

## **Business plan for artist Kal Bansal for the UK market**

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<p>This plan will present an important tool to its end-user artist Kal Bansal and to the author of this thesis. The plan is also a tool for the end users for assessing the creative industry and the buyer behavior of the customers. Secondly, the plan is needed to prove that the business idea is viable and to obtain financial resources. The aims are to utilise the plan and continue the business based on this framework at the beginning of year 2012.</p> <p>The theoretical framework of this thesis is about researching internal and external environments where this business operates. PEST and SWOT analyses were conducted. The focus is in business plan and its content.</p> <p>The study was carried out by phone interviews to the existing customers. The research methodology was qualitative. In addition, data was collected through interviews with the artist to understand the past and present situations of the business. Project implementation started with the customer research and continued with a thorough research interviews with the business Kal Bansal. The business plan evolved around these customer segments and it has helped the to establishe the framework in this business plan.</p> <p>The business plan suggested that there is a realistic opportunity for a profitable business in Artistic Solutions. The results suggest that there needs to be focus in every aspect of the business operations.</p>	
<p><b>Keywords</b> Business Plan, Art, Creative Industry, Marketing, Social Media</p>	

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# 1 Introduction

Creative industries are known not to have the business drive and interest on the commercial side of planning and structuring a business. The average life span of an SME business in the UK is only 24 months, SMEs account for 99 per cent of all enterprise in the UK, 58.8 per cent of private sector employment and 48.8 per cent of private sector turnover according to the Federation of Small Business in UK. (Federation of Small Businesses 2011)

It is clear that the SEM's are very important to the UK economy, but these figures also state that these SME's are in trouble to sustain in business. The purpose of this product-orientated thesis is to show the “artist” the importance of business planning in the creative sector and secure the longevity of this business. The commissioning party in this instance is Kal Bansal, the owner of Artistic Solutions. Kal Bansal has approached the author of this thesis Hanna Ojanperä with the request of helping her to develop her business in a right manner and make it profitable.

This thesis will create a business plan that is to be used by Kal Bansal and the author for the future operations of Artistic Solutions. It will work as guidebook as it has been written in a way that it will be easily readable and practical to use.

## 1.1 Objectives

The objective of this research is to produce a business plan for an emerging artist in the UK market. This business plan will act as guide book and give the knowledge that the business has been lacking. It will underline the challenges, risks, and threats that the business needs to be observing. There will also be suggestions on changes that the business should consider to be sustainable in the market.

## 1.2 Problems

Every company is always part of a value chain in which all the parts have their own roles. To be able to produce a plan, business owners need to know their value chains dynamics and the rule of laws. This way business owner can avoid bottlenecks and take the advantage of industries value chain efficiently. In addition, every company will always be working in an environment where there are variety of stakeholders, such as customers, competitors, subcontractors, and financiers. (Niinikoski & Sibelius 2003, 62)

Based on this above viewpoint it is inevitable that this report needs to answer the following questions with this report:

- How can business be run profitable and make it sustainable in the changing environment?
- How can this plan help the business to understand its customers' and other external environments requirements?

A qualitative research method was chose to conduct the research for this project. Since this study requires mainly interviews and desk research to answer the research questions. The study uses a range of primary and secondary sources. According to McGivern (2006, 60-61) primary research is designed to generate or collect data for a specific problem: the data collected – primary data – do not exist prior to data collected. Primary data can be collected face to face, by telephone, by post, via the Internet or via observation. Secondary data was very important for this study to understand how and where the business operates and what possible changes it needs to take in the future. Secondary data are data that were originally collected for the purpose other than the current research objectives – in revisiting them, you are putting the data to a second use. (McGivern 2006, 60)

In this study, secondary data was collected from several different websites that have consisted of industry reports, government web pages and textbooks. As primary data

source, qualitative method was used to produce interviews for existing customers and for the business owner.

### **1.3 Findings**

The research is clear by showing that the business needs more detailed and in-depth knowledge on the market. This based on the fact that the author had limited time to conduct local research and all the research was conducted through the internet and over the phone. Individual artist do not tend to market and sell themselves that well over the internet and the author did not have the needed time to go and make any observations in Birmingham during the writing process as she was located in Finland.

Qualitative research method was used to gain more in-depth knowledge from the customer. This information only made the business idea stronger as the response from the market was that the business has been able to answer its customers' needs and bring value for them in the past.

Artistic Solutions competes in a very competitive and large industry. There is lot of great artists in the market and as the current technology has helped purchasing worldwide possible, the business is not only competing with the local market. In the past Artistic Solutions has not had great efforts in marketing and sales.

This research also showed that the business has been lacking focus. So far, the business has not had any customers segments and has not focused its operations in any way. Focus, needs to be implemented into all of the business operations for it to be successful.

Through these research findings there was shift of the direction to the actual business plan and its content. It showed that this business plans focus should be educating the owner and creates the framework for the operations. This plan on its own would not be for the purpose of seeking additional investments.

## 2 Company Description

Deciding what your business is – and what it will be in five years – is the most important single decision you have to make. Any business will be involved in more than one activity. Your judgment of what the central activity is/ are is crucial. (Bangs 2002, 14).

The art of business is to select from a palette of infinite choices to draw together a specific product or service, with specific customers' needs, in a way that adds up financially. The resulting picture is unique business formula for a successful enterprise. (Parish 2007, 8)

### 2.1 Introduction

Artistic Solutions was established for three main reasons in the year 2000. Firstly, it gave Kal Bansal the opportunity to create art not just for herself but also for the people around her. Second reason was that she wanted to make living out of it. Thirdly, it was a chance for pure escapism from her daily life. (Bansal, K. 22.9.2011)

This business has not had any kind of planning in place and it has been run through random opportunities in the market. In the past year, there has not been any progression. Art has evolved to be more of a hobby for Kal nowadays and for this reason, she has not sold a piece in the past year. She is now determined to make a living out of her creativity and she wanted to take the time and make sure that the business planning will be done thoughtfully this time. She saw potential and a gap in the market. (Bansal, K. 13.7.2011)

Without any planning involved there are lot of small details to be corrected in the way she operates her business, she has been lacking of focus and focus is the aim this time. The tighter your focus, the less time, and money you will waste. If you know what business you are really in, you will concentrate your efforts and your resources efficiently. (Bangs 2002, 15) At this time, business is seeking to find that focus for its operation.

Kal has tried to focus in her own way in the past, by setting up another company alongside Artistic Solutions. The reason she had two companies was that she wanted to differentiate them by different service lines. At the time, year 2007, Passionberry was established to offer visual arts services to private buyers, and interior designers, with a large section being especially designed and personalised for a variety of restaurants UK wide. Artistic Solutions on the other hand was offering education and learning service seminars and workshops in art to various agencies and organisations. Passionberry no longer exists and Kal no longer provides workshops. (Bansal, K. 22.9.2011)

Location of the business will be at Kal Bansals home address as this provides her the facilities to have her studio at home. At present the company is located at: 15 Ryland Road, Erdington, Birmingham, B24 8JH. (Bansal, K. 22.9.2011)

Kal Bansal will be operating the company as sole trader and Hanna Ojanperä will be working for the business as a freelance basis. There are no plans to change at this stage, as the business needs it growth first. (Bansal, K. 22.9.2011)

## **2.2 Business Idea**

Artistic Solutions with Kal Bansal is dedicate to provide professional and personalised pieces of art, which will appeal to both the public and private businesses. The company will continue to cultivate a more personal and longer-term relationship with the customers. Artistic Solutions is dedicated to customer service as much as dedicated creating quality pieces. (Bansal, K. 13.7.2011)

## 2.3 Vision

As a business and as individuals, this business is driven by our individual dreams. These individuals are creating their dreams through Artistic Solution. Artistic Solutions is now in the process of creating that painting and showing the business its future. (Bansal, K. 20.10.2011.)

Artistic Solutions wants to create experiences and dreams to its customers through art and creative work. By creating the opportunity for the customers to get tailored art that reflects to their own dreams, Artistic Solutions is able to make those dreams in some context alive for them. (Bansal, K. 20.10.2011.)

Artistic Solutions long-term vision is to become lifestyle brand that will give its customers the chance to create their daydreams through the wonderful items driven by Kal Bansals creativity. (Bansal, K. 20.10.2011.)

## 2.4 Values

To be able to choose the right values Artistic Solutions wish to conduct in business they need to know themselves. There has been a lot of discussion about values between Kal and Hanna and at the end; they choose four strong beliefs that they both find very suitable for the business. (Bansal, K. 22.8.2011)

**Resourcefulness** – The times people are living in and the industry in which the business operates asks a lot of resourcefulness. This is something Artistic Solutions will conduct in every step they take. The business needs to be ready to face difficult situations and creatively respond to them and conduct our business. (Bansal, K. 22.8.2011)

**Harmony** – The World is full of chaos, but Artistic Solutions want to create harmony. This will be through our art and the communication with the external environment. Artistic Solutions needs to create order between the people in the business. (Bansal, K. 22.8.2011)

**Integrity** – This business will be driven by truthfulness with the basic concept of caring. Artistic Solutions will be keeping our promises to our partners, customers, and colleagues and developing those relationships. (Bansal, K. 22.8.2011)

**Cooperation** – Artistic Solutions wants to establish great cooperation within the local community, customers, and employees. Through this way, the business wants to grow their opportunities and work together towards the long-term goals. Artistic Solutions wants to build strong and working relationships with this sustainable way of thinking. (Bansal, K. 22.8.2011)

### **3 Team**

Definition of a team; A group of people with a full set of complementary skills required to complete a task, job, or project. Team members operate with a high degree of interdependence, share authority and responsibility for self-management, are accountable for the collective performance, and work toward a common goal and shared rewards(s). A team becomes more than just a collection of people when a strong sense of mutual commitment creates synergy, thus generating performance greater than the sum of the performance of its individual members. (Business Dictionary 2011)

#### **Kal Bansal**

Kal Bansal has been a housewife, mother and a wife for her whole life. Through her life experiences and course of events, she became an artist. She is self-taught and since a young teenager and this creative side of her saw fruition at the beginning of year 2000. (Bansal, K. 22.8.2011)

At this time, she was going through period of difficulty in her married life and her art had given her the chance to escape this. It gave her the strength and courage that she had been lacking for years. Through these emotions and awakenings, she realised that her art would be her future. The future that she could take hold of and be responsible for. She escaped her home year 2006 with her four boys and filed a divorce from her husband. She was left with nothing, but art was her strength and courage to continue fighting for a future for her family. This adds value to the business heritage and paints a true picture of real life situations that can be overcome through creative thought and drive the direction of the business. It can also be good for PR situations where a story is told to the audience and is identified with. (Bansal, K. 22.8.2011)

The divorce process took over 5 years. Now she is now finally able to settle down and focus on her artistic career. She had been working and trying to make the right decisions for the future, but she has been lacking that business support and focus. She does not feel comfortable making sales and marketing herself. She feels that there are lot of opportunities in the market for her, but she is not sure how to approach them

the right way and what would be the right opportunities to go for. These were the questions she felt that needed to be asked, researched and established. (Bansal, K. 22.8.2011)

### **Hanna Ojanperä**

Hanna Ojanperä has been working in the business life in sales, marketing, and customer service sectors for over 8 years. She was asked to be involved in this business as a consultant and give Kal Bansal and Artistic Solutions the right direction for it to grow. (Bansal, K. 22.8.2011)

Hanna has gained experience on growing small business but also been part of larger corporations. She has also studied international business and marketing in HAAGA-HELIA University of Applied Sciences. Because of this mixture of experience and education, Kal Bansal wanted to get her involved with the business. (Bansal, K. 22.8.2011)

Hanna was thrilled as she has her own interest towards the creative sector and small businesses. She has not yet been involved with making strategic plans on this scale but had planned operations for her and for her customers in several different industries and countries. (Bansal, K. 22.8.2011)

Hanna and Kal share family connection. They feel that this will give them an advantage for the future and for growing the business as family business. People are attracted to the family unit of cooperation and this can be found in many businesses. Hanna Ojanperä's resume can be found from the appendix (Appendix 2). (Bansal, K. 22.8.2011)

## 4 Industry Analysis

An industry is a group of firms producing a similar product or service. Industries vary along many dimensions, including size, growth rate, structure, financial characteristics, and overall attractiveness. The trends affecting an industry also matter. It is important that this section focus strictly on a firm's industry rather than its industry and its target market simultaneously. (Barringer 2009, 101)

Artistic Solutions trades in the creative industry. This industry is run by different funders across the UK and locally. This text will be run through the situations where the national and local, in this instance Birmingham's, creative industry lies at the moment. (Bansal, K. 20.10.2011.)

UK Department for Culture, Media and Sports defines the creative industries as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property". (The National Archives 2011)

Britain is now a leader in the Creative Industries and that's why the British Government is supporting this growing economy. Britain has a lot to offer the rest of the world and the British Council is promoting the ideas of the creative industries worldwide. (Parrish 2007, 5)

The Arts Council's 10-year strategic framework *Achieving great art for everyone* sets out our aim to deepen the links between the arts and the wider creative economy. It is commonly acknowledged that the arts are the bedrock of the creative economy, making a significant contribution to the nation's prosperity and its international reputation. (Fleming & Erskine 2011, 1)

To develop a sustainable and resilient arts sector that delivers multiple types of value to the nation, requires constant innovation, a willingness to adapt organisational and business models, and an openness to change – the relationship between producer and

consumer, investor and investee, art form-specific and interdisciplinary, and the balance between intrinsic and instrumental. This applies as much to the Arts Council as to individual arts organisations and practitioners. Organisations that are able to exploit the productive tensions between any of the above will be the most successful. (Fleming & Erskine 2011, 6)

#### 4.1 Creative Industry of Birmingham

Creative industries have become an important part of Birmingham’s economy in recent years. They account for around 20,000 jobs – four per cent of the city’s workforce. The 3,450 creative businesses make up ten per cent of the city’s total number of firms. Business numbers have grown by almost 20 per cent since 2003. Creative industries employ more people than either construction or the manufacture, sale and repair of cars, and similar numbers to the legal, accountancy and management consultancy professions combined. 93 per cent of creative firms in the city are micro-businesses, employing ten or fewer people. The creative industries produce more than £660m of GVA. In all, micro businesses account for 93 per cent of all creative firms, and a third of creative jobs. (BOP 2010, 1-2)

Business numbers have grown steadily over the last five years for which data is available. (All figures are rounded to the nearest ten.) Their number has increased by more than a fifth between 2003 and 2007. The strongest growth has been seen in Visual Arts & Design, where numbers have grown by almost two-thirds. This sub-sector has now overtaken Audio-Visual to be the largest domain. These 3,450 businesses amounted to almost ten per cent of the city’s 34,750 business units in 2007. (BOP 2010, 14)

Table 1. Creative business numbers by domain, 2003-07 (BOP 2010, 14)

Year	2003	2004	2005	2006	2007	% change
<b>Domain</b>						
Audio Visual	1200	1120	1150	1250	1280	6.7%
Books & Press	560	540	500	480	490	-12.5%
Performance	180	160	170	170	170	-5.6%
Visual Arts & Design	920	1010	1190	1270	1510	64.1%
<b>Total</b>	<b>2860</b>	<b>2830</b>	<b>3010</b>	<b>3170</b>	<b>3450</b>	<b>20.6%</b>

Table 2. Numbers employed in creative businesses by domain, 2003-07. (BOP 2010, 16)

Year	2003	2004	2005	2006	2007	% change
<b>Domain</b>						
Audio Visual	10 280	11 330	9850	9810	9250	-10.0%
Books & Press	5540	5610	5430	4800	4290	-22.6%
Performance	900	700	1060	1300	1000	11.1%
Visual Arts & Design	3200	3510	3670	3860	4180	30.6%
<b>Total</b>	<b>19 920</b>	<b>21 150</b>	<b>20 010</b>	<b>19 770</b>	<b>18 720</b>	<b>-6.0%</b>

Table 3. GVA figures for Birmingham's creative sector, 2003-07(BOP 2010, 18)

