,00 €	5 000,00 €
Miscellaneous		-	-	-	-	-	-	-	-	-	-	-	-	0,00 €
Contingency		-	11 737,10 €	-	-	-	-	-	-	-	-	-	-	11 737,10 €
Staff Travel & Accomodation (10 pers)		3 333,00 €	3 333,00 €	3 334,00 €	-	-	-	-	2 500,00 €	2 500,00 €	2 500,00 €	2 500,00 €	-	20 000,00 €
MONTHLY SALARIES EXPENDITURE		7 333,00 €	25 070,10 €	14 584,00 €	18 233,00 €	18 233,00 €	19 483,00 €	18 233,00 €	20 733,00 €	21 983,00 €	6 500,00 €	6 500,00 €	5 250,00 €	
														TOTAL SALARIES EXPENDITURES
														182 135,10 €

UNDERMUSEUM CASH FLOW Y2 2024														INITIAL CASH FROM 2023 146 900,00
	JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEP	OCT	NOV	DEC	TOTAL	
INCOME														
SERVICES AND EQUIPMENT														
POS Marketing materials production	-	-	5 000,00 €	-	-	-	-	-	-	-	-	-	5 000,00 €	
Exhibit Design	-	-	5 500,00 €	-	-	-	-	-	-	-	-	-	5 500,00 €	
Electronic Devices	-	1 000,00 €	-	-	-	-	-	-	-	-	-	-	1 000,00 €	
Telecomms & Internet	-	-	-	8,30 €	8,30 €	8,30 €	8,30 €	8,30 €	8,50 €	-	-	-	80,00 €	
Venue Rental (Training, Interviews)	-	-	170,00 €	-	-	-	-	-	-	-	-	-	170,00 €	
Merchandise Production	-	-	-	-	-	-	-	-	-	3 000,00 €	-	-	3 000,00 €	
Comms & Marketing	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,37 €	40 000,00 €	
MONTHLY SERVICES AND EQUIPMENT EXPENDITURE	3 333,33 €	4 333,33 €	14 003,33 €	3 341,63 €	3 341,63 €	3 341,63 €	3 341,63 €	3 341,63 €	3 341,63 €	6 333,33 €	3 333,33 €	3 333,37 €	54 720,00 €	
INFRASTRUCTURE (ON-SITE)														
UM (de)installation	-	-	-	360,00 €	-	-	-	-	360,00 €	-	-	-	720,00 €	
Cleaning expenses	-	-	-	213,33 €	213,33 €	213,33 €	213,33 €	213,33 €	213,35 €	-	-	-	1 280,00 €	
Furniture: chairs, tables et al	-	-	602,00 €	-	-	-	-	-	-	-	-	-	602,00 €	
Sphere tent (workshop spaces)	-	-	600,00 €	-	-	-	-	-	-	-	-	-	600,00 €	
Lighting	-	-	100,00 €	-	-	-	-	-	-	-	-	-	100,00 €	
Staff uniforms	-	-	600,00 €	-	-	-	-	-	-	-	-	-	600,00 €	
Storage space (container)	-	2 500,00 €	-	-	-	-	-	-	-	-	-	-	2 500,00 €	
Electric generator	-	-	1 800,00 €	-	-	-	-	-	-	-	-	-	1 800,00 €	
Exhibits Construction & Fabrication	-	-	7 500,00 €	-	-	-	-	-	-	-	-	-	7 500,00 €	
MONTHLY INFRASTRUCTURE EXPENDITURE	0,00 €	2 500,00 €	11 202,00 €	573,33 €	213,33 €	213,33 €	213,33 €	213,33 €	573,35 €	0,00 €	0,00 €	0,00 €	15 702,00 €	
Total monthly expenses:	10 666,33 €	31 903,43 €	39 789,33 €	22 147,96 €	21 787,96 €	23 037,96 €	21 787,96 €	24 287,96 €	25 898,18 €	12 833,33 €	9 833,33 €	8 583,37 €	252 557,10 €	
													Total expenses	252 557,10 €
Total Cash end of month:	-9 416,33 €	-30 653,43 €	-38 539,33 €	-20 897,96 €	-20 537,96 €	-21 787,96 €	-20 537,96 €	-23 037,96 €	10 601,82 €	69 750,00 €	49 750,00 €	6 000,63 €	-49 306,44 €	
													Total Cash end of year	-49 306,44 €
													Total Cash end of year + Initial Investment from Y1	97 593,56 €
													plus Donations in Kind from 2023, 29 450	
													127 043,56 €	
Is to be invested in Y3														