Year	Creative sector GVA
2003	£688.8m
2004	£853.1m
2005	£753.1m
2006	£631.3m
2007	£663.8m

Gross value added (GVA) represents the amount that individual businesses, industries or sectors contribute to the economy. Broadly, this is measured by the income generated by the business, industry, or sector less their intermediate consumption of goods and services used up in order to produce their output. (DCMS 2010, 10)

The sheer presence and proliferation of the contemporary visual arts in and beyond the gallery and across the public realm has increased participation and widened the audience for art in our museums. As many as 25% of the adult population in Britain visit art galleries and 43% of the adult population in Britain visit museums, including their associated galleries. (Arts Council England 2006, 24)

The West Midlands is the most culturally diverse region of the UK outside London. All the major galleries and museums in the region have a strong stated commitment to cultural diversity and several regularly include international artists from a range of cultural backgrounds in their programmes. There are a growing number of artists groups, particularly in Birmingham and the other metropolitan areas, who are producing innovative exhibitions in a range of spaces. A host of training and development opportunities have been funded in recent years, several of which are targeted at culturally diverse

artists, or include recruitment from Asian, African and Caribbean communities as a high priority. (Hybrid 2008, 33)

It is striking that there are so few Asian, African and Caribbean led agencies in the region that engage in the visual arts at all, and of those that do, not one specialises in the visual arts. However there is a particular reservoir of knowledge and expertise that is struggling with issues of capacity and lack of facilities, and therefore not able to play its full role. (Hybrid 2008, 33-36)

## **4.2 PEST**

It's a rapidly changing world and the changes taking place are outside out direct control. External environment can have dramatic effects on business and organisations, indeed on whole industries. PEST Analysis simply invites you to look in four directions: political, economic, social, and technological for threats and opportunities. (Parish 2007, 27)

### **Political**

Two million people are employed in creative jobs and the sector contributes £60 billion a year – 7.3 per cent– to the British economy. The rapid pace at which the creative sector has grown over the past decade, at twice the rate of the economy as a whole and is well placed for continued growth. (Experian 2010, 52-53)

There have been reduction in Lottery funding for the arts to help fund the 2012 Olympics. For every £1 that the public spends on Lottery tickets 28 pence goes to the Lottery good causes. These are the arts, charities and voluntary groups, heritage, health, education, the environment and sports. Lottery funders are the organisations that distribute the good causes money to local communities and national projects. (The National Lottery 2011)

The European Commission's enterprise department has been tasked with setting up an Innovation Strategy due to be published in Spring 2010 which will not focus solely on high-tech businesses, but also provide support for networks of creative industries

across Europe. This agenda should be given more consideration by policymakers at a regional level in order to influence the innovation agenda and to make better use of designers when thinking about innovative products and services. (Experian 2010, 53-54)

### **Economic**

The recession has impacted all sectors of the economy and no region within the UK has remained unscathed. The impact will not, however, be uniform across all parts of the creative and cultural sector, with some elements of the sector returning to growth more rapidly than others. The growth in the '*experience economy*' has certainly benefited the music, visual and performing arts sector. (Experian 2010, 45)

Arts and antiques, have experienced a decline with reduced spending on luxury and non-necessity items severely impacting on consumption within this sector and this is one which again is likely to continue in the short term. Businesses more broadly within the sector will also have been affected by a dramatic reduction in access to private capital leading to reductions in risk taking, as well as a marked reduction in new projects. (Experian 2010, 45)

Certainly individuals have been favouring local cultural events/museums and art galleries, rather than going on holidays abroad. However the publicly-funded element of the sector is likely to experience challenging conditions over the next few years. It has largely remained unscathed during the recession with funding secured for a number of years in many cases, but as the funding sources dry up with the inevitable '*tightening of the public purse*' this sector will almost certainly feel the bite of the recession. (Experian 2010, 46)

There is undoubtedly a role for the creative and cultural sector in driving growth in the 'upturn'. as one of the dynamic growth sectors, creative industries should be supported to address long term needs so that the economy can emerge in a better shape from the current crisis. (Experian 2010, 46)

Globalisation has had and will continue to have a major impact on the creative and cultural sector over the long term. This has been greatly facilitated by digital technology which has enabled microbusinesses, for example, to produce digital media that is consumed by a national audience. In the face of increasing globalisation the rise of localisation and regional activity is likely to become ever more important. Indeed in order for the creative and cultural sector to operate at a global level, it must have the necessary local and regional networks in place. (Experian 2010, 47)

## **Social**

The ageing of the population is a trend which is affecting the UK as a whole. The decline in working age population will reduce the immediate pool of labour from which the creative and cultural sector can recruit. However, in large part the creative and cultural sector should see this trend as an opportunity and one which, being as agile and innovative as this sector is, it is capable of easily accommodating. (Experian 2010, 48)

There are also new markets for an affluent older generation who will live healthy active lives for longer than any generation previously. The creative and cultural sector, alongside Health Care Technologies is one of the key sectors that can exploit this trend. (Experian 2010, 49)

In a similar vein, the growing ethnic diversity will present new opportunities and challenges for the creative and cultural sector. This presents clear opportunities for the creative and cultural sector in terms of new markets which accommodate the requirements and tastes of a diverse range of ethnic groups. The cultural heritage sector is reported as being 95 per cent white across the UK as a whole and with a clear emphasis on white middle-class workers.<sup>193</sup> With the changing ethnic makeup of the region's urban and rural areas the sector will need to adapt in order to exploit the opportunities which increasing diversity will bring. (Experian 2010, 49)

Across the UK there has been a growth in the amount of leisure time, and more money than ever before is being spent on it accordingly. nVision – Future Foundation's socio-demographic visioning tool – estimated that in 2009 spending on recreation and

culture and hotels and restaurants represented 22 per cent of total consumer expenditure. This is a trend which is likely to continue and certainly presents a real opportunity for the sector to capture an increased share of the expenditure on 'free time' activities. (Experian 2010, 49 - 50)

Furthermore there are rising trends such as 'social and cultural capital', where individuals are increasingly looking to distinguish themselves by the cultural activities that they engage in, the more unique the better, such as visiting art galleries and museums/using archive facilities to trace their family heritage, attending local theatres and so on. The creative and cultural sector must tap into this growing market and ensure that adequate promotion of events/activities is in place, the more localised and unique, the better. (Experian 2010, 50)

### **Technology**

The digital revolution and technological trends offer an enormous opportunity for the sector. The benefit to the sector is not just in developing the digital infrastructure but in maximising the benefits of this platform for delivering creative content and engaging with consumers, as well as the opportunities for the sector to work with other industries to ensure that they too are extracting the benefits. (Experian 2010, 50)

Thanks to the internet, consumers have access to a vast array of cultural products that would previously have never come to their attention. Online also provides a valuable platform for niche products, enabling hitherto unknown artists and producers to achieve international and global significance. (Experian 2010, 51)

The digital revolution has provided an enormous boost to the industry and will continue to do so, but has also thrown up a range of new challenges. It has put pressure on existing business models and adaptation to an online medium has provided a new set of challenges. (Experian 2010, 51)

Online galleries and websites such as Bechance and Eyestorm introduce people to a wide range of work by modern artists, again raising awareness of drawings, paintings, illustrations, photography, installations, and ceramics. (Bansal, K. 20.10.2011.)

### **Environmental**

There is a growing consumer trend of environmentalism with anxiety around climate change reaching pandemic levels. Creative businesses will need to consider their own production and operations to ensure that they adhere to 'value-for-the-planet' sentiment of an increasing number of consumers. (Experian 2010, 52)

## **5 Market Analysis**

Through analyses; markets, competitors and customers you will make sure that you have enough insight of your business operating environment and dynamics. The starting point for running a business is that you have a market for the products and services that your business offers. If there is no demand, your business concept will not have any requirements. (Niinikoski & Sibelius 2003, 67)

To be able to react on time for changes in the market, it is essential that you know it throughout. Typically, business is doing well, if the company is able to respond to its target audiences needs and aspirations. (Niinikoski & Sibelius 2003, 68)

Your business succeeds or fails according to how well you satisfy your market's perception, wants and expectations. This means that you have no option but to learn who your customers and prospects are, why they buy from you or from someone else, and what you can do about getting more customers. (Bangs 2002, 23)

### **5.1 Buyer Behaviour**

Companies vary in their ability to track customer histories and figures and even those which regularly update such records often fail to fully understand why customers make or do not make a particular purchase or enter into a relationship with a supplier. (Dibb, Simkin & Bradley 1996:37,)

Value, is the characteristic that consumers receive when they buy products to satisfy their needs. Value is defined, as the difference customer perceive between the benefits they derive from a product and the total price they pay for the product. Customers receive more value from a good or service that seems to deliver more benefits for the money. (Wood 2007, 50-51)

The beliefs, customs and preferences of the culture in which consumers were raised – and the culture where they currently live – can have an influence on consumer buying behavior. Social connections such as family members, friends, work associates, and

non-work groups can influence how, what and when consumers buy. You will want to determine whether any of these connections are relevant to particular product's purchase or usage and how they affect buying behaviors. (Wood 2007, 51-52)

Another category of influences in consumer markets relates to personal elements such as life cycle, lifestyle, motivation, and attitudes. Consumers have different needs, behavior patterns and buying priorities in each of these life-cycle phases-which, in turn, translate into marketing opportunities. (Wood 2007, 53)

Through the primary research that was conducted to the existing customer market, it showed decisions based on all of the above categories. The strongest category was the social connections. Many of Kal's customers have bought her art as they have seen the art through their relatives or even competitors. Word of mouth has been a strong characteristic when it comes to sales and marketing of her product. (Gill, M. S. 27.10.2011; Singh, V. 27.10.2011; Anand, S. 28.10.2011; Payne, H. 28.10.2011) Businesses are built on reputation and positive feedback.

There were customers that thought that her art is giving them the chance to surround them with the moments they would like to live again. (Atwal, S. 25.10.2011.) She has the ability to develop such art that compliments their religious beliefs. (Rahman, W. 25.10.2011) A very interesting point of view came from one of the customer, that she brings the new India alive through her individual interpretation. This same customers highlighted that it is the mixture of the old, new and local culture that attracts and creates good feelings. (Ali, M. 28.10.2011) Their view of India is diversity, when cultures evolve they take on a new perception in that country. They also think that Kal represents combination of these things making her a unique product for east meeting west and history brought up to date. (Gill, M. S. 27.10.2011; Anand, S. 28.10.2011; Raja, A. 28.10.2011)

Without a detailed understanding of the businesses buyer behavior and the purchasing process the marketing strategies would be incomplete. For this reason the business still needs more detailed information on the buying behavior of the new market they will

be concentrating in the future, interior designers. This is essential information that they will need when the business starts to build more detailed sales and marketing plans to this segment. The questionnaire that was used for this research has been attached to the appendix (Appendix 3).

## **5.2 Competitor Analysis**

If you have decided on your target markets and found that they are large enough to be profitable and contain reasonable expansion possibilities, the next step is to check out your competition, both direct, and indirect. Business is inherently competitive, and since there is very little that's new in business, most worthwhile markets are already being worked by someone. (Bangs 2002, 43)

The most obvious competition comes from the other guys who do the same thing as you, but these are merely your rivals. An even more potentially devastating competitive force is the substitute product. (Parrish 2007, 47)

Information is power. Most small business owners do not take the time to assemble competitive information. There is nothing wrong or immoral about scouting the competition. This will give you a strong competitive edge. (Bangs 2002, 32)

While forestalling competition and insuring your survival is very important, being in a position to recognize and take advantage of new opportunities is even more important. Constant monitoring of the market will allow you to keep ahead of your competition, weather new or old. (Bangs 2002, 43)

Carefully viewing the competition can lead you to alter your basic strategy or change existing operations to compete more effectively. This has to be an ongoing practice since markets are continually changing and success attracts competitors. (Bangs 2002, 44)

Birmingham is a very vital within the creative sector, as this study has shown. There are numerous competitors in this area that are in a similar situation where this business has been (Bansal, K. 22.8.2011) and Artistic Solution will be against them. As the business is now planning better operation there will be a much better opportunities to gain competitive advantage against these local competing artist.

At this stage, Artistic Solutions still needs more details about this competition. This means that the business needs to observe the local artist market and understand how they operate and what customers they are serving. They also need to be looking at new entrants, for example young graduating artists. When planning and executing this research it means that they need to be where the market is, in Midlands.

Other competitions that Artistic Solutions will be against is the national and global competition that will be in the internet. Such companies include; easyart ([www.easyart.com](http://www.easyart.com)), Art ([www.art.com](http://www.art.com)), London Art ([www.londonart.co.uk](http://www.londonart.co.uk)), Mini Gallery ([www.minigallery.co.uk](http://www.minigallery.co.uk)) and Artyii ([www.artyii.com](http://www.artyii.com)). There are numerous websites online that sell Asian and particularly Indian art. Through this secondary research I also came across the following websites: Indian Art Collectors ([www.indianartcollectors.com](http://www.indianartcollectors.com)), Saffron Art ([www.saffronart.com](http://www.saffronart.com)), Exotic India Art ([www.exoticindiaart.com](http://www.exoticindiaart.com)), Indian Art Ideas ([www.indianartideas.com](http://www.indianartideas.com)), Art Flute ([www.artflute.com](http://www.artflute.com)), Palette Art Gallery ([www.paletteartgallery.com](http://www.paletteartgallery.com)) and All India Arts([www.allindiaarts.com](http://www.allindiaarts.com)). These companies are all over the world and are working as intermediaries between the artist and the end users. For us there will be a need to use intermediaries, but whether it would be any above mentioned ,decision needs to be based on facts and other research. Research that would show us, what would be the best channel to attract out target customers. (Bansal, K. 22.8.2011)

Some of these websites are offering a substitute products. These are websites that offer prints from original paintings and prints of famous paintings. Prices of these products will be considerably more cheaper. (Bansal, K. 22.8.2011)

London Art and Mini Gallery could be a cooperation partners for Artistic Solutions if they would so decide. Their operations are based as online gallery and the fee is based as a yearly membership fee, rather than charging a regular fee on a sales. Regarding this, the business needs a little bit more details and consideration to make any decisions. There is a lot of competition on these sites, but it could also provide them with a different audience to the art at the same time. (Bansal, K. 22.8.2011)

### **5.3 Distribution**

How would the business benefit by using intermediaries? Producers use intermediaries because they create greater efficiency in making goods available to target markets. Through their contacts, experience, specialisation and scale of operation, intermediaries usually offer the firm more than it can achieve on its own. (Kotler, Armstrong, Wong & Saunders 2008, 881)

Any company's value chain bottleneck is usually to reach the distribution channels. The most important features of entrepreneur is the ability to forge partnerships where both parties can utilize the cooperation. (Niinikoski & Sibelius 2003, 67)

Artistic Solutions has previously worked with an interior designer who has been using the art services of Kal Bansal with any Asian projects. Unfortunately, this cooperation has not worked beneficially for both at the end and it does no longer exist. The initial request from Kal Bansal was that there should not be any cooperation in the future. She wanted to sell her art directly to the end users, in this instance to the restaurants and the private buyers. (Bansal, K. 13.7.2011)

Artistic Solutions wants that their customers have the ability to approach them in different ways. For this reason, the business does need to use intermediaries to establish reputation in the market and this way to attract larger projects. Kal has already done some work for this, but this buyer behavior research that was conducted for this study has shown that restaurants do listen to the interior designer in the decoration process. If they have decided to take interior designer to the process all the recommendations would be coming from them.

Because of all the benefits that intermediaries offer and because Artistic Solutions operations are still small and limited, they will be dividing the distribution accordingly:

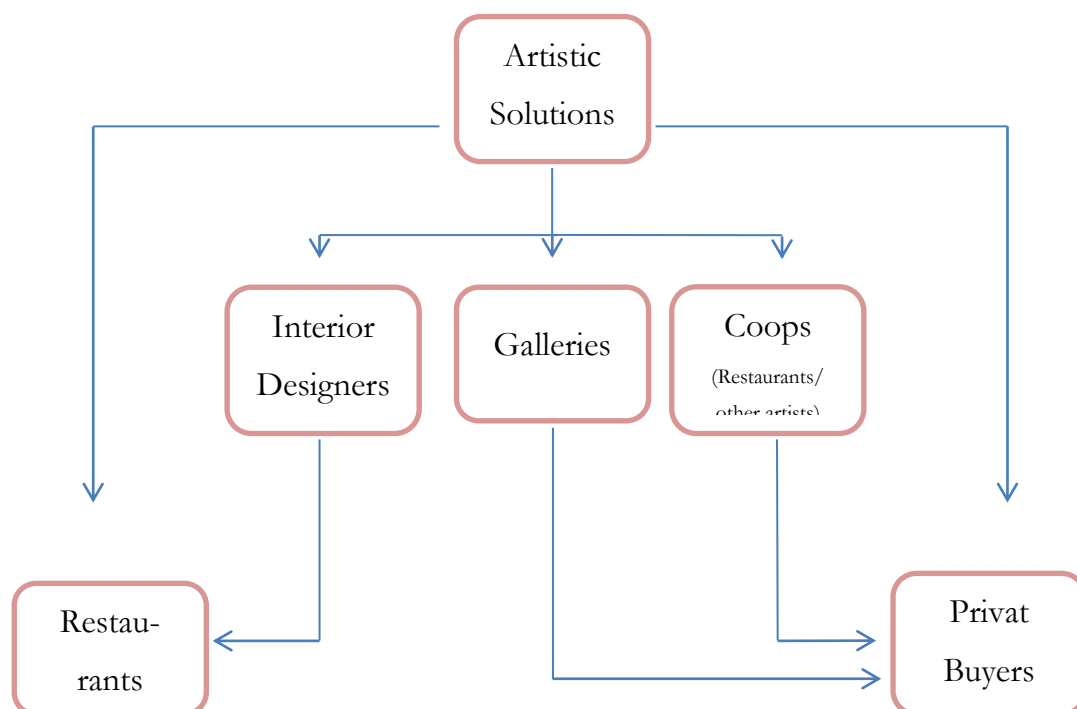


Figure 1. Distribution channel for Artistic Solutions

Artistic Solutions will be selling its products and services directly to it's end users and distributors the intermediaries.

By end users, it is meant by restaurant owners and private buyers. Artistic Solutions want to make sure that they attract also the SME restaurants that might not have the budgets to use interior designer, but who want to make sure that their premises are attractive and comfortable for their customers. This way the business will be able to make direct contact and build good reputation and connections in the restaurant industry.

Through interior designers, Artistic Solutions feel that there will be opportunities to get involved more bigger projects that they might have not had the chance to win over, by only providing art solutions for the restaurants. The business needs to make sure that they will create good relationships with the interior designers in the market.

Although, this research started based on the fact that, Kal did not feel comfortable working with a intermediaries this study has shown that it will be more beneficial for the business and it would attract more customers for the business. This way they will also be able to make sure that all of the sales and marketing would not be on shoulders of one person. By this one person I mean Hanna Ojanperä. These interior designers have already established their name in the market and have existing customers who they are working with.

## 6 Marketing Plan

Successful creative enterprises are truly customer-focused, not in a sense of putting customers in their sights, but putting the customer at the center of their universe so that their entire business revolves around them. It is a fundamentally different philosophy. (Parrish, 2007, 35)

When developing cultural industries, marketing in focus, you often run into conflicts of values. Words marketing and sales are curse words to many in the creative sector. As the value of the words marketing and sales lies in the cultural hierarchy at the lowest class, any self-respecting artist would not want to be stigmatised as marketing person. (Niinikoski & Sibelius 2003, Hoivala 73-74)

The question that lies in marketing is however the decision making. Every modern culture organisation should blow the dust from the shelves, go, and create a stronger image and marketing grip to its customers. (Niinikoski & Sibelius 2003, Hoivala 83)

Positioning is important for all businesses but especially for small ones that lack the depth of resources to weather a major marketing blunder. Pick a market big enough to support you and allow you to grow your business, yet small enough to defend against competitors. You simply cannot afford to aim for huge markets. The economics are overwhelming. (Bangs 2002, 32-33)

### 6.1 Market Segmentation and Target Market Selection

Existing customers are a useful resource, because analysing their characteristics can help you understand which market segments you can work with best. In addition, your current customers may help you to understand your business strengths and weaknesses. (Parrish 2007, 37)

Segmentation of your markets provides the basis of all subsequent marketing and promotional efforts. If you know who your best prospects are, then you can find out what they want and use their point of view to guide all of your business activities. (Bangs 2002, 28)

Kal Bansals career has involved working with several different segments and there has been lack of focus in her segments.(Bansal, K. 22.8.2011) For this reason it is very important at this stage to underline the most important segment groups for the business.

This study conducted a survey for Kals previous customers. As most of her art has been sold to restaurants in the past, it was natural for us to conduct our research to this customer segment. Kal has not kept any kind of record of customers type or art she has sold to them. None of the information and customer history has been previously documented. (Bansal, K. 22.8.2011) For this reason it gave us the opportunity to start taking notes and recording this valuable information.

This study was conducted to the three below segments, these segments are the customer segments of the business. The biggest operation will be focusing on the direct contact to restaurants and the business have estimated that it will cover 60% of their operations after 1 year. 25% of the operations are targeted for interior designers and the remaining 15% would be from the private buyers. These are segments with whom Kal Bansal has already worked with and her name is known well in the biggest of them, in the Asian restaurant segment.

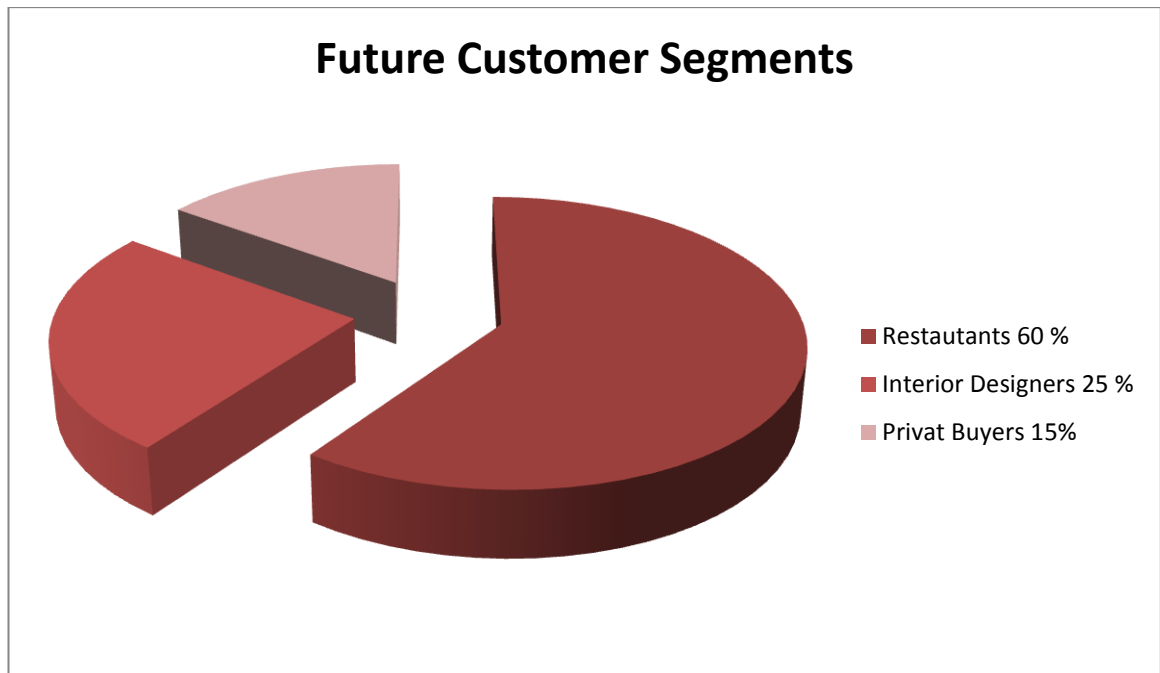


Figure 2. Future customer segmentation

### **Asian Restaurants**

The love of all things spicy was introduced to Britain as long ago as the Crusades, long before Europeans even realised that India existed. Indeed, Britain had three made-up spice mixes that were the equivalent to modern curry powder as long ago as 1310 so that master cooks could choose between 'powder douce', 'powder fort', and 'blanch powder' to liven up their creations. (Federations of Specialist Restaurants 2011)

Kal has been working with several Asian restaurant in London and in Midlands. She has grasped a depth knowledge from this industry. Through these years she has learned what the customers are expecting from the art and also knows how the religious and cultural differences should be taken into considerations when creating an art work for her clients. (Bansal, K. 22.8.2011)

Tables below will show that the biggest concentration of the Indian restaurants are in fact in London and Midlands. (Bansal, K. 22.8.2011)

Table 4. Location of Restaurants. (Federations of Specialist Restaurants 2011)

Area	No
London/South East	45.6%
South West	6.5%
East Anglia	2.5%
Midlands	16.4%
Yorks	6.7%
North West	8.4%
North	3.0%
Wales	3.4%
Scotland	6.6%
N.Ireland	0.7%

The Indian restaurant business has expressed an ongoing growth throughout the years. From the next figure, you will learn the incredible growth rate that these restaurants have had. According to these figures from Federations of Specialist Restaurants, Indian restaurants are the biggest segment and the Chinese restaurants follow them with only 3500 restaurants that existed in the year 2007. This one third of the amount that there were Indian restaurants. (Bansal, K. 22.8.2011)

Table 5. Number of 'Indian' Restaurants in UK. (Federations of Specialist Restaurants 2011)

Year	No. of restaurants
1960	500
1970	1200
1980	3000
1980	5100
1996	7300
1997	7600
2000	7940
2001	8432
2004	8750
2007	9350
2009	9500

This growth of Indian restaurants is not showing an end. The below table shows, from Office for National Statistics, that there are almost 1.5 milj Indians, 1 milj. Pakistanis and almost 400.000 Bangladeshis in UK. It means that not only the British are consuming the services of Asian restaurants, but there is a large immigration population expecting these services. (Bansal, K. 22.8.2011)

Table 6. Population Growth: England and Wales: 2001 – 2009 (Office for National Statistics 2011)

Ethnic group	Mid-2009 population	Average annual % growth
British	45,682.1	0.0%
Indian	1,434.2	3.9%
Pakistani	1,007.4	4.1%
Bangladeshi	392.2	4.0%

List of prospect has been created for the business. This list can be used as a tool for sales and marketing purposes and the list of prospects contain over 150 Asian restaurants located in the Midlands. It can be found from the appendix (Appendix 4)

### **Restaurant Interior Designers**

Architects and designers are on television regularly in Britain, reflecting a greater public acceptance of design than ever before. It may be over 50 years since The Design Council was set up in Britain as a sort of “Ministry of Good Taste”, yet there is arguably a greater public awareness of contemporary design—architectural, interior, graphic or even product—than at any stage since the days of Prince Albert and the Great Exhibition of 1851. (Hitchins 2005, 3)

The larger firms now concentrate on strategy and branding in the widest meaning of the term, whereas the smaller studios have become significantly more specialised. These studio-style agencies now account for probably 60% of the industry in Britain. (Hitchins 2005, 6)

Table 7, UK design agencies in design sectors and disciplines during the period 2003/2004. (Hitchins 2005, 6)

Agency participation by sector			Agency participation in design disciplines		
Sector	%	Number	Discipline	%	Number
Services	56	2221	Branding & graphics	65	2611
Consumer goods	55	2192	Exhibitions & events	48	1901
Entertainment / leisure	55	2211	Multi-media/new media	59	2357
Retail	54	2156	Design management	23	918
Food & drink	45	1817	Interior design	23	923
Fashion / luxury goods	38	1533	Product/industrial design	23	923
Telecommunications	37	1461	Architecture/landscape	20	817

The UK is still potentially one of the best places in the world for a design business to be based. The country has enjoyed its longest period of sustained growth in 50 years and its lowest inflation for 30 years, and its economy grew by about 3.2% in 2004. It needs to improve its vocational training and education, but it is improving its productivity, and boasts one of the most flexible labour markets in Europe. (Hitchins 2005, 13)

Overall there are estimated to be 260,000 hotels, restaurants and catering outlets in the UK, employing somewhere in the region of 2.5 million people. The restaurant sector in the UK is very competitive, since tastes and fashions change very quickly, particularly in London. The capital sees a large turnover of restaurants, and a number of new openings in the West End and the Docklands. Many of these are small, highly individualistic enterprises, as opposed to the pub sector, which is increasingly being dominated by large chains, like the minimalist Slug and Lettuce brand. (Hitchins 2005, 13)

This segment will need more research done by the business, but as facts and figures state it is a profitable business. In addition, the business needs to remember that not only businesses use interior designer's services. There are opportunities to attract wider public through a good relationships with these designers.

Prospect list of Interior Designers was created for sales and marketing purposes. This list is a starting point for the business and it contain Designers and companies all over UK. This can be found from the appendix (Appendix 5)

## **Private Buyers**

This segment is important for Artistic Solutions, they want the private buyers to be part of the business operations and they know that there will be people who are keen to buy their products. This segment will need more research, but at this stage the business did not have enough time to conclude it to this study.

Private buyers will find Artistic Solutions through social media channels, as this is the way forward for our marketing efforts. There will be several channels where they are able to find the business and they will make sure that with their active contribution to this media they will be easily accessible for private buyers as well. They will find that Artistic Solutions will be actively socialising and will be keeping their customers and fans happy by producing them content to follow.

## **6.2 Overall Marketing Strategy**

Simple strategies work. Complex strategies get shelved or miscommunicated. All you want from you're a strategy; clear and complete communication with employees and markets, based on a comprehensive customer focus. (Bangs 2002, 38- 39)

Artistic Solutions have selected the few different but important segments for the business from the market. With their marketing strategy they want to make sure that the business are easily approachable and accessible for all of these segments. Business will be operating in a very open way, so that it will attract its customers through interesting experiences and feel of belonging to a community. Products and services that they will be focusing and developing in the future will be catering the needs of these customers. There will be targeted promotions made to each segments and these will be executed through the right channels for each individual segments.

The way this business will operate and attract its customers will be executed as cheaply and focused as possible. There is not enough of money to spend in print advertising and there are too many free channels not to be used for these purposes. The amount you budget for advertising depends on what you are trying to accomplish in the busi-

ness as a whole. A rough guide to marketing expenditures can be gained by looking at trade figures, but keep in mind that the average percent of gross sales is based on a wide range of businesses with different markets, different positioning within those markets, and at different stages on the corporate life cycle. (Bangs 2002, 38)

Table 8. Marketing Plan overview for Artistic Solutions.

<b>Marketing Plan</b>	
<b>Category</b>	<b>Strategy</b>
Target Market	Asian Restaurants, Restaurant Interior Designers, and Individual Buyers.
Positioning Statement	Kal Bansal's art delivers experiences for the restaurant industry, that only she is able to draw and create from her creativity.
Offering to customers	Offering high quality customised art, with affordable pricing.
Price Strategy	Affordable daily luxury
Distribution	Direct sales to small restaurants and direct buyers. Interior Designers to be used as intermediaries to attract large-scale projects.
Sales Strategy	Build, develop, and maintain good existing customer base. Attract new business
Service Strategy	Deliver pre and after sales service with pride.
Promotion Strategy	Develop campaigns to promote new products lines for exiting customers.
Marketing Research	Conduct customer research for the wedding industry opportunities for future.

### 6.3 Executing Marketing Plan

If you get your strategic marketing right, the operational marketing becomes much easier. Marketing Mix is a blend of the Four Ps of Marketing: Product, Price, Promotion, and Place. These four controllable elements can be blended in different ways to maximize sales. (Parrish 2007, 39)

Make sure that goals set are “believable, achievable, and measurable” so they can be communicated clearly. If they are not believable, they will be ignored. If they aren’t achievable they will backfire. If they are not measurable, how will you know progress is being made towards them? (Bangs 2002, 38)

There are numerous issues that Artistic Solutions needs to build for the business. Kal has not contributed that much money for the marketing her business. Because of this they need to start from scratch. This means that, business needs a new look, they need to find graphic designer who will create the business the material that can be then used on business cards, invoices, brochures, websites etc. They also need good quality pictures of Kal’s art, that then can be used in any type marketing material that they will produce. These would be for example website, brochure, social media sites etc.