UNDERMUSEUM CASH FLOW Y3 2025														INITIAL CAPITAL FROM 2024
														127 043,56 €
INCOME	JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEP	OCT	NOV	DEC	TOTAL	
Children's Art Merchandise Sales	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,63 €	42 500,00 €	
Outreaching Program Sales	-	-	-	-	-	-	-	-	10 000,00 €	10 000,00 €	10 000,00 €	10 000,00 €	40 000,00 €	
Fair Stand Sales	-	-	-	-	-	-	-	-	-	-	-	-	35 000,00 €	
Art Auction Sales	-	-	-	-	-	-	-	-	-	-	-	-	0,00 €	
MONTHLY SALES INCOME	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	3 541,67 €	13 541,67 €	48 541,67 €	13 541,67 €	13 541,63 €	117 500,00 €	
													TOTAL SALES INCOME	117 500,00 €
FUNDING														
GRANTS (Inst./gov)	-	-	-	-	-	-	-	-	-	-	30 000,00 €	-	30 000,00 €	
Corporate Donations	-	-	-	-	-	-	-	-	-	10 000,00 €	-	-	10 000,00 €	
Individual Donations	-	-	-	-	-	-	-	-	4 000,00 €	-	-	-	4 000,00 €	
Crowdfunding	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,37 €	10 000,00 €	
SPONSORSHIPS	-	-	-	-	-	-	-	-	10 000,00 €	10 000,00 €	10 000,00 €	10 000,00 €	40 000,00 €	
MONTHLY FUNDING INCOME	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	833,33 €	14 833,33 €	20 833,33 €	40 833,33 €	10 833,37 €	94 000,00 €	
Total monthly income	4 375,00 €	4 375,00 €	4 375,00 €	4 375,00 €	4 375,00 €	4 375,00 €	4 375,00 €	4 375,00 €	28 375,00 €	69 375,00 €	54 375,00 €	24 375,00 €	211 500,00 €	
TOTAL INCOME Sales Income + Funding + Initial Capital													338 543,56 €	
SALARIES EXPENSES														
CEO Salary	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	12 000,00 €	
Heads on Board (6)	4 666,67 €	4 666,67 €	4 666,67 €	4 666,67 €	4 666,67 €	4 666,67 €	4 666,67 €	4 666,67 €	4 666,67 €	4 666,67 €	4 666,67 €	4 666,63 €	56 000,00 €	
Shift Lead (5)	-	-	-	5 400,00 €	5 400,00 €	5 400,00 €	5 400,00 €	5 400,00 €	5 400,00 €	5 400,00 €	-	-	32 400,00 €	
Museum Educator (5)	-	-	-	8 333,00 €	8 333,00 €	8 333,00 €	8 333,00 €	8 333,00 €	8 333,00 €	8 333,00 €	-	-	50 000,00 €	
Artist in Residence (2)	-	-	-	-	-	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	3 000,00 €	-	-	12 000,00 €	
IT Maintenance Support	-	-	-	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €	-	-	6 000,00 €	
Graphic Design	-	6 000,00 €	6 000,00 €	-	-	-	-	-	-	-	-	-	12 000,00 €	
Accountant	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	1 250,00 €	15 000,00 €	
Other consultancy services (Legal, Accounting and Fundraising)	-	-	1 000,00 €	-	-	1 000,00 €	-	-	1 000,00 €	-	-	1 000,00 €	4 000,00 €	
Miscellaneous	1 000,00 €	-	-	-	-	-	-	-	-	-	-	-	1 000,00 €	
Contingency	-	14 089,10 €	-	-	-	-	-	-	-	-	-	-	14 089,10 €	
Staff Travel & Accomodation (10 pers)	3 333,00 €	3 333,00 €	3 334,00 €	-	-	-	-	2 500,00 €	2 500,00 €	2 500,00 €	2 500,00 €	-	20 000,00 €	
MONTHLY SALARIES EXPENDITURE	11 249,67 €	30 338,77 €	17 250,67 €	21 649,67 €	21 649,67 €	25 649,67 €	24 649,67 €	27 149,67 €	28 151,67 €	9 416,67 €	9 416,67 €	7 916,63 €		
TOTAL SALARIES EXPENDITURES													234 489,10 €	