Artistic Solutions have decided to use a website builder that you can buy online and build it yourself. There are several different option available and they will be picking one of them such operations are being considered as Moonfruit ([www.moonfruit.com](http://www.moonfruit.com)) or Foliolink ([www.foliolink.com](http://www.foliolink.com)). Our business cards will be ordered by using website Moo ([www.moo.com](http://www.moo.com)).

Social Media will be in a big part of their marketing efforts. Artistic Solutions understand it’s power and acknowledge that it needs to be used. There are several pages that the business will be creating a profile for Kal. The most popular and used ones are of course Facebook ([www.facebook.com](http://www.facebook.com)), YouTube ([www.youtube.com](http://www.youtube.com)), Twitter ([www.twitter.com](http://www.twitter.com)) and LinkedIn ([www.Linkedin.com](http://www.Linkedin.com)).

There are also several niche websites that are been used by our competitor, other artists. You can find several artists using the following sites Etsy ([www.etsy.com](http://www.etsy.com)), Folksy ([www.folksy.com](http://www.folksy.com)), Bechance Network ([www.behance.net](http://www.behance.net)) and Vimeo ([www.vimeo.com](http://www.vimeo.com)). These platform give a great chance for the artist promote their art to the public. It is also advisable to contribute and be active in these websites and gain visibility through them.

There are also several other websites that can be usefull to market the business. The following websites and applications will give us more exposure, About.Me ([www.about.me](http://www.about.me)), Foursquare ([www.foursquare.com](http://www.foursquare.com)), Flickr ([www.flickr.com](http://www.flickr.com)) and Hipstamatic ([www.hipstamaticapp.com](http://www.hipstamaticapp.com)). About.Me will give us the opportunity to promote the business in different environment. It is almost like business card on the web. With Foursquare, Artistic Solutions will be able to promote the business and it's location and contribute thier locations and give recommendation for the local places and gain exposure for their operation. This is good tool for finding and researching competitors as well. Flickr will give the business a chance to promote the art work as well as letting them promoting what is happening behind the scenery. With hispata-matic, the business is able to let the customer to explore what is happening in the busi-ness and in the artists' life through visual pictures.

You can also find many tools to analyse and track the customer traffic that you have attracted to your promotional sites. Some of the websites have their own tools but you can use tools that analyse few channels at the time. One of them is called Hootsuit ([www.hootsuite.com](http://www.hootsuite.com)), with this tool you are able to manage multiple social profiles, it attract brand mentiones, you can schedule messages and tweets and analyze the traffic.

Artistic Solutions will also consider taking the advantage of MailChimp ([www.mailchimp.com](http://www.mailchimp.com)). With MailChimp you can design email newsletters with ready made templates, it helps you create content that suits your audience, you can share your campaings through it in social networks, track results and manage subscribers.

There are several different routes and ways to use social media. The benefits of this is that your message does not just achieve the local market, but people all over the world. These websites also give you good ways to track and analyse the uses of your own customers. This is much quicker, easier, and cheaper for a small business to handle. All you need is a person who is interested to use them, learn about them, and contribute to them.

Through social media Artistic Solutions will be able to learn more about their customers in a completely different level. And using it will give them a competitive advantage as there are not many artists out there who are taking advantage of it. Within my research I have not come across many artists who would be using the social media as much as they could be.

Networking through social media won't be the only way to market the business locally. Artistic Solutions wants to make sure that they will be taking part on local and near Birmingham located networking events. There needs to be community knowledge build for them of the local market and about the most important people in the scene. Business will also be taking part on different types of Asian and oriental events around Birmingham. The business needs to be there where the people are.

#### **6.4 Sales**

It is always easier to sell to current customers than the new ones, but you have to constantly look for more customers to replace those you lose through normal attrition and to competitors, to say nothing of the new customers you need to grow more profitable. The right channel for your business may consist of more than one channel of distribution, a decision not to be made lightly. (Bangs 2002, 30-31)

The business has a long list of customers who have not been sold a piece in the past six to seven years. If the business would contact all of these customers, they will gain even more knowledge of the market as they conduct these sales calls. Sales situations will also be playing a very big part for gaining more knowledge of the market. They can talk about competition (getting warm leads for them), current customer market (getting

a better knowledge of the restaurant market), questions about their rivalry (other companies contacting them with similar products) and discussion of their other needs. This way they are building relationship and showing that they are interest about them and their business. As they would start making these sales calls, they would also need to start collecting and filing all the data for them to build a new customer database for Artistic Solutions.

When Artistic Solutions starts to collect this kind of data there are regulations to take into consideration. You must notify the Information Commissioner's Office (ICO) if your business processes personal data in an automated form. 'Personal data' means data which relates to a living person who can be identified from that data. It includes employment details, client information and information captured on CCTV. If you do process personal data, your business is a 'data controller' for the purposes of the Data Protection Act 1998. All other data controllers - including registered charities and small occupational pension schemes (regardless of their size and turnover - must pay £35 per year unless they are exempt. Once you have successfully notified the ICO, the details of your business will be entered on the register of data controllers. (Business Link 2011)

Data Protection Notification form has been attcheed to this report and can found from the appendix (Appendix 6).

Artistic Solutions cannot forget the importance of new business. There is no relying on the existing accounts and the lifecycle of customers does mean that new business is vital to maintain regular income from our customer base. Prospecting in the start will be focusing on the local, Midlands, Asian restaurants and also nationally to interior designers. All the intial conctcs will be made by phone call and by booking appointments (consultaions) to restaurants. For the interior designers will be sending market- ing material to promote the art and our service, after the call.

Our third segment, private buyers, will not be focused with sales. In the beginning **we** will only focus on attracting them with different marketing efforts in different social media channels. Networking locally will play big part on the sales and marketing efforts when finding the right cooperation partners, galleries and others channels. This won't be on our direct sales approach to start with. These segments will be reviewed after the first 6 months, to see what has happened with them through social media and local networking efforts, and if there would be a need to focus in them or if there would be other ways to attract them.

## 7 Product Design and Development Plan

Your prospects have needs, they see a variety of ways of meeting those needs, and if you manage to present your goods and services to them in such way that they think you can satisfy those needs best, or fastest, or most economically or pleurably, you'll get their business. It's one of those areas where guesses don't pay off but research does. You have to look at what you sell through the eyes of your customers and prospects. People buy benefits, the gains or rewards they expect to receive from your products. (Bangs 2002, 28-29)

Till this date Kal has been offering her customised art pieces to variety of customer segments. It has come to my attention that there is no service process in place and the customers have been left with their art pieces after the sales has happened. This shows that Artistic Solutions have opportunities here to deliver better service and make sure that the customers will be choosing them for their future needs as well.

Going forward, Artistic Solutions wants to offer a free consultation to the prospects, restaurant businesses, in their premises where they are looking for a change or they are building a new concept. This free initial consultation will give Kal the chance to get to know the area where the paintings will be used. She can give her own artistic views of what size, colors, themes and other ideas she feels would complement the space and what the particular customer is after.

This situation will also be an icebreaker where the customer has a chance to meet the artist and share the ideas what they are after. There will be a good chance to upsell and negotiate of different offers what Artistic Solutions could offer for the customers. Situation will also be chance to sign off any sales on the spot.

Based on our customer research that was conducted for this project, it was clear that the existing customers have been left with their bought pieces. There has not been any after care in place with Kal and her customers and she has not offered any additional products or product lines to her customers. As the business already has existing cus-

tomers, there is gap of products that could and should be designed. Artistic Solutions also need to see the customer relationship as an ongoing process, rather than letting the customer go and not offering them any other products or services.

In the future the business wants to make sure that they will have products and services in place that they can also offer to customers that have bought our customised art. The process means that they need to conduct more in-depth research to the market to understand clearly what type of products and what price ranges should be applied to them to attract customers attention and match their needs.

Productisation will also be playing a big part on their future business development. This needs to be developed and researched by Kal so they can cut the costs of producing different pieces. This does not mean that Artistic Solutions needs to do this to all the artistic work, and it's not something they want to do, but they need to find ways of producing pieces with less time consuming way. Productisation will be taken into consideration when designing new services and product ranges for the future.

In this process, Artistic Solutions still needs to remember the basic values that they want to deliver to their customers, but also remind themselves of the new benefits that the customer will get. They need to create opportunities for their customers to use and buy other products for their needs.

## **7.1 Challenges and Risks**

Creative industries are often project-oriented non-recurring actions or measures. In these kinds of operations the complicating factor is that, each project must be built from the beginning. This way cost will be higher compared to business that can replicate its products. If at least some elements of the past projects can be repeated, it makes easier to produce new projects by speeding up the process and cutting the costs. This process is productisation. (Tranlsated from Finnish) (Niinikoski & Sibelius 2003, 66)

Some of the basic features of creative industries include creativity, individuality and each of the final products creates separate copyrights. If you will add up this kind of thinking to mass production, it will be very challenging. Instead, it is reasonable to implement routine like process to the creation process of commercialised products. (Niinikoski & Sibelius 2003, Noronen 67)

The key to productisation is in pricing. Price determines, what and how much is the customer willing to pay for the product. It is hard to set the selling price if the production costs are changing. In this case streamlining the production and thereby it is important to reduce the production cost. Careful planning, forming standard practices and the use of previous products/ productions are the easier way towards productisation for creative industries. (Niinikoski & Sibelius 2003, Noronen 67)

The result of artistic creation arises is intellectual property rights. Decision how to manage these rights, licenses or utilise them has to be planned carefully. The company's future cash flow can be formed from many different intellectual property rights IT is advisable to use professional services when designing contracts. (Niinikoski & Sibelius 2003, Noronen 67)

## **7.2 Pricing**

Lack of courage in pricing may be biggest single marketing error small business owners make. There is a widely held perception that price drives all purchasing decisions, so in order to gain market share you have to slash prices below the competition. Wrong! This is the worst strategy possible. You cannot afford to be the low-cost producer or cut-rate king. (Bangs 2002, 36)

At the high end, build your desired profit levels into the breakeven equation and compare the prices you arrive at to your sense of what the market will bear. Your customers won't pay more for your goods and services that they have to – and their perception of the value of your goods and services makes a very effective upper price limit. (Bangs 2002, 37)

The basic processes involved in setting that rate are:

1. deciding what you think you should earn;
2. working out over what period you need to earn this;
3. deciding what additional costs you suffer and which have to be paid before there's anything left over for you, such as:
  - costs an employer usually pays, such as national insurance and pension contributions
  - direct costs of doing the work
  - the ongoing costs you incur to work as an artist

(Murphy 2006, 3)

As Kal Bansal offers customised art, Artistic Solutions is going to use a worksheet called “Establishing a charge rate for a working artist” produced by a-n. This provides Kal the sufficient support to calculate her fees in a correct way for each project. Copy of this has been created and can be found from the appendixes (Appendix 7)

### **7.3 Intellectual Property (IP)**

This new era could be called the Age of Intangibles because so much power and wealth is becoming tied up in intangible assets such as brands, market information, knowhow and ideas. Though we cannot touch them, intangibles can be bought and sold like land or machines and represent an increasing proportion of global wealth. (Parrish 2007, 53)

For creative entrepreneurs living in the Age of Intangibles, ownership of creativity has never been so important. The ownership of creativity is complex, both philosophically and legally. Intellectual Property (IP) is the product of creative ideas expressed in works and Intellectual Property Rights (IPR) are the legal powers associated with the ownership, protection and commercial exploitation of those creative works. (Parrish 2007, 53 – 54)

Your IP is one of your most valuable business assets. It can increase your competitiveness and contribute to your businesses success and allow you to make the most of its value. (Intellectual Property Office 2011b)

## **Copyright**

Copyright rewards the making of, and investment in, creative works while also recognising the need for use to be made of those works. In the UK, the works covered by copyright are literary; dramatic; musical; and artistic works. Broadcasts, sound recordings, films and typographical arrangements of published editions are also granted copyright protection. (Intellectual Property Rights 2011a)

Copyright applies for a limited time period or term, the length of which varies depending on the type of work. In the UK, if certain criteria are met a work is automatically protected by copyright once it is created. The UK does not require a work to be registered or go through any formal process before protection is granted. (Intellectual Property Rights 2011a)

Copyright exists in original artistic works such as paintings, drawings, engravings, sculptures, photographs, diagrams, maps, works of architecture and works of artistic craftsmanship. If you wish to use copyright protected artistic works, for example making a poster for a book club using a photograph from the front cover of the book you may need permission from the copyright owner if none of the copyright exceptions apply. (Intellectual Property Rights 2011a)

As the owner of the copyright you have the right to license it or sell, or otherwise transfer the copyright to someone else, for example your heirs. If you want to use someone else's copyright material in your business, you must normally get permission either directly from the owner or from an organisation which represents groups of copyright owners who offer blanket licenses to users, in return for the payment of royalties. (Intellectual Property Rights 2011b)

## **Trademark**

Trademarks are used to distinguish the goods or services of one business from another. Trademarks are not only the logos that companies and organisations use as badges, but can also be words, shapes, pieces of music, smells or colours. Trademarks can be

unregistered, or registered permanently through the UK Patent Office. Patents themselves are used to register and protect inventions and are mainly concerned with mechanisms, designs, processes etc. (Parrish 2007, 54 - 55)

A trade mark is a sign which can distinguish your goods and services from those of other traders. A sign includes, for example, words, logos, pictures or a combination of these. You can use your trade mark as a marketing tool so that customers can recognise your products or services. As such, it can be a very valuable asset for your business. (Intellectual Property Office 2011b)

Like other IP rights, a trade mark can make you money if you sell, lease, or license it for use by another trader. It can be a valuable asset and it is important to make it work for you. (Intellectual Property Office 2011b)

### **Designs**

Design relates to the physical appearance of an item or part of it, and can apply to industrial as well as handicraft items. This IP right is not concerned with how the item works but concentrates on the appearance resulting from the features of the product or the way it looks. Contributory features to a product's appearance include: lines, contours, colours, shape, texture and material. There are several forms of IP protection in the UK that may apply to your design. (Intellectual Property Office 2011b)

## 8 Financial Projections

The heart of the operation is in the accounting system. If you do not understand the need for accounting records, you don't have enough management experience to be starting a business. This is a common problem area for many small businesses. Control is essential. If you don't control your business, it will control you. (Bangs 2002, 69)

The first step toward managing your business is to establish a bookkeeping system that provides you with the raw data for the five control documents (balance sheet, breakeven analysis, income statement, cash flow analysis, and deviation analysis). (Bangs 2002, 69)

Your bookkeeping system should be simple enough for you or an employee to keep up to date on a daily basis with provisions made for weekly, monthly, quarterly, yearly summaries. (Bangs 2002, 69)

Whilst self-employment has some benefits it also has disadvantages, including unlimited liability for the owner since in legal terms the business and the individual are one and the same thing. The owner's personal and business finances are all in one 'pot'. Limited liability is usually achieved through setting up a 'limited' company as a separate entity or vehicle for the business so that the liability of the investors (members) is limited to the amount they have chosen to invest in it. If the business goes bust, their losses are limited to their business investment, not their personal possessions. (Parrish 2007, 73)

Setting up a private limited company is straightforward and the pros and cons should be considered. In law, a limited company is regarded as a separate legal 'person'. This separation is an essential element of providing limited liability for its members. It also means that it is the company that owns the assets – and can be sued in a court of law – not the individual shareholders. (Parrish 2007, 74)

Based on the assumptions that Artistic Solutions needs to cover equivalent of net wage of £5,580 for Kal within 46 weeks of labour. 6 weeks has been calculated for holidays. Kal would be working 7.5h per day and her labour hourly rate would be £16.30.

The sales commission for Hanna has been agree to be 15% from the final sales of each individual painting. Hanna will initially be working for Kal in a freelance basis and this arrangement will be reviewed later between Kal and Hanna.

### **Income Statement**

The income statement reflects the projected results of the operations for a firm for a given period of time. It records all the projected sales and expenses for a given period and shows weather the firms will be making a profit or experience a loss. (Barringer 2009, 214)

The Income Statement that has been created to Artistic Solutions can be found from the appendix (Appendix 8).

### **Balance Sheet**

The Balance Sheet shows the total value (net worth) of a business at a particular point in time. It's a 'snapshot' of the assets, liabilities and equity of the owners. The balance sheet indicates the financial strength and capabilities of a business. (Parrish 2007, 64)

The Balance Sheet that has been created for the Artistic Solutions can be found from the appendix (Appendix9).

### **Cash Flow**

The cash flow statement provide and indication of weather a firm will be able to maintain a sufficient cash balance to get up and running successfully. This issue is critical enough that you should prepare your cash flow on a monthly basis, at least for the first two years of your firms existence. (Barringer 2009, 222)

Cash Flow – or lack of it – is the quickest killer so the management of cash flow must be of most immediate concern in daytoday management. It's vital to manage the cash flow but essential also to understand the profitability that creates cash. (Parrish 2007, 64)

The Cash Flow Statement that has been created for the Artistic Solutions can found from the appendix (Appendix 10).

### **Break Even**

Break-even analysis is calculation that allows a firm to determine the volume of business it must do to “break even” in terms of profit and loss. It's a form of analysis that's often used by startups and by existing firms to discern whether adding a new product to their existing product line makes sense Technically, the break-even point for a new company r a new product is where the total revenue received equals the total costs associated with the company or product. Break-even analysis is also useful in helping entrepreneurs determine whether different business strategies make sense. (Barringer 2009, 230)

For Artistic Solutions, the break-even point would happen when the 71 painting has been sold. This obviously illustrative, as not all the paintings will be sold for the same price. All the figures here at the moment are based on assumption and these tools for finances will be used for the future purposes.

The Break-even Statement that has been created for the Artistic Solutions can found from the appendix (Appendix 11).

## 9 SWOT

A SWOT analysis is structured process of looking at your internal and external environments, and identifying your internal strengths and weaknesses and the external opportunities and threats facing your organisation. (Bangs 2002, 50)

Table 9. SWOT analysis for Artistic Solutions

Strengths	Weaknesses
<ul style="list-style-type: none"> <li>• Drive to succeed</li> <li>• Customised and unique products</li> <li>• Positive awareness of the “brand” in market</li> <li>• Well-presented product</li> <li>• On demand product</li> <li>• Quality</li> <li>• Low cost business</li> <li>• Keen to expand in new markets</li> <li>• Two people that complement each other’s competencies</li> </ul>	<ul style="list-style-type: none"> <li>• Lack of focus and business knowledge</li> <li>• No customer data</li> <li>• No previous productisation in place</li> <li>• No sales or marketing process implemented</li> <li>• No previous cooperation’s within the industry</li> <li>• No budgets in place</li> <li>• No insurance</li> <li>• Verbal contracts</li> <li>• Personal health</li> </ul>
Opportunities	Threats
<ul style="list-style-type: none"> <li>• Growing and large markets</li> <li>• Renewable demand</li> <li>• New product lines</li> <li>• No similar products</li> <li>• Creative people are not business like</li> </ul>	<ul style="list-style-type: none"> <li>• Cheaper substitute products</li> <li>• Economical downfall</li> <li>• Wholesale</li> <li>• Not yet acknowledge in the interior designer market</li> </ul>

This above chart of Artistic Solutions SWOT, will be an ongoing project for the business. Business wants to make sure that SWOT will be reviewed at least every month. It is very important to a business to keep up with their competitive advantage and follow the competition in the market. This competition will be reflecting its business analysis SWOT.

**Strengths** – The core strengths of this business is that it can be run with very low cost. Artistic Solutions will concentrate growing this business organically and do not see any large investments taking place in the first year. The business now has two very dedicated people involved with it and they both have their own tasks to get to the planned target.

**Weaknesses** – There are lot of things to do to make the business strong and establish its place in the market. Marketing and Sales will be big part of this future growth, which has been lacking from the past operations. Business also needs to start making records and keeping good track record of its customers and opportunities in the market and keeping good care of its customers. The company has not insured its operations, this is something that the business needs to change and make sure that the business will be covered with a suitable insurance. A suggestion of an artist insurance can be found from the appendix. (Appendix 2)

**Opportunities** – Based on the customer research there are opportunities to grow product lines for the existing customers. Therefore, the business is able to make new development and wants to make new product lines to accompany the existing art. Development plans include the right business plans and this will be advantage to use in the future operations. Unfortunately, many creative people not feel comfortable in this kind of company.

**Threats** – Biggest threat for this business will be the substitute products. With the substitute product in this instance would be prints. Prints on canvases are much cheaper for the customer to buy and customers might not have a big budget to use. Here the business should take some time to think about productisation and seize the opportunity. Another threat for the business will be the ever changing economical situation in the world. Through well-planned budgets and concentration on the organic growth, the business can make sure that it will not be taking bigger risks. Kal Bansal has not been acknowledged in the interior designer market and this needs a change. I see this as an opportunity, although Kal was not keen to work with intermediaries, because of her bad past experiences.

Risks and challenges that this business will be facing have been taken into good consideration in this business plan. Artistic Solutions needs to know their resources and understand where and how they will be able to use them most efficiently. This business plan has been produced only for the first year. There are some big factors that are out of their hands. The business needs to be prepared to change their strategies along the way. For this reason, it is not the right moment to plan too far ahead.

One of the biggest risks that Artistic Solutions is currently facing is Kal Bansals health. As she is the creative mind and art producer in the business, the business needs to take into this as a key influence factor. Kal is currently going through some medical treatments and these treatments will be taking place each month over a period of one year. As it is unsure how these treatments will affect her and her health condition, Artistic Solutions needs to consider these in their operation planning. The business is not able to book any business meetings or new projects when they are going through these unsure times. There has to be an action plan in place, so they will be sure of where they are with any ongoing project, sales process and the treatments.

Artistic Solutions do see this period being very challenging for the business, but at the same time they are sure that it will give them the determination to succeed. Kal did find the strength from her art when she started the business and I believe it is now time for her to take it to the next level.

It is very important for Artistic Solution as a business to acknowledge the strengths and weaknesses and to be able to harness and use them in a right way. It will help you recognizes the customers, competition and conditions that are most likely to suit you – or not. (Parrish 2007, 17)

## **11 Executive Summary**

This short overview of the entire plan provides a busy reader with everything that needs to be known about the new venture's distinctive nature. The executive summary then is arguably the most important section of the business plan. (Barringer 2009, 83)

### **Company**

Artistic Solutions will provide customised art that tracks customer's lives, experiences, traditions and will provide them and exceptional experiences through these pictures. Business will be located in Birmingham and will be focusing serving local customers, but also will reach its operations nationally. Artistic Solutions will be focusing its products to the restaurant and restaurant interior designers. There will also be secondary focus on private buyers.

### **Team**

Artistic Solutions is Kal Bansal's business and she will be taking the creative lead. Hanna Ojanperä has been appointed to build and maintain the business development, marketing, and sales operations in the business, in a freelancer basis.

### **Industry**

The UK's creative sector is the leader in the Creative Industry. It is a very competitive industry, Birmingham where the business is located has experienced 20 % growth rate since 2003 in this sector. The key success factors in this industry and are selecting the right audience to your product, managing and growing your personal brand and having the right support and people in the business working toward the same goal.

### **Market**

The Asian and Oriental restaurant industry is booming in UK. Kal Bansal also has her foot on the door and has gained presence in this market. Research to the previous and existing customers also showed that the artist is able to create the right products (paintings) and adding value to customer's purchases. The company is confident that goals

set to these markets will be achievable.

### **Marketing Plan**

The overall marketing plan of Artistic Solutions is to make the Asian restaurant businesses and restaurant interior designers to be aware of the benefits that these paintings could bring to their businesses. This marketing plan is also focusing that customers are sold the idea that Artistic Solutions is the right place to buy the art to the Asian restaurant industry.

The company's promotional activities will include mixture of traditional and digital marketing techniques.

### **Product**

At present Artistic Solutions have created paintings to its customers, that have been created by using different techniques and methods. Going forward the business wants to make sure that it will have additional product offerings that can be sold to existing customers. Based on this there will also be developments to find new ways to production for some of the current pieces and see what elements could be repeated.

### **Financial Projection**

Cash flow for the business has only been projected for the first year. This due to the circumstance where the owner of the business is in health wise. There is an additional cash flow projection produced to give the owner and idea of a worst-case scenario. In addition, balance sheet, income statement, and break-even point have been created. The company projects an operational profit of £2806 for the year 2012. The business would break even after selling 71 pieces.

## **12 Conclusions**

The objective of the project was to create a feasible business plan for the business. It was predicted, the main risk of the project was the lack of time to conduct all the needed research. Due to this inconvenience, not all the information that the author wanted to cover could not be included to the study. The study was completed successfully in time and it has given the needed framework and guidance that the business needed for its operations. The business plan suggested that there is a realistic opportunity for a profitable business.

### **12.1 Conclusions**

Having a profitable business means planning and strategic decisions. It also needs observations, flexible approach, and communications with its external environment. This in mind, the business needs to remember to update and make changes to this plan and not take it as it comes.

This research has established the business a better ground to understand the current situation of the business and give guidance where it should be heading. There is concrete advice and information that the business needs to obtain to make it successful in the market. It underlines the important factors that the business should consider at the current state. Artistic Solutions is not sure at this time how the personal health factors will be influencing the business. The business owners need to remember that this plan is for now needs immediate action but with also to adapt in changing situations if faces.

Several matters need to be established in the process of the business. For example, Artistic Solutions needs to build an easy ways to collect customer data, analysis and reviews of competitor in day-to-day operations, and how the marketing and sales efforts will be measured. In addition, the financial figures need to be well kept and understanding from all parties will be required.

This business plan was initially meant to be used to attract investment. Through this research, it shows that the business is not in a stage where they would feel comfortable to take any large burdens. Firstly it is important that this research will help the business to conduct its process in a way it can grow organically and show its owners and future investments that the business and its people are committed and able to grow and manage the business in a right way.

## 12.2 Future

*'As for the future, your task is not to foresee it, but to enable it,*

*Antoine de Saint-Exupery*

The future holds the key to this business. It will only be down to the people, Kal Bansal and Hanna Ojanperä, who have to have the determination to work hard and make sure that the business will have the focus it needs. It is not set in stone that this business plan would look the same in 6 months' time, but it will give the focus it has been lacking.

It will be a learning curve for both Kal and Hanna, but as long as they both understand the importance of planning, learning and adapting it will make the process easier for the business and in person. To this end, this Business Plan is considered a living document that can be changed to reflect new opportunities and the varying circumstances in which the business finds itself. The business will undertake a review of the Business Plan each year, with intensive reassessment and planning.

## 12.3 Evaluation of the thesis writing process

The process of writing this thesis has been a challenge. As I have been away from my education for the past three years it was difficult to get back to the educational mode. Also I did not have that much time to finalise my thesis.

I was lucky to get the opportunity to do something meaning full with my thesis and was very appreciative towards Kal Bansal to create this for me and taking me on board to the business.

The most challenging phases of this thesis was to build the right framework for the business model, as one right model does not exist. The process was also difficult as I was located in Finland. It would have been a lot better if I would have had the time to travel to Birmigham and spend more time with Kal and also to get to know Birmigham. This would have helped me to establish a better knowledge of the local market and would have given me the opportunity to share more ideas and get more information from Kal.

Writing this thesis has given me a better understanding of what it takes to run a business and what kind of challenges and risks entrepreneurs need to take when they decide to establish their own business.

At this point I would like to express my heartfelt thanks to Kal Bansal for giving me the opportunity and for her support during this challenging process. I wish that this research give her a better understanding of the business, it needs and its future.

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# Attachments

## Attachment 1. Resume of Hanna Ojanperä

### Hanna Ojanperä

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📍 Lohja

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#### Profile

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Highly adaptable, professional and results driven individual with a proven track record of success in b2b sales, recruitment and retail. I learn something new from every experience. I believe there is always room for self-improvement both personally and professionally. My background in Business and Sales has enabled me to develop good organisational skills, an analytical/logical approach and the ability to work under pressure.

#### Key Skills

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**Sales** – Held several positions with b2b sales

**Interpersonal** – Strong interpersonal skills, with a proven ability to form lasting working relationships; demonstrates flexible and adaptable approach to work

**Teamwork** – Ability to work on my own initiative or as a team member; also experienced in managing and motivating team members

**Organisation** – Capable of prioritising own work load and managing time effectively; accurate with meticulous attention to detail

**IT** – Salesforce(CRM), XTRF (BPM) and Equinox. Proficient with Microsoft Office applications including Microsoft Word, Excel, Outlook Express, Power Point and Adobe Photoshop.

**Language** –Fluent Finnish, English, German and Swedish

#### Sales and Business Development Experience

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**Recruitment Consultant, Langley Scott Ltd, Leeds, May 10 / Sep 10**

[www.langleyscott.com](http://www.langleyscott.com)

Langley Scott is a sales and management recruitment specialist. They place exceptional individuals into positions where they can make a real impact on business performance. They are a young and driven sales and marketing search and selection company that operates in very differently to traditional firms through their candidate driven approach.

#### Responsibilities

- Setting and heading up company's marketing recruitment division.
- Developing brand awareness in the social media.
- Managing sales, business development, marketing and networking in order to attract business and candidates.

- Headhunting - identifying and approaching suitable candidates; using social media (LinkedIn, Twitter, Facebook etc.)
- Establishing relationships with my candidates.
- Advising and guiding candidates of the appropriate direction where to take their next step.
- Researching suitable companies to approach with my candidate's profiles.
- Advertising vacancies appropriately by drafting and placing adverts in a wide range of media (LinkedIn, Twitter, job boards, web sites etc.)
- Receiving and reviewing applications, managing interviews and short-listing candidates.
- Negotiations of terms of business with clients.
- Conduct regular follow-up with managers to determine the effectiveness of recruiting plans and implementation.

**Business Development/Account Manager, Global Lingo Ltd, Leeds, Sep 10/ Apr 11**

[www.global-lingo.com](http://www.global-lingo.com)

Global Lingo provides highest quality language services globally. Company has built its reputation by delivering reliable, accurate language projects on time and on budget. Business development and account management in international and UK markets.

**Responsibilities**

- Determine new business opportunities globally, focus on Marketing and PR (UK) and Finnish territory.
- Increasing, maintaining and developing existing and new client base.
- Delivering presentations and proposals to customers.
- Negotiation and closing proposals and quotes.
- Liaising with all the appropriate departments to deliver successful service.
- Overseeing project management; liaising with project management team, customers and translators.
- Define and follow up of yearly targets and objectives.
- Overseeing the development of marketing literature.
- Carry out market research and competitor surveys.
- Attend client meetings in UK and Finland.

**Customers:** Weber Shandwick, Ovigly PR, Legal Ombudsman Ltd, AfricaPractice Ltd, CSquared Ltd, Taylor Wessing Ltd, Huda Associates Ltd, Brunswick Group, Good Relations, Gard As

**Business Development:** Mind Tools Ltd, Altia Oy, Dynea Oy, Gustav Paulig Oy, Kaufmann Agency Oy, Terastorni Oy, Huippu Design Management Oy, Cimex Media Ltd, Piironen Oy

**Export Sales Executive, P+L Systems Group, Knaresborough, Jan/ Sep 10**

[www.pandlsystems.com](http://www.pandlsystems.com)

The P+L Systems is a Europe's leading designer and manufacturer of quality insect control solutions and Europe's distributor of Time Mist air freshening and air sanitizing brand. Responsible for developing company's ROW markets and customer relationships in 28 countries.