UNDERMUSEUM CASH FLOW Y3 2025		INITIAL CAPITAL FROM 2024												
		127 043,56 €												
SERVICES AND EQUIPMENT		JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEP	OCT	NOV	DEC	TOTAL
POS Marketing materials production		-	-	-	-	-	-	-	-	-	-	-	-	0,00 €
Exhibit Design		-	-	5 500,00 €	-	-	-	-	-	-	-	-	-	5 500,00 €
Electronic Devices		-	1 000,00 €	-	-	-	-	-	-	-	-	-	-	1 000,00 €
Software/Employees' System		310,00 €	310,00 €	310,00 €	310,00 €	310,00 €	310,00 €	310,00 €	310,00 €	310,00 €	310,00 €	310,00 €	310,00 €	3 720,00 €
Telecomms & Internet		-	-	-	8,30 €	8,30 €	8,30 €	8,30 €	8,30 €	8,50 €	-	-	-	50,00 €
Venue Rental (Training, Interviews)		-	-	170,00 €	-	-	-	-	-	-	-	-	-	170,00 €
Merchandise Production		-	-	-	-	-	-	-	-	-	6 000,00 €	-	-	6 000,00 €
Comms & Marketing		3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,33 €	3 333,37 €	40 000,00 €
MONTHLY SERVICES AND EQUIPMENT EXPENDITURE		3 643,33 €	4 643,33 €	9 313,33 €	3 651,63 €	3 651,63 €	3 651,63 €	3 651,63 €	3 651,63 €	3 651,83 €	9 643,33 €	3 643,33 €	3 643,37 €	56 440,00 €

INFRASTRUCTURE (ON-SITE)														TOTAL
UM (de)installation		-	-	-	360,00 €	-	-	-	-	360,00 €	-	-	-	720,00 €
Cleaning expenses		-	-	-	213,33 €	213,33 €	213,33 €	213,33 €	213,33 €	213,35 €	-	-	-	1 280,00 €
Furniture: chairs, tables et al		-	-	602,00 €	-	-	-	-	-	-	-	-	-	602,00 €
Sphere tent (workshop spaces)		-	-	600,00 €	-	-	-	-	-	-	-	-	-	600,00 €
Lighting		-	-	600,00 €	-	-	-	-	-	-	-	-	-	600,00 €
Staff uniforms		-	-	100,00 €	-	-	-	-	-	-	-	-	-	100,00 €
Storage space (container)		-	-	-	-	-	-	-	-	-	-	-	-	0,00 €
Electric generator		-	-	1 800,00 €	-	-	-	-	-	-	-	-	-	1 800,00 €
Exhibits Construction & Fabrication		-	-	7 500,00 €	-	-	-	-	-	-	-	-	-	7 500,00 €
MONTHLY INFRASTRUCTURE EXPENDITURE		0,00 €	0,00 €	11 202,00 €	573,33 €	213,33 €	213,33 €	213,33 €	213,33 €	573,35 €	0,00 €	0,00 €	0,00 €	13 202,00 €
Total monthly expenses:		14 893,00 €	34 982,10 €	37 766,00 €	25 874,63 €	25 514,63 €	29 514,63 €	28 514,63 €	31 014,63 €	32 376,85 €	19 060,00 €	13 060,00 €	11 560,00 €	
Total expenses														304 131,10 €

Total cash end of month:	-10 518,00 €	-30 607,10 €	-33 391,00 €	-21 499,63 €	-21 139,63 €	-25 139,63 €	-24 139,63 €	-26 639,63 €	-4 001,85 €	50 315,00 €	41 315,00 €	12 815,00 €		
Total Cash end of year														-92 631,10 €
Total Cash end of year + Initial Investment from 2024														34 412,46 €
→ plus Donations in Kind from 2024, 21 450														55 862,46 €
<i>is to be invested in Y4</i>														

Annex 18: FUNDRAISING PLAN

UnderMuseum aims to obtain **12,500.00** euros in **donations in kind** in **Year 1**, until December, notably:

- 5,000 graphic designer (logo and visual identity in Year 1);
- 4,500 Website development (maintenance in-house by Year 3), partnering with Awesomic;
- 3,000 Application development, partnering with Awesomic.