**Responsibilities**

- Maintain and develop successful customer relationships worldwide.
- Marketing and selling of new and existing product lines.
- E-mail, telephone and face to face discussions with customers.
- Liaising with colleagues and business partners in the UK and abroad.
- Generating and distributing a range of reports.
- Managing company's excess and obsolete stock – Reporting this to MD and Financial Director
- Preparing, Presenting at and Following up on internal & external meetings.
- Identify new business development opportunities and potential new routes to markets.
- Visiting distributors and trade shows worldwide.
- Training customers for new product lines.
- Work in close liaison with the Marketing Manager, to form a marketing strategy in specific areas.

**Customers:** ISS Finland Oy, Laatutorjunta Oy, Sepmax Oy, Tuholaijtorjunta Taisto Eronen Oy, Al Wazzan Ltd, Tsimis SA, Palmyra Trading , Nomor AB, Polibak AS, Mortalin AS, Kiltin AS, Mohammed Jallal, H.W. Larsen AS

**Business Development:** Lindstrom Oy, Farnos Oy, Berner Oy, Transmeri Oy, Equus Ab, Kespro Oy, Pamarck Oy

**Customer Care Executive, Travel Jigsaw Ltd, Manchester, Apr / Dec 09**

[www.traveljigsaw.com](http://www.traveljigsaw.com)

TravelJigsaw is one of the largest and fastest growing car rental brokers in the world. Assisted customers and liaised between different departments and external partners.

**Responsibilities**

- Point of contact for customers with queries, complaints, feedbacks, requests etc.
- Ensure timely and professional responses to all complaints, requests and queries received.
- [Research](#) and compilation of answers for informational requests from customers.
- Proper recording and scrutiny of the complaints received.
- Maintained and developed external party relationships.
- Preparing and translating materials
- Dealt queries in Danish, Norwegian, Swedish, Finnish, German and English

**Head Hunter/ Researcher, Talentor Group Ltd, Helsinki, Finland, Mar / Aug 08**

[www.talentor.com](http://www.talentor.com)

Talentor is an international human resource solutions provider with a comprehensive service offering. Talentor solve complex recruitment challenges by integrating traditional methods with technology and innovation. Worked as a Researcher/Head hunter under the company's Senior Recruitment Consultant and Managing Director.

**Responsibilities**

- Interact with wide range of high-level decision-makers, influenced and sold company's services.
- Successfully researched and prospected companies and scheduled face-to-face presentations.
- Developed database of qualified leads.
- Conducted telephone and internet based research to identify suitable candidates.
- Used job specifications as a benchmark for identifying the best target within the chosen companies.
- Made initial contact with the chosen potential candidates.
- Reviewed applications, managed interviews and considered candidates for short listings.

**Customers:** Volvo Oy, Aditro Oy, Paf Oy

**Sales Consultant, Fortum Ltd, Espoo, Finland, May 07/ May 08**

[www.fortum.com](http://www.fortum.com)

Fortum is a leading power and heat company in the Nordic countries and around the Baltic Rim. Played an important role within the organizations Customer Care team.

**Responsibilities**

- Meeting or exceeding sales quotas.
- Maintaining customer relationships after the sale.
- Marketing products and services.
- Making sales calls and contact with potential and existing customers.
- Providing service and individual attention to customers.
- Remain updated on product knowledge.

**Other Employment**

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**Retail Store Manager**, Nilson Ltd, Helsinki, Finland, Mar 05 – Aug 07

**Visual Merchandiser**, Jack & Jones, Helsinki, Finland, Jul 04 – Mar 05

**International Marketing Assistant**, Roosdelit, Lohja, Finland, Mar 04 – Aug 08 (part-time)

## Education

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**Haaga-Helia University, Porvoo, Finland, Aug 06 / Dec 11**

**International Business and Marketing/ BBA** (incl. SME Research and Development Projects, Communications and Languages)

**Capital University of Economics and Business, Beijing, China, Aug 08 / Jan 09**(exchange year)

International Finance and Chinese Language

**North-Karelia University of Applied Sciences, Aug 03 / July 04**

Bachelor of Media, Media Communication

## Personal Information

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**Health:** Good

**Interests:** Start-ups, sports (gym, Thai boxing & running). Travel and the arts are a passionate interest and I am currently learning the art of knitting as well.

## True colours

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In my past I have had the chance to travel very extensively, you could find me from riding a horse in the prairie of Inner Mongolia, shopping in the streets of Harajuku in Tokyo, snowboarding in the Alps or enjoying relaxing spa moments in China. I have also gained education for photography and styling. These elements have always followed me up in my life, but not in my career. I love to surround myself with beautiful clothes and items and I have always been known of my good sense of style. At the moment my life is filled with bold colours, sparkle and gorgeous clothes due to my partner's Indian heritage.

**References:** available upon request

## Attachment 2. Artist Insurance Policy Summary

**HENCILLA CANWORTH**  
LTD

INDEPENDENT INSURANCE INTERMEDIARY

**keyfacts**®

### AIR Artists Insurance Policy

Developed in conjunction with a-n The Artists Information Company, acting on behalf of members of AIR (Artists' Interaction and Representation)

### Policy Summary

#### Introduction

Please read this document carefully. This is a summary only, full terms and conditions can be found within your Policy Document. This summary is provided to you for information purposes only and does not form part of your insurance contract

The Summary should be read in conjunction with the Selected Definitions at the end of the Summary.

The AIR Artists Insurance Policy is underwritten by the International Insurance Company of Hannover Limited and will be operative for a period of 12 months or as shown within the Policy Schedule.

Please refer to your Policy Schedule or Quotation Document for details of the policy sections that are applicable (for the 'Off-the-Peg' options this will be Sections 1 – 3 only) plus full details of any endorsements or excesses that apply.

#### Section 1 – Artwork & Artist Materials

Operative only if shown in the Policy Schedule

Key Features & Benefits		
Applicable Cover	Bespoke Policy	'Off The Peg'
Cover for loss, damage or theft of your Artwork (both completed or in progress) or your Artists Materials from the Studio Premises.	✓	✓
Worldwide cover for your Artwork or Artists Materials whilst temporarily removed from your Studio, including damage occurring whilst it is in transit or at exhibition.	Optional	✓
Cover available for Precious Metals, Precious Stones and Jewellery	Optional	✓
Completed Artworks insured for the net sale price	✓	✓
Works in Progress insured for 50% of the estimated net sale price	✓	✓
Cover for Artwork left in unattended vehicles	✓	✓

Significant Exclusions & Policy Conditions
<b>Significant Exclusions</b>
The first 10% of any claim subject to a minimum contribution of GBP 100 and a maximum of GBP 1,000.
Damage caused by Vermin or Insects, Wear & Tear or Mechanical or Electrical Breakdown.
Damage caused to Artwork or other property whilst being worked upon or Damage arising from faulty or defective workmanship or operational error.
Artwork more specifically insured (e.g. Artwork at an exhibition where insurance is effected by the gallery).
Damage to moveable Artwork or other property in the open by theft, wind, rain, hail, sleet, snow, flood or dust.
Damage to Artwork in transit due to insufficient packaging or damage to glass or brittle work whilst being carried in the hold of an aircraft. This exclusion does not apply to work in the possession of professional Art Movers.
Unexplained losses or losses discovered during the taking of an inventory
<b>Policy Conditions</b>
The Artist must maintain a record of all work sold, undertaken, completed and in progress and make such records available on request.
The onus of proof of valuation of the Artwork rests with the Artist. There is provision for mediation in the event of any dispute.
Average Condition (Under-Insurance)– if at the time of a claim the Sum Insured in respect of Artwork specified in the Policy Schedule is less than the full value of Artwork held, the amount payable shall be proportionately reduced.

## Section 2 – Artists Tools, Equipment and Other Property

Operative only if shown in the Policy Schedule

Key Features & Benefits		
Applicable Cover	Bespoke Policy	'Off The Peg'
Cover for loss, damage or theft of the Property Insured from the Studio Premises.	✓	✓
Cover for the Property Insured whilst temporarily removed from the Studio Premises, including damage occurring whilst in transit.  UK/Europe or Worldwide cover available.	Optional	✓
Cover for Studio Buildings	Optional	✗
Cover for Business Money kept at the Studio Premises during business hours, in a safe overnight or whilst in transit to/from the bank.	£1,000 limit	£1,000 limit
Personal Accident cover following Theft or attempted Theft of Money	£100 Weekly benefit £10,000 Capital benefit	£100 Weekly benefit £10,000 Capital benefit
Damage to External & Internal Glass and Sanitary Fittings at the Studio Premises	£2,000 limit	£2,000 limit
Additional Metered Water Charges caused by Damage at the Studio Premises	£5,000 limit	£5,000 limit
Cost of unauthorised use of metered electricity, gas or water	£10,000 limit	£10,000 limit
Cover for Property left in unattended vehicles	✓	✓

Significant Exclusions & Policy Conditions
<b>Significant Exclusions</b>
The first GBP 100 of each and every claim (or such other excess that may be specified in the Policy Schedule).
Damage caused by Vermin or Insects, Wear & Tear, Deterioration, Wet or Dry Rot, Rust, Mould, Atmospheric Conditions, Change of Temperature or Mechanical or Electrical Breakdown.
Damage caused to property being worked upon or Damage arising from faulty or defective workmanship or operational error.
Damage to moveable property in the open by theft, wind, rain, hail, sleet, snow, flood or dust.
Unexplained losses or losses discovered during the taking of an inventory
Breakage of items of a brittle nature unless caused by fire or thieves.
<b>Policy Conditions</b>
All Machinery must be inspected in line with statutory regulations.
Conditions apply in respect of any Studio Premises that are Unoccupied for a period of 30 or more consecutive days. The exclusion does not apply to permanent storage locations.
Average Condition (under-insurance) – if at the time of a claim the Sum Insured of any item of Property Insured specified in the Policy Schedule is less than the full value of that item, the amount payable shall be proportionately reduced.

**Section 3 – Business Interruption**  
Operative only if shown in the Policy Schedule

Key Features & Benefits		
Applicable Cover	Bespoke Policy	'Off The Peg'
<p>This section provides cover for any reduction in the Gross Profit of your artistic practice as a result of any Damage to Property Insured occurring at the Studio premises or elsewhere as specified below.</p> <p>Cover only applies under this section if either Section 1 (Artwork &amp; Artists Materials) or Section 2 (Artists Tools, Equipment &amp; Other Property) has been selected.</p> <p>Various limits apply automatically and are listed below. These limits can be increased upon request.</p>		
Damage occurring at the Studio Premises:	£50,000 Sum Insured	£50,000 Sum Insured
Damage occurring at an Exhibition Site:	£25,000 Limit	£25,000 Limit
Damage occurring at any Contract Site (e.g. for a commission):	£25,000 Limit	£25,000 Limit
Damage occurring at the UK premises of any customer:	£25,000 Limit	£25,000 Limit
Damage occurring at the UK premises of any supplier:	£25,000 Limit	£25,000 Limit
Prevention of Access to the Studio Premises due to Damage in the vicinity:	✓	✓
Damage occurring at any storage location:	£25,000 Limit	£25,000 Limit
Accounts Receivable – outstanding customer accounts that cannot be traced following Damage at your Studio Premises (also includes additional costs incurred in tracing outstanding accounts):	£5,000 Sum Insured	£5,000 Sum Insured

Significant Exclusions & Policy Conditions
<b>Significant Exclusions</b>
Damage from any cause excluded by Section 1 (Artwork & Artists Materials) or Section 2 (Artists Tools, Equipment & Other Property).
Fines, penalties or damages of any kind.
<b>Policy Conditions</b>
Average Condition (Under-insurance) – if at the time of a claim the amount of the Gross Profit insured by this policy is less than the actual Gross Profit of your artistic practice, the amount payable shall be proportionately reduced accordingly.

**Section 4 – Employers' Liability**  
Operative only if shown in the Policy Schedule

Key Features & Benefits		
Applicable Cover	Bespoke Policy	'Off The Peg'
Your legal liability to pay damages (including claimant costs, fees and expenses) in respect of Injury to any Person Employed (this will include freelancers and volunteers working under your control).	£10m Limit of Indemnity	✗
Legal Expenses incurred in defending any prosecutions under Health & Safety at Work Act (1974) or the Consumer Protection Act (1987) or any legislation of similar effect.	✓	✗
Legal Expenses incurred arising out of representation at a Coroners Inquest of Summary Jurisdiction (for incidents which may form a claim under this section of the policy).	✓	✗
Cross Liabilities	✓	✗
Compensation for Court Appearances	✓	✗

Significant Exclusions & Policy Conditions
<b>Significant Exclusions</b>
Circumstances where compulsory insurance is required by any road traffic legislation.
Arising out of any activity undertaken in the United States of America or Canada.
Punitive or exemplary damages, fines or penalties of any kind.
<b>Policy Conditions</b>
Immediate notification to be given of any incident that may give rise to a claim.
No admission of fault to be given without the consent of the Underwriters.

**Section 5 – Public Liability**  
Operative only if shown in the Policy Schedule

Key Features & Benefits		
Applicable Cover	Bespoke Policy	'Off The Peg'
Your legal liability to pay damages (including claimant costs, fees and expenses) in respect of Injury to any person or damage to property.	✓	✗
Legal Expenses incurred in defending any prosecutions under Health & Safety at Work Act (1974) or the Consumer Protection Act (1987) or any legislation of similar effect.	✓	✗
Legal Expenses incurred arising out of representation at a Coroners Inquest of Summary Jurisdiction (for incidents which may form a claim under this section of the policy).	✓	✗
Cross Liabilities	✓	✗
Compensation for Court Appearances	✓	✗
Cover for temporarily occupied buildings	✓	✗

Significant Exclusions & Policy Conditions
<b>Significant Exclusions</b>
The first GBP 250 of each and every claim arising from damage to property.
Injury to any Person Employed.
Any claim arising out of the sale or supply of any Product.
Ownership, use or possession of any Motor Vehicle for which compulsory insurance is required.
Ownership, use or possession of any aircraft, hovercraft or any offshore rig, installation or platform.
Ownership, use or possession of any Watercraft (unless less than 10 metres in length and on inland waterways).
Damage to any property whilst in the care, custody or control of the Insured.
Breach of professional duty.
Wrongful or inadequate advice provided separately for a fee (or where a fee would normally be charged).
Creation and installation of public artworks after the point of handover to the commissioner.
Any activity undertaken more than 10 metres above floor or ground level.
Arising out of any activity undertaken in the United States of America or Canada.
Punitive or exemplary damages, fines or penalties of any kind.
Arising from Pollution (other than from sudden or accidental causes).
Arising from an act of Terrorism.
Arising from the any process involving the use of Asbestos.
Any work undertaken at any Hazardous Premises.
Any use of Fire, Explosives or Pyrotechnics on third party premises (other than the use of flash paper, flash string, flash cotton, pottery ovens or kilns)
<b>Policy Conditions</b>
Immediate notification to be given of any incident that may give rise to a claim.
No admission of fault to be given without the consent of the Underwriters.

**Section 6 – Products Liability**  
Operative only if shown in the Policy Schedule

Key Features & Benefits		
Applicable Cover	Bespoke Policy	'Off The Peg'
Your legal liability to pay damages (including claimant costs, fees and expenses) in respect of Injury to any person or damage to property arising out of the sale or supply of Artwork or any other Product.	✓	✗
Legal Expenses incurred in defending any prosecutions under Health & Safety at Work Act (1974) or the Consumer Protection Act (1987) or any legislation of similar effect.	✓	✗
Legal Expenses incurred arising out of representation at a Coroners Inquest of Summary Jurisdiction (for incidents which may form a claim under this section of the policy).	✓	✗
Cross Liabilities	✓	✗
Compensation for Court Appearances	✓	✗

Significant Exclusions & Policy Conditions
<b>Significant Exclusions</b>
The first GBP 250 of each and every claim arising from damage to property.
Injury to any Person Employed.
Costs incurred in the repair or replacement of any Product.
Product recall costs.
Any Product intended for incorporation into any aircraft, other aerial device, hovercraft or watercraft.
Liability assumed under contract (except such liability that would have applied in the absence of the contract).
Arising out of any Product supplied to the United States of America or Canada.
Punitive or exemplary damages, fines or penalties of any kind.
Arising from Pollution (other than from sudden or accidental causes).
Arising from an act of Terrorism.
Arising from the any process involving the use of Asbestos.
<b>Policy Conditions</b>
Immediate notification to be given of any incident that may give rise to a claim.
No admission of fault to be given without the consent of the Underwriters.