UnderMuseum aims to obtain **29,450 euros** in **donations in kind** in **Year 2**, until December, notably:

- 5,000 for photography and videography services of operation of UM (Valentin Karminsky);
- 2,500 for Auditory services in Year 2 and the same in Year 3, partnering with KPMG ;
- 6,450 for civilian (staff) insurance costs by partnering with ARX insurance company;
- 5,000 (1 eur/km) for logistics and shipping by partnering with Nova Poshta shipping company;
- 4,000 for Website and Application maintenance, by partnering with Awesomic
- 2,500 euros for content adaptation, Liudmyla Diachenko (translation English-Ukrainian);
- 10,000 euros for exhibits tech: screens, sound system, projectors, partnering with Siemens Ukraine.

RESOURCES AND TARGETS

Breakdown of responsibilities within the UnderMuseum team in terms of fundraising:

- Lulu Alsheddi: sponsorship and corporate packages development + related communications; interactions with potential international individual donors; advice on the content part of crowdfunding campaign.
- Kseniia Talalai: crowdfunding campaign development (content and technical part); interactions with in-kind donors; communications and marketing related to fundraising efforts.

Fundraising Targets for the first fundraising campaign in Year 1 are presented in Table 1.

Table 1: Fundraising Targets

ACTIVITY	GOAL	ACTION STEPS		TIMELINE	COST/OTHER EXPENSES
Founding Donors	30,000	<ol style="list-style-type: none"> 1. Evaluate UnderMuseum setup cost and operations in the first six months prior to funding. 2. Founding Donors transfer 10,000 each per the evaluation in the point above. 	<ul style="list-style-type: none"> • UnderMuseum • Founders: • Kseniia Talalai • Sonja Bakota • Lulu Alsheddi 	July 2023	Money transfers from 3 bank accounts with 1.5% per transfer, which is a total of 450 euros.
Institutional grants	15,000	<ol style="list-style-type: none"> 1. Identify potential funding institutions. 2. Research on past (former) open calls and applications. 3. Verify deadlines. 4. Write 5-8 Grant applications, revenue grants 5. Submit to chosen institutions. 6. Follow-up and maintain the relationship. 	<ul style="list-style-type: none"> • Sonja Bakota (in Year 1 and Year 2) supported by two other co-founders 	March 2023 April-May 2023 July-September 2023	N/A, time of CEO invested
Governmental grants	15,000	<ol style="list-style-type: none"> 1. Identify governmental institutions that fund similar projects to UnderMuseum. 2. Learn about eligibility requirements and offered funding programs. 3. Consult with a writer who's experienced with governmental funding programs. 4. Write 3-5 Grant applications, revenue/project grants. 5. Submit. 6. Follow-up and maintain the relationship. 	<ul style="list-style-type: none"> • Sonja Bakota Consulting a grant application writer 	March 2023 April-May 2023 July-September 2023	300 euros
Crowdfunding	25,000	<ol style="list-style-type: none"> 1. Identify potential Crowdfunding platforms. Research platform fees. 2. Decide for the platform (Indiegogo, Patreon, Mighty Cause, Monobanka). 3. Develop a database of potential givers. 4. Connect with our social media accounts, advertise. Set up the strategy. 5. Partner with influencers to support campaigns. 6. Keep it going for the whole duration and activities of the project. 7. Evaluate yearly, keep track. 8. Advertise accordingly. 	<ul style="list-style-type: none"> • Kseniia Talalai Consulting a crowdfunding expert (pro bono) 	March-May 2023 June 2023	Refer to the Crowdfunding Table presented below. USD 99 + platform fees, i.e., 5 - 8% of the money generated + processing fee of 2.9% and \$0.30 per payment.

ACTIVITY	GOAL	ACTION STEPS		TIMELINE	COST/OTHER EXPENSES
Corporate Donations	20,000	<ol style="list-style-type: none"> 1. Identify potential corporate donors with relevant CSR programs aligned with the UnderMuseum values. 2. Develop a proposal for specific corporations in mind. 3. Contact corporations to pitch the project idea. 4. Review and submit proposals. 5. Follow up with interested corporations and maintain relationships with the rest for future opportunities. 	Lulu Alsheddi supported by Sonja Bakota	July - December 2023	Travel costs (TBD)
Individual Donations	5,000 +	<ol style="list-style-type: none"> 1. Identify potential private supporters, for ex. Dmitry Muratov 2. Select and contact potential private donors that align with UnderMuseum values. 3. Develop relationships by attending events. 4. Expand UnderMuseum supporters network. 	Kseniia Talalai supported by the Board	September - December 2023	Travel costs (air tickets + accommodation)
Sponsorships	20,000	<ol style="list-style-type: none"> 1. Identify potential sponsors that align with UnderMuseum values. 2. Develop sponsorship packages that outline different sponsorship levels. 3. Develop UnderMuseum proposal for sponsors in mind. 4. Reach out to sponsors. 5. Follow up with interested sponsors. 6. Secure agreements for 2-5 years. 7. Maintain relationships with other sponsors for future opportunities. 	Lulu Alsheddi supported by Sonja Bakota	August 2023 - March 2024	Travel costs (TBD)