**Selected Definitions**  
for full list of Definitions please refer to the Policy Wording

<b>WORD / TERM</b>	<b>DEFINITION</b>
<b>Artists Materials</b>	Materials intended for incorporation into <b>Artwork</b> including un-used packing materials belonging to the <b>Insured</b> .
<b>Artwork</b>	<b>Completed Artworks, Works In Progress</b> and <b>Artists Materials</b> .
<b>Completed Artworks</b>	Shall mean: a) Works of art or craftwork the property of the <b>Insured</b> , which has been completed and offered for sale; or b) Commissioned works of art deemed to be completed under the terms of the contract between the <b>Insured</b> and the commissioner.
<b>Gross Profit</b>	The amount by which; a) the sum of the amount of the <b>Turnover</b> and the amounts of the closing stock and work in progress shall exceed b) the sum of the amount of the opening stock and work in progress and the amount of the <b>Uninsured Working Expenses</b> The amounts of the opening and closing stocks (including work in progress) shall be arrived at in accordance with the <b>Insured's</b> usual accounting methods due provision being made for depreciation.
<b>Hazardous Premises</b>	shall mean: a) power stations or nuclear installations/establishments b) oil, gas or chemical i) refineries ii) bulk storage iii) production premises c) aircraft, aerospace or hovercraft d) watercraft other than work on or in watercraft in docks, harbours, boatyards or inland waterways e) railways or airports other than non-airside or non-trackside work
<b>Person Employed</b>	means any: 1. Employee being a person under a contract of service or apprenticeship with the <b>Insured</b> 2. labour master and persons supplied by him 3. person employed by labour only sub-contractors 4. self employed person under the control of the <b>Insured</b> 5. person hired to or borrowed by the <b>Insured</b> 6. person undertaking study or work experience or youth training scheme with the <b>Insured</b> working for the <b>Insured</b> in connection with the <b>Business</b> .
<b>Property Insured</b>	Save where expressly provided otherwise, the <b>Studio Buildings, Stock, Machinery, Plant and Equipment</b> at the <b>Studio Premises</b> , all as defined in the <i>General Definitions</i> , if and to the extent they are included as property insured in the <b>Schedule</b> .
<b>Schedule(s)</b>	The <b>Schedule</b> specifying the terms and extent of this <b>Policy</b> .
<b>Studio Premises</b>	The Address(es) specified in the <b>Schedule</b> .
<b>Works In Progress</b>	Shall mean: a) Works of art or craftwork the property of the <b>Insured</b> , which is the subject of an agreed sale or is intended to be offered for sale upon completion, on which work has commenced but not completed; or b) Commissioned works of art not deemed to be completed under the terms of the contract between the <b>Insured</b> and the commissioner.

## General Information

### Renewing Your Policy

At least 21 days before each policy renewal date, you will be advised of the premium and terms and conditions that will apply for the following year.

Please note in normal circumstances your premium is due to be paid in full by the inception date of the policy, unless you have specifically agreed alternative payment methods with us. Failure to pay within the terms may result in your insurance being cancelled.

### Cancellation Rights

You may cancel this insurance within 14 days from the conclusion of the contract or the day on which you receive the policy document, whichever is the later. Underwriters reserve their rights to charge a pro-rata premium for the period for which cover was provided.

### How To Make A Claim

In the unfortunate event that you need to make a claim, please contact Hencilla Canworth Limited as soon as possible either in writing at Simpson House, 6 Cherry Orchard Road, Croydon, Surrey, CR9 5BB or by telephone on 020 8686 5050. **Please note that late notification can lead to claims being repudiated.**

### How To Make A Complaint

We are dedicated to providing you with a high standard of service and we want to ensure we maintain these standards at all times. If you feel that we have not offered you a first class service please contact us at the following address and we will do our best to resolve the problem:

Managing Director  
Hencilla Canworth Limited  
Simpson House  
6 Cherry Orchard Road  
Croydon  
Surrey CR9 5BB

Telephone Number: 020 8686 5050; Fax Number: 020 8686 5559

If you are unable to resolve the matter with Hencilla Canworth Limited and wish to make a complaint you may do so at any time by referring the matter to Underwriters. Their address is: Compliance Officer, International Insurance Company of Hannover Limited, L'Avenir, Opladen Way, Bracknell, Berkshire, RG12 0PE. Telephone: 01344 397600

If after contacting the Compliance Officer you are still dissatisfied you may be able to refer your complaint to The Financial Ombudsman Service, South Quay Plaza, 183 Marsh Wall, London E14 9SR (Telephone No: 0845 080 1800; e-mail: [info2financial@ombudsman.org.uk](mailto:info2financial@ombudsman.org.uk)). Further information is available from them.

### Financial Services Compensation Scheme

The International Insurance Company of Hannover Limited are members of the Financial Services Compensation Scheme (FSCS). You may be entitled to compensation from the scheme if they are unable to meet it's obligations to you under this contract. If you are entitled to compensation under the Scheme, the level and extent of the compensation would depend on the nature of this contract. Further information is available from the Financial Services Compensation Scheme (7<sup>th</sup> Floor, Lloyd's Chambers, Portsofen Street, London, E1 8BN) and from the FSCS website at [www.fscs.org.uk](http://www.fscs.org.uk).

### Details Of Our Regulator

Hencilla Canworth Limited and the International Insurance Company of Hannover Limited are authorised and regulated by the Financial Services Authority. The Financial Services Authority website, which includes a register of all regulated firms can be visited at [www.fsa.gov.uk/register](http://www.fsa.gov.uk/register), or the Financial Services Authority can be contacted on 0845 606 1234.

### Additional Information

If you require any further information or wish to request a copy of the policy document – Please contact:

Hencilla Canworth Limited  
Simpson House  
6 Cherry Orchard Road  
Croydon  
Surrey  
CR9 5BB

Tel: 020 8686 5050  
Fax: 020 8686 5559  
e-mail: [mail@hencilla.co.uk](mailto:mail@hencilla.co.uk)

### **Attachment 3. Questionnaire for the art buyers**

#### **Questions for the clients who have bought Kal Bansals art:**

1. How did you hear about Kal Bansal?
2. What art did you buy from Kal Bansal?
3. Why did you select Kal Bansals art?
4. Would you buy from Kal Bansal again?
5. Why would you buy from Kal Bansal again?
6. What kind of art and how many pieces did you buy from Kal Bansal?
7. Did you influence on the content of the art pieces?
8. How often do you refurbish your restaurant/s?
9. How much money do you usually spend for interiors?
10. How important do you see decoration in your business and attracting customers?
11. Do your customers give you feedback on the interior?
12. What products do you most use in interior design?
13. Do you use interior designer's professional services?
14. If yes, how much do they influence on the product selection?
15. What interior products do you buy from wholesale?

#### Attachment 4. Prospect list on Asian restaurants in the Midlands

Restaurant	Address	Town / Postcode
Moghul Indian	1184 Warwick Road	Acocks Green
Raj Vhooj	1159 Warwick Road	Acocks Green
Shimla Tandoori	196 Walsall Wood Road	Aldridge
Adil 1	148 Stoney Lane, Balsall Heath	Birmingham
Adil 2	130 Stoney Lane, Balsall Heath	Birmingham
Al Frash Balti	186 Ladypool Road Sparkbrook B12	Birmingham
Aloka	6-8 Bristol Street, Digbeth	Birmingham
Ameena	192 Hagley Road B63	Birmingham
Asha's Restaurant	Edmund House, 12 - 22 Newhall Street	Birmingham
Banu Indian	353 Hagley Road	Birmingham
Barajee	265 Broad Street	Birmingham
Bilash	12 Bennetts Hill	Birmingham B2 5RP
Blue Mango	Regency Wharf, Broad Street	Birmingham
Bombay Spice	28-29 Essex Street	Birmingham
Crystal Rivers	116 Wharfside Street, The Mailbox B1	Birmingham
Celebrity Balti	44 Broad Street	Birmingham B1 2EW
Dilshad Balti	16-18 Oldbury Road, Blackheath	Birmingham
Itihaas	see members...	Birmingham
J Jays India	2 Edgbaston Shopping Centre, Hagley Road	Birmingham
Jaipur Indian	79 Hobs Moat Road B92	Birmingham
Jojolapa	55-59 Newhall Street	Birmingham
Koh I Noor	28-29 Horsefair, Bristol Street	Birmingham
Lasan	3-4 Dakota Buildings, James Street, St Pauls Square B3	Birmingham
Lazeez Lounge	132 Stratford Road	Birmingham B11 1AJ
Maharaja	23-25 Hurst Street	Birmingham
Mosiki	193-194 Broad Street	Birmingham B15 1AY
Peppers	Bishopsgate Street, off Broad St	Birmingham B15 1ES
Polash	11 Hobmoor Road	Birmingham
Pushkar	245 Broad Street	Birmingham
Rajdoot	78-79 George Street	Birmingham
Rajmahal International	54 High Street, Kings Heath	Birmingham
Rose Murree	94-96 Hagley Road, Edgbaston	Birmingham B16 8LU
Shah's Balti Tandoori	59 Station Road B5	Birmingham
Sheereen Kadah	543 Moseley Road, Balsall Heath	Birmingham
Soho Indian	417 Hagley Road West, Quinton	Birmingham
Shimla Pinks	Five Ways Leisure Centre, Broad Street B15	Birmingham
Sweet Chillies	836 Yardleywood Road	Birmingham B13 0JE
Taj Mahal	1 Norfolk House, Smallbrook B5	Birmingham
Vojon	4 Fletchers Walk, Paradise Place	Birmingham B3 3HJ
Zafroni	55-59 Newhall Street	Birmingham B3 3RB
Royal Adeel	22 Dudley Road	Brierley Hill
Spice Merchant	25 High Street, Quarry Bank	Brierley Hill
The Waterfront	127-129 Dudley Road	Brierley Hill
Rajpoot	1831-1833 Pershore Road	Cotteridge
Golden Gate	Blackberry Lane, Wyken	Coventry
Hollybush Pub	Holbrooks Lane	Coventry
Karahi King	553 Foleshill Road	Coventry
Nashaa	154 Longford Road	Coventry
Monsoon Tandoori	20-21 Far Gosford Street	Coventry

Restaurant	Address	Town / Postcode
Pele's Balti Pub	1059 Foleshill Road	Coventry
M.Y.O	1st floor The Old Fire Station; Hales Street;	Coventry
Red Hot Chilli Peppers	118 Gosford Street	Coventry
Rupali	337 Tile Hill Lane, Tile Hill	Coventry
Turmeric Gold	see members...	Coventry
Varsity Spice	118 Gosford Street	Coventry
Shanghai Fusion	82 Salop Street	Dudley
Venue Cuisine	171-173 High Street	Dudley
Duet Cuisine	Unit 1 Fort Dunlop Fort Parkway	Erdington
Balti Delight	Station Road	Erdington
India Garden	992 Tyburn Road	Erdington
Light of Bengal	470 College Road B44	Erdington
Samrat Tandoori	710 Chester Road	Erdington
Kings Repose	New Road nr Wolverhampton	Featherstone WV10
Shenapur	86 Worcester Road	Hagley
Ameena	192 Hagley Road	Halesowen
Dilshad	15 Halesowen Road	Halesowen
Red Peppers	8 Hagley Street	Halesowen
Vakas	64 Windmill Hill, Colley Gate	Halesowen
Hall Green Tandoori	1039 Stratford Road	Hall Green
Lasan Eatery	1355 Stratford Road	Hall Green
Purple Rooms	1976 Stratford Road, B28	Hall Green
The Jaflong	1492 Stratford Road	Hall Green
Harborne Tandoori	10 South Street	Harborne
Malabar	103a High Street	Harborne
Jewel	16 Frederick Street, Jewellery Quarter	Hockley B1
Sylhet Spice Cuisine	Sylhet Building 27-29 York Road	Kings Heath
Robby's	11 Townsend Place	Kingswinford
Ellora Curry House	1661 High Street	Knowle
Knowle Brasserie	1690 High Street	Knowle
Turmeric Gold	155 Main Road	Meriden CV7 7NH
Cosmopolitan Tandoori	29a-31 Woodbridge Road	Moseley
Deolali	23a St Mary's Row	Moseley
Kababish	29 Woodbridge Road	Moseley
Nirala Tandoori	530 Moseley Road	Moseley
Saffron	909 Wolverhampton Road	Oldbury
Soho India	417 Hagley Road West	Quinton
The Raj Spice	7 Halesowen Street	Rowley Regis
Shabar Brasserie	4 Arden Oak Road	Sheldon
Titash International	2278 Coventry Road	Sheldon
Martins Tandoori	22-24 Abbey Road, Bearwood	Smethwick
Jimmy Spice's	64 Station Road	Solihull
Masala Club	235 Station Road, Balsall Common	Solihull
Rajnagar	see members...	Solihull
Shades of Raj	52 Station Road B91	Solihull
Shimla Pinks	44a Station Road	Solihull
Al Frash Balti	186 Ladypool Road B12	Sparkbrook
Ambalas	356 Ladypool Road	Sparkbrook
Imrans	264-266 Ladypool Road	Sparkbrook
King Balti	230-232 Ladypool Road	Sparkbrook

Restaurant	Address	Town / Postcode
Lahore Karahi	357-363 Ladypool Road	Sparkbrook
Minar	7 Walford Road	Sparkbrook
Preet Palace	127-129 Ladypool Road	Sparkbrook
Punjab Paradise Balti	377 Ladypool Road	Sparkbrook
Desi Khana	706 Stratford Road	Sparkhill
Shahi Nan Kebab	353 Stratford Road	Sparkhill
Gramcen Khana	310-312 Ladypool Road	Sparkbrook
Royal Alfaisal	136-140 Stoney Lane	Sparkbrook
Saleems	256-258 Ladypool Road	Sparkbrook
Zeb's Mirpuri	250 Ladypool Road	Sparkbrook B12 8JU
Royal Naim	417-419 Stratford Road	Sparkhill
Lazeez	132 Stratford Road	Sparkhill
Akash Tandoori	1425 Pershore Road	Stirchley
Yasser Tandoori	1268 Pershore Road	Stirchley
Mango Tree	Chester Road	Stonnall WS9 9HJ
Balti Bazaar	1a Pedmore Road, Lye	Stourbridge
India House	22 Lower High Street	Stourbridge
Asian Grill	91 Park Road	Sutton Coldfield
Bashundora	The Guildhall, Lichfield Road	Sutton Coldfield
Jimmy Spices	101 The Parade	Sutton Coldfield B72
Kababish Balti	266 Jockey Road	Sutton Coldfield
Mango Spice	Hill Village Road, Mere Green	Sutton Coldfield
Mother India Balti	60a Boldmere Road	Sutton Coldfield
Alishan	1a High Street, Chasetown	Walsall
East End Tandoori	9 Hanley Close, Broadway	Walsall
Golden Moments	3 Ablewell Street	Walsall
King Balti	28 Lichfield Road	Walsall
Razique's	179 Stafford Street	Walsall
Royal India	31 Bradford Street	Walsall
Sanam Balti Tower	213 Wednesbury Road	Walsall
Sharmin Balti	145 Caldmore Road	Walsall
Suki's	248 Walsall Road, Darlaston	Walsall
Kavi	Ramada Birmingham Oldbury, Wolverhampton Road	Warley
Jorna Bangladeshi	28 Lower High Street	Wednesbury WS10 7AQ
Akash	385 High Street, Carters Green	West Bromwich
Memsahib	363 High Street	West Bromwich
Shimla	134 High Street	West Bromwich
The Vine Curry Pub	Roebuck Lane	West Bromwich
Dilshad Tandoori	40-43 Berry Street	Wolverhampton
Johns Balti	22 Broad Street	Wolverhampton
Kavi	Ramada Park Hall Hotel & Spa Park Drive, Goldthorpe	Wolverhampton
Kings Repose	New Road, Featherstone	Wolverhampton
Memsahib	Swan Complex, Compton	Wolverhampton
Mother India	136 Tettenhall Road	Wolverhampton
Neel Akash	31 School Street	Wolverhampton
Purbanni	41-43 Birch Street	Wolverhampton
Ranga Mati	75 Lichfield Road, Wednesfield	Wolverhampton
Red Fort	Fold Street	Wolverhampton
The Standard	27 Cleveland Street	Wolverhampton
Yew Tree Cottage	43 Stoney Lane	Yardley