ACTIVITY	GOAL	ACTION STEPS		TIMELINE	COST/OTHER EXPENSES
Donations in Kind	12,500	<ol style="list-style-type: none"> 1. Identify potential donors that offer the specific service or equipment needed. 2. Develop an UnderMuseum proposal for donors in mind. 3. Reach out to big international donors who may be able to provide support. 4. Engage with small local donors of interest to ensure sustainability. 5. Clearly outline the required donation and set deadlines. 6. Sign contracts 7. Organise shipping 8. Collect and employ donations in kind. 	Kseniia Talalai	July - December 2023	Travel costs (TBD)
Art Auction	30,000	<ul style="list-style-type: none"> - List artists who may donate their artworks (locally and internationally) - Contact the artists, define works to be donated - Organise visual and information materials about the works - Organise “Art Auction” section on the UnderMuseum website - Organise and implement promotion campaign 	Kseniia Talalai supported by Lulu Alsheddia	June - mid-September 2023, Auction to be held in late September 2023	N/A

FUNDRAISING APPROACH

The **UnderMuseum** funders (donors and sponsors alike) share one common goal: helping children affected in any way by an ongoing war or armed conflict. Additionally, they act to support their basic and artistic educational development. In the first year, funders are motivated by the common objective of ensuring peace, stability and safety for children in war in Ukraine, as well as to preserve and put under spotlight Ukrainian contemporary culture and artistic production. They want to be connected with the noble goal of providing critically needed aid, helping the establishment of a cultural activity in war affected countries, and (continuing on) raising awareness on the ongoing situations on an international level.

Seeking institutional and governmental support, **UnderMuseum** aims to approach the **following funding bodies and funders**:

1. **UNESCO** is **UnderMuseum's** target sponsor because of the recent and ongoing funding initiatives they put in place specifically for the Ukrainian context. **UNESCO** as of 2020 funds artistic projects settled in or originating from Ukraine. Since 2022, **UNESCO** provided financial support to Ukrainian artists to support the continuation of artistic creation and access to cultural life, under a **pilot programme (re)connection UA** launched by the Organization in partnership with the Ukrainian NGO MOCA (Museum of Contemporary Art). Selected by MOCA, in 2022 the projects benefited from a total of US\$ **100,000** in funding from the **UNESCO** Heritage Emergency Fund. The **Heritage Emergency Fund**, a multi-donor and non-earmarked funding mechanism, was established by **UNESCO** in 2015, to enable the Organization to respond quickly and effectively to crises resulting from armed conflicts and disasters caused by natural and human-made hazards all over the world. The Fund finances activities in the area of emergency within the domains of the **UNESCO** Culture Conventions, including immovable and intangible cultural heritage, movable cultural heritage, and diversity of cultural goods, services and expressions.

2. European Union

a) **EU4Business**, an EU initiative that helps SMEs in 6 countries of Eastern Partnership to realise their full potential and boost economic growth. In 2021, 16,602 SMEs were **supported through the EU4Business Initiative in Ukraine**, generating an extra €1,609.3 million in income and 35,693 new jobs, growing their turnover by 36.3%, and increasing their exports by 11.75% as a result.

b) The **Creative Europe** program in November 2022 published an open call to support artists outside their country, cultural organisations in Ukraine, and preparation for the post-war recovery of the Ukrainian cultural and creative sector in the medium term, with a total budget of **5 million euros**.

c) **European Commission**: the #ARTvsWAR campaign launched by the EU on 18 April is drawing attention to the destruction of cultural heritage, initiatives to preserve it and the vibrancy and resilience of Ukrainian artists, cultural professionals and citizens in general. Culture Moves Europe, Creative Europe's new mobility action is open for Ukrainian artists and creative professionals as well. The Commission encourages project proposals for 2022 and 2023 culture calls to involve Ukrainian artists and organisation

3. **Goethe-Institut** launched 12 programs and projects in 2022 in response to war in Ukraine, targeting cultural and educational sectors, in collaboration with German institutions. Goethe-Institut implemented programmes to support and protect Ukrainian cultural partners and cultural workers. These include, together with the German Federal Cultural Foundation, the emergency grants for cultural workers from Ukraine. Since March 2022, around 540 cultural practitioners have been supported. The Federal Foreign Office provided **11.7 million euros for all projects** in the past year.

4. **UNIC**, the European University of Post-Industrial Cities, an institution composed of ten universities committed to boosting mobility and inclusion for societal impact. UM's target sponsor because of the grant support programs (up to **5,000 euros**) they offer specifically to Ukrainian small size businesses, that, among other criteria, provide services necessary for the recovery of Ukraine.

5. **Sida** is Sweden's government agency for development cooperation, working on partnership basis worldwide. Their thematic areas include education, employment, democracy, human rights, freedom of expression and private sector, amongst others. SIDA's total humanitarian assistance to Ukraine for 2022 amounted to **SEK 545 million**, initial humanitarian assistance to Ukraine is tentatively set at SEK 220 million for **2023**.

6. **British Council** has operated in Ukraine since 20y ago, and since 2015 BC launches open calls and projects targeted towards Ukraine and small size businesses in the cultural sector. For 2023 they launched a project "UK/Ukraine Season of Culture - Future Reimagined" including artist residencies, talks, open forums, film, music, literature, the performing and graphic arts to give voice and platform to Ukrainian creatives, in order to enhance cultural connections between countries. They offer small (**5k-20k**) and large grants (**20k-75k**) for International Collaboration projects in CCI set between the UK and foreign countries (Ukraine eligible).

7. **UNICEF** has, since the beginning of the war, provided learning supplies to over 1 million children and engaged more than 1.4 million children in formal and non-formal education. UNICEF is working with partners to reach vulnerable children and families with essential services – including health, education, protection, water and sanitation – as well as life-saving supplies. UNICEF has received US\$ **596.8 million** for its response inside Ukraine in its 2022 Ukraine and Refugee Outflow Humanitarian Action for Children (HAC) appeal (March–August 2022). Private sector support has been unprecedented with **donations** received from over 719 businesses, 213 philanthropy partners, 119 foundations and a large base of individual donors across over 24 countries.

8. Open Society Foundations - fundraising for Ukrainian civil society, support to the displaced and affected with its latest launch of the “Ukraine Democracy Fund”, to support human rights organisations, independent journalists, and other civil society groups in the country. Together with other private foundations and funders, the fund has raised over **\$45 million since** its launch. Every year, the Open Society Foundations give grants to a diverse array of groups and individuals who promote our values—through a unique network that is guided by local voices and global expertise.

9. Entertainment Industry Foundation, within the Ukraine children’s action project, works with local officials and non-governmental organisations in Lviv, Ukraine and countries, especially Poland, that are continuing to receive Ukrainian refugees to optimise the health, well-being and education of children who have been separated by war from their homes and communities. The Foundation has set the goal for the year 2023 to raise and spend **\$2 million**.

PARTNERING FOR DONATIONS IN KIND:

1. Awesomic: Brand identity and visual style + website and application development and maintenance;
2. ARX: employee insurance;
3. KPMG Ukraine: auditory services;
4. Nova Poshta: shipping, customs clearance, equipment and cargo insurance, storage (fulfilment services - TBD);
5. Kyivstar: telecom (trigger campaigns);
6. Valentin Karminsky: photography and videography;
7. Luidmyla Diachenko: content translation and adaptation;
8. Sietecolores: tech exhibits’ design and fabrication (special terms);
9. Ithra: exhibits’ design and content development;
- 10 Kyiv Metro venue + utilities.

UnderMuseum aims to establish accounts on several **Crowdfunding Platforms**, with the summary presented in Table 2.

Table 2: Crowdfunding Platforms' Summary

PLATFORM	PROS	CONS	FEES	COMMENTS
Indiegogo	Great for Entrepreneurs and investors; worldwide operations (available in 235 countries and territories)	Charges a 5% platform fee plus a third-party payment processing fee	One can set up a campaign for up to 60 days, the fee for which is a 5% platform fee plus a 2.9% and \$0.30 third-party processing fee.	Today, more than 10 million people visit the Indiegogo site on a monthly basis where about 19,000 campaigns are launched every month.
Mightycause	<ul style="list-style-type: none"> - Compatible with CRM systems, like Salesforce; - One can request a demo for free; - Social media integrations available; - Option to set up year-round fundraising, special events, giving days, and crowdfunding campaigns 	Features like CRM integrations are a part of the platform's paid plan	<ul style="list-style-type: none"> - Charges an average processing fee of 1.2% of the money one raises using the platform plus 29 cents per transaction. - The company offers two plans, the Essentials plan at \$59 per month (billed annually) or the Advanced plan at \$99 per month (billed annually). 	<ul style="list-style-type: none"> - Best for nonprofits because it offers nonprofits one of the lowest-cost platforms for raising money, while also offering select tools for free. - Helped more than 150,000 causes attract the contributions they needed to meet their goals.
Patreon	Monthly subscriptions Software integrations available with Vimeo, MailChimp, and more	Fees start at 5% and go up to 12%, depending on the plan level	<ul style="list-style-type: none"> - It's free to get started with Patreon. - The "Lite" plan charges a 5% fee from the money generated on Patreon; - the "Pro" level takes an 8% cut; - and the "Premium" plan takes 12%. - Plus, the company charges a processing fee of 2.9% and \$0.30 per payment. 	<ul style="list-style-type: none"> - Easy-to-use fundraising and subscription options for artists and other creatives looking for "patrons" - To date, the platform has attracted more than 250,000 creators and helped these professionals bring in \$3.5 billion in funds, making it the clear winner for best for creatives
Monobanka	<ul style="list-style-type: none"> - Swift cash transfers in UAH - Possibility to create an infinite amount of Bankas for different purposes - Proven efficiency in Ukraine 	Donations in UAH only from Ukraine-issued credit cards	<ul style="list-style-type: none"> - No service fees for Monobank clients - 0.5% service fees for transfers from other banks' accounts 	Proven financial tool in Ukraine, the locals trust this kind of transfers and are willing to donate small amounts of money on a regular basis.

To support fundraising efforts, **UnderMuseum** aims to produce the following **marketing materials**:

1. Sponsorships: sponsorship packages + project brief (5-page PDF printed or digital)
2. Corporate Donations: project brief (5-page PDF printed or digital)
3. Donations in kind: detailed project overview + visibility proposal
4. Crowdfunding: photo & video to be placed on platforms to promote the project + posters for citylights and banner ads to enable individuals worldwide to donate (see Example 1 below), guerilla marketing (e.g. painted trains in the EU cities' subways, etc.).

ACTION PLAN

Fundraising action steps, timeline, assignee and more are found listed in Table 3.

Table 3: UnderMuseum Fundraising Action Plan Summary

Action	Steps	Responsibility	Timeline	Resources	Partners Challenges	Communication	Accomplishment
Research the deadlines and timelines for relevant open calls.	Lulu Alsheddi	Begin: 01/23 Completed: 02/23	Search	None	Some of the deadlines have already passed, and certain funding criteria may make UnderMuseum ineligible which could impact the project's ability to secure funding or support.	Email the partners a confirmed list of open call deadlines to begin preparations.	Ensure that all deadlines and timelines are met in order to reach out to all relevant open calls.
Identify potential and relevant members for the Support Committee, focusing on high-profile individuals.	Lulu Alsheddi	Begin: 06/23 Completed: 08/23	Engine Networking, personal contacts.	High-profile Network that work closely with potential support committee.	As a new initiative, it may be challenging to identify high-profile individuals to support UnderMuseum .	Share an initial list of potential support committees with the partners via email, and arrange a meeting to finalise the list.	Strengthen UnderMuseum by linking it with well-known activists who have extensive previous experience supporting children affected by war.
Build a user-friendly mailing list to reach out to potential supporters.	Kseniia Talalai	Begin: 06/23 Completed: 08/23	Search engine, personal contacts, networking	Potential Supporters	It can be difficult to capture active email addresses of supporters, as emails may be sent to junk mail.	Email the partner an initial mailing list to review and finalise during a meeting.	Compile a list of proactive supporters who can be one email away.

Action	Steps	Responsibility	Timeline	Resources	Partners Challenges	Communication	Accomplishment
Contact key sponsors via email or snail mail, and pitch the fundraising project.	Lulu Alsheddi	Begin: 06/23 Completed: 12/23	None	Potential Sponsors.	Capturing active email addresses of users can be challenging, as emails may be sent to junk mail.	Once pitch is finalised, the confirmed version is sent to Lulu to proceed with contacting sponsors.	Secure multiple reliable sponsors to fill UnderMuseum's sponsorship tiers.
Connect with potential supporters through personal networks and research supporter networks to upbring UnderMuseum.	Kseniia Talalai	Begin:10/23 Completed: 03/24	None	Potential Supporters	As a novel project, UnderMuseum may face challenges in securing endorsements or support due to a lack of established reputation.	Kseniia should schedule regular meetings with the team to discuss potential supporters, networks, and strategy to advance UnderMuseum.	Enrol UnderMuseum next to other trustworthy initiatives and projects that are trusted by supporter networks.
Organise the fundraising event, including venue, timing, content, food, and program	Kseniia Talalai	Begin:08/23 Completed: 10/23	Venue partner, catering partner, networking	Event Planner and Contractor	Contractors may fail to meet criteria and requirements, which could require the UnderMuseum team to step in.	Arrange regular meetings to discuss the fundraising status, updates, and plans moving forward.	Increased overall quality of the fundraising event and its arrangements, as it does play a significant role in its success.
Plan the art auction, including selecting artists and artworks, determining scope (national/international), and organising the venue, timing, and program.	Lulu Alsheddi Kseniia Talalai	Begin: 07/23 Completed: 09/23	Networking, personal contacts,	Electronic Interactive Platform	Some artists may not be willing to donate high-value art pieces, and only lower-value pieces may be available for auction.	Schedule regular meetings to discuss the art auction status, updates, and plans moving forward.	Increased overall quality of the art auctions and their arrangements, as they play a significant role in the success of the event.

EVALUATION

To track progress of the fundraising efforts, UnderMuseum intends to introduce the following evaluation matrix, presented in Table 4. Interim evaluations to be conducted bimonthly.

Table 4: Evaluation Matrix

Fundraising activity	How to validate/analyse	Success Metrics (Y1 and Y2)
Institutional grants	<ul style="list-style-type: none"> ● Organisations contacted ● Applications submitted ● Applications approved (grants given out) 	<ul style="list-style-type: none"> ● All listed above ● 5-8 ● 2-3
Governmental grants	<ul style="list-style-type: none"> ● Organisations contacted ● Applications submitted ● Applications approved (grants given out) 	<ul style="list-style-type: none"> ● All listed above ● 3-5 ● 2
Crowdfunding	<p>Per each platform:</p> <ul style="list-style-type: none"> ● Number of donations monthly ● Average amount of a donation ● Geography of donations ● Number of donation "subscriptions" 	<p>Total:</p> <ul style="list-style-type: none"> ● 300 ● 30 eur ● Ukraine, the EU, the UK, the US ● 50
Corporate Donations	<ul style="list-style-type: none"> ● Organisations contacted ● Meetings held ● Contracts secured 	<ul style="list-style-type: none"> ● Min 10 ● Min 50% ● 2-3
Individual Donations	<ul style="list-style-type: none"> ● Number of potential donors contacted ● Meetings held ● Number and average amount of donations received 	<ul style="list-style-type: none"> ● Min 20 ● Min 50% ● Min 5 persons, 1K each
Sponsorships	<ul style="list-style-type: none"> ● Number of potential sponsors contacted ● Meetings held ● Number of sponsorship agreements concluded ● Diversification of sponsorship packages ● Sponsorship period 	<ul style="list-style-type: none"> ● Min 10 ● 70% ● 3-4 ● 1 major sponsor, 2-3 minor ● 2+ years
Donations in Kind	All planned in-kind donors OR Organisations with similar profiles contacted and agreements secured	
Art Auction <hr/> 60	<ul style="list-style-type: none"> ● Number of artists contacted (local and international separately) ● Number of artists successfully engaged in the auction ● Number of works donated (by medium) ● Number of works sold weekly ● Average amount raised per artwork 	<ul style="list-style-type: none"> ● 100 (Y1 100 works, Y2 200, Y3 250 works) applies to works donated ● 50 ● 50 ● 5-10 ● 600