## Attachment 5. Prospect list of Interior Designers, Nationwide

Company	Address	Town
Decor Fusion	The Press Rooms, 23 New Mount St	Manchester, M4 4DE
Anne Hunter	Catchpell House, Carpet Lane, Bernard Street	EDINBURGH, EH6 6SP
Black Sheep	104 - 110 Goswell Road	LONDON, LONDON
CH Design	36 Upton Towans , Hayle	Cornwall, TR27 5BJ
Checkland Kindleysides	Charnwood Edge, Cossington	Leicester, LE7 4UZ
Creed Design Associates	The Old Bank, 2 Cross Street, Enderby	LEICESTER, LE19 4NJ
Design Drawer	2 Clarence Avenue, Derry	LONDONDERRY, BT48 7NH
Design Square Ltd	2a Francis Street,	LEICESTER, LE2 2BD
DESIGNROCK LTD	St Nicholas House, 31-34 High Street	BRISTOL, BS1 2AW
Egerton Designs	110 Sabine Road	LONDON, SW11 5LU
Exposed	PO Box 35575	LONDON, NW4 4UH
Glidden Design	115 George Street	EDINBURGH, EH2 4JN
Hodges and Drake Design	27 York Road	LEICESTER, LE1 5TT
Inter Arc Design Ltd	Studio 109, Ocean Wharf, Studio 109, Ocean W	LONDON, E14 8JF
International Design Classics Ltd	71 St Huberts Close, GERRARDS CROSS	Buckinghamshire, SL9 7EN
JHP Design Consultants	Unit 2, 6 Erskine Road	LONDON, NW3 3AJ
Liller Interior	52 Friars Stile Road, RICHMOND ON THAM	Surrey, TW10 6NQ
MASS Designers	44 Newport Road	LONDON, E10 6PJ
Plantation Shutters	102a Chepstow Road, St Stephen's Yard	LONDON, W2 5QW
Sarah Ross Design	17 Wynchgate	LONDON, N14 6RP
Show Home Designers	3 Cherimoya Gardens, WEST MOLESEY	Surrey, KT8 1SA
Simon Hamilton & Associates Ltd	Studio 211, 134 - 146 Curtain Road	LONDON, EC2A 3AR
Stanza Design	King's Yard, Ennismore Avenue, Chiswick	LONDON, W4 1SE
Tangent Partnership Ltd	1 Lilac Cottage, Northchapel	West Sussex, West Sussex
VK Colourworks Ltd	Unit 3 The Old Gas Works, Unit 3 The Old Ga	Devon, EX34 9RA

## Attachment 6. Data Protection Notification form



### Request for a notification form

If you have determined that notification is required, you can complete the form. Guidance on how to do so is given overleaf. Post the form to us, fax it (01625 545748) or email the information and a draft notification form **will be sent to you for further action**. Alternatively, you can complete the notification form online by visiting our website at [www.ico.gov.uk](http://www.ico.gov.uk). The form should then be printed out and sent to us with the appropriate fee.

<b>Data controller name:</b> Please see overleaf for guidance.	
<b>Data controller address:</b> If a limited company or a public limited company, this should be the registered office address. Please include your postcode.	
<b>Company registration number:</b> (Optional)	
<b>Contact name and job title:</b>	
<b>Contact address:</b> Please include your postcode.	
<b>Contact telephone number:</b>	
<b>Contact fax number:</b>	
<b>Contact email address:</b>	
<b>Nature of business:</b> Eg doctor, accountant, etc. Please note that it is essential to indicate the nature of your business so that the correct information can be sent to you.	
<b>Signature</b>	<b>Date</b>
	<b>Telephone number</b>
<b>Name and job title</b>	

**Please do not send any payment with this form.**

Advice about any aspect of notification can be obtained by writing to the address below or by calling the notification helpline on 01625 545740.

**Please return to:** Notification Department (Notification Requests), Information Commissioner's Office, Wycliffe House, Water Lane, Wilmslow, Cheshire SK9 5AF or email: [notification@ico.gsi.gov.uk](mailto:notification@ico.gsi.gov.uk) or fax: 01625 545748.

## Glossary

### Data controller's name

The name you provide must be the correct legal title of the individual or organisation. Examples are given below.

- **Sole traders:** provide the full name of the individual, eg Anna Katherine Smith.
- **Partnerships:** provide the trading name of the firm, eg Buttersfield & Co. (you do not have to provide the names of the partners).
- **Limited or public limited companies:** provide the full name of the company, eg ABC Limited (not your trading name).
- **Groups of companies:** groups of companies cannot submit a single notification. Individual companies who are data controllers must notify separately.
- **Schools:** provide the name of the school, eg Hazeldown School.  
In Scotland, only schools in the independent sector need to register; all other schools are covered within the relevant local authority notification.
- **Others, eg voluntary bodies:** provide the name by which you are known to the public. These details should be altered (if necessary) on the Part 1 form itself.

### Data controller's address

If you are a limited company you must provide your registered office address and in all other cases you must provide the address of your principal place of business. If there is no place of business (eg for a small local voluntary body), you should provide the address of the official who has completed the form.

### Company registration number

If you are a limited or a public limited company, we encourage you to provide your company registration number as a unique identifier for the company. However, you are not obliged to do so.

### Contact details

You may provide a name, address, telephone number, fax number and email address. These details will be used by us for all correspondence in connection with your notification, but will not appear on the public register.

## Attachment 7. Charge Rate for Working Artist

Establishing a charge rate for a working artist – worksheet			
Name	<input type="text"/>	Date	<input type="text"/>
Quotation for work	Job Name <input type="text"/>		
Expected annual income after all expenses but before tax			£ <input type="text"/>
Additional employment related costs			
Employer's national insurance		%	£ <input type="text"/>
Employer's pension contribution		%	£ <input type="text"/>
			£ <input type="text"/>
Total equivalent direct employer costs of expected annual income			£ <input type="text"/>
Annual weekdays	<input type="text"/>	X	<input type="text"/>
			- <input type="text"/>
Less:	Bank holidays	<input type="text"/>	
	Annual leave	<input type="text"/>	
	Training	<input type="text"/>	
	Research and Development time	<input type="text"/>	
	Quoting and making presentations	<input type="text"/>	
	Administration e.g. accounts	<input type="text"/>	
	Sickness and related absences	<input type="text"/>	
	Other	<input type="text"/>	£ <input type="text"/>
Available working days a year			£ <input type="text"/>
Labour only day rate			<input type="text"/>
Direct disbursements per day			
Add:	Extra travel costs	£ <input type="text"/>	
	Materials	£ <input type="text"/>	
	Subsistence	£ <input type="text"/>	
	Other	£ <input type="text"/>	£ <input type="text"/>
Day rate required to cover labour and additional daily direct costs			£ <input type="text"/>
Overhead costs that must be paid as an artist (annual basis)			

Business insurance

£

Professional and product liability insurance

£

Premises costs

Rent	£
Rates	£
Heat and Light	£
Repair	£
Security	£
Other	£

£

Telephone and communication costs:

Phone	£
Mobile	£
Internet and email	£
Post and stationery	£

£

IT Costs:

Software licences	£
Consumables	£

Research costs

Books and magazines	£
Materials for research	£
Travel for research	£
Courses	£
Protective clothing	£
Other	£

£

Professional and advisory services

Accountancy	£
Legal advice on contracts	£
Other	£

£

Promotional costs

Advertising	£
Publicity materials	£
Website	£

Other	£	£
<b>Equipment costs (annual equivalent)</b>		
Car (business element)	£	
Computer (3 year life)	£	
Printer (3 year life)	£	
Camera (3 year life)	£	
Studio equipment (5 year life)	£	
Other	£	£
<b>Finance costs</b>		
Bank charges	£	
Bank and other interest	£	£
<b>Annual overhead costs</b>		£
<b>Day rate required to cover annual overhead costs</b>		£
<b>Total day rate required to cover earnings, direct and overhead costs</b>		£

## Attachment 8. Income Statmen created for Artistic Solution

# Income Statement

## Artistic Solutions

For 2011 through 2014  
(all numbers in £000)

REVENUE	2011	2012	2013	2014
Gross sales	£0	£0	£0	£0
Less sales returns and allowances	0	0	0	0
<b>Net Sales</b>				
<b>COST OF SALES</b>				
Beginning inventory	£4 427	£4 427	£0	£0
Plus goods purchased / manufactured	0	0	0	0
<b>Total Goods Available</b>		<b>£4 427</b>		
Less ending inventory	0	0	0	0
<b>Total Cost of Goods Sold</b>		<b>£4 427</b>		
<b>Gross Profit (Loss)</b>		<b>(£4 427)</b>		
<b>OPERATING EXPENSES</b>				
<b>Selling</b>				
Salaries and wages	£0	£0	£0	£0
Commissions	0	3 600	0	0
Advertising	0	540	0	0
Depreciation	0	0	0	0
Other	0	0	0	0
<b>Total Selling Expenses</b>		<b>£4 140</b>		
<b>General/Administrative</b>				
Salaries and wages	£0	£5 580	£0	£0
Employee benefits	0	0	0	0
Payroll taxes	0	2 640	0	0
Insurance	0	1 140	0	0
Rent	0	2 400	0	0
Utilities	0	360	0	0
Phone&Internet&Licenses	0	3 036	0	0
Office supplies	0	120	0	0
Travel & entertainment	0	960	0	0
Postage	0	120	0	0
Professional Services	0	347	0	0
Material&Supplies	0	0	0	0
Furniture & equipment	0	0	0	0
<b>Total General/Administrative Expenses</b>		<b>£16 703</b>		
<b>Total Operating Expenses</b>		<b>£20 843</b>		
<b>Net Income Before Taxes</b>		<b>(£25 270)</b>		
Taxes on income	0	2 640	0	0
<b>Net Income After Taxes</b>		<b>(£27 910)</b>		
Extraordinary gain or loss	£0	£0	£0	£0
Income tax on extraordinary gain	0	0	0	0
<b>NET INCOME (LOSS)</b>		<b>(£27 910)</b>		

## Attachment 9. Balance Sheet created for Artistic Solution

Balance Sheet		
Artistic Solutions		
<b>Assets</b>		
Cash		£427
Cash Equivalent		£0
Accounts Receivables		£0
Inventory		£4 000
Prepaid Expenses		£0
<b>Total Current Assets</b>		<b>£4 427</b>
Buildings		£80 000
Equipment		£7 000
Furniture		£5 000
Vehicles		£4 000
Buildings Improvements		£7 000
<b>Total Current Assets</b>		<b>£103 000</b>
<b>Total Assets</b>		<b>£107 427</b>
<b>Liabilities</b>		
Accounts payable		£18 923
Current Portion Loans Payable - Buildings		£0
Current Portion Loans Payable - Equipment		£0
Income Taxes Payable		£2 640
Customer Deposits		£0
<b>Total Current Liabilities</b>		<b>£21 563</b>
Loans Payable - Buildign		£0,00
Loans Payable - Equipment		£0,00
<b>Total Current Liabilities</b>		<b>£0,00</b>
<b>Total Liabilities</b>		<b>£21 563</b>
<b>Equity</b>		
Capital contribution		£0,00
Retained Earnings		£2 806,00
<b>Total Owners Equity</b>		<b>£83 058</b>

# Attachment 10. Cash Flow created for Artistic Solution

12 Month Cash Flow Budget														
Artistic Solutions														
Enter Start Date (Month/Year - ie 1/2010)	Jan-12													
Enter Beginning Cash Amount	E427													
Beginning	Jan-12	Feb-12	Mar-12	Apr-12	May-12	Jun-12	Jul-12	Aug-12	Sep-12	Oct-12	Nov-12	Dec-12	12 Month Total	
Cash Available At Beginning of Month	427	427	-1,041	-2,709	-2,482	-2,255	-2,028	-1,801	-1,574	-1,347	-273	803	1,731	
Cash Coming In To Your Business														
Cash Sales of Art / Products			1,995	1,995	1,995	1,995	1,995	1,995	2,993	2,993	2,993	2,993		23,942
Cash Sales of Services														
Collections on Past Sales (Accounts Receivable)														
Interest Income on Bank/Savings Accounts														
Money From Loans														
Other Cash Injections														
Money Put In By Owner(s)														
<b>Total Cash Available</b>	427	427	-1,041	-714	-487	-260	-33	194	421	1,646	2,721	3,796	4,724	
Cash Going Out of Your Business														
<b>General Expenses</b>														
Studio/Office Rent or Lease		200	200	200	200	200	200	200	200	200	200	200	200	2,400
Equipment Rent or Lease														
Vehicle Rent or Lease														
Repairs and Maintenance														
Taxes, Licenses and Fees		203	203	203	203	203	203	203	203	203	203	203	203	2,436
General Travel and Entertainment		80	80	80	80	80	80	80	80	80	80	80	80	960
Utilities		30	30	30	30	30	30	30	30	30	30	30	30	360
Phone		30	30	30	30	30	30	30	30	30	30	30	30	360
Internet		20	20	20	20	20	20	20	20	20	20	20	20	240
Office Supplies		10	10	10	10	10	10	10	10	10	10	10	10	120
Equipment Purchases														
Legal, Accounting and Professional			200									147		347
Building or Facility Improvements														
Insurance (Building, Property, Liability, Vehicle)		95	95	95	95	95	95	95	95	95	95	95	95	1,140
Mortgage Payment (Business Part)														
Loan Payments														
Other Interest Expenses														
Other General Expenses														
<b>Total General Expenses</b>	668	868	668	668	668	668	668	668	668	668	815	668	8,363	
<b>Sales, Marketing and Advertising Expenses</b>														
Print Advertising		20	20	20	20	20	20	20	20	20	20	20	20	240
Direct Mail		10	10	10	10	10	10	10	10	10	10	10	10	120
Public Relations														
Website		15	15	15	15	15	15	15	15	15	15	15	15	180
Displays														
Fairs, Festivals and Trade Shows														
Sales, Mktg, Adv Travel and Entertainment														
Other Sales, Marketing and Advertising Expenses				300	300	300	300	300	300	450	450	450	450	3,600
<b>Total Sales, Marketing and Advertising Expenses</b>	45	45	345	345	345	345	345	345	345	495	495	495	495	4,140
<b>Operations Expenses</b>														
Materials and Supplies		70	70	70	70	70	70	70	70	70	70	70	70	840
Purchases for Resale														
Other Operations Expenses														
<b>Total Operations Expenses</b>	70	70	70	70	70	70	70	70	70	70	70	70	840	
<b>Labor / Payroll Expenses</b>														
Contract Labor														
Wages		465	465	465	465	465	465	465	465	465	465	465	465	5,580
Payroll Taxes (20%/12%)		220	220	220	220	220	220	220	220	220	220	220	220	2,640
Employee Benefits														
Health Insurance														
Profit Sharing, Retirement Plans and Bonuses														
Owner(s) Withdrawals														
Other Labor/Payroll Expenses														
<b>Total Labor / Payroll Expenses</b>	685	685	685	685	685	685	685	685	685	685	685	685	8,220	
<b>Other Expenses</b>														
Other Expense 1														
Other Expense 2														
Other Expense 3														
Other Expense 4														
Other Expense 5														
<b>Total Other Expenses</b>														
<b>Total Cash Going Out of Your Business</b>	1,468	1,668	1,768	1,768	1,768	1,768	1,768	1,768	1,918	1,918	2,065	1,918	21,563	
<b>Total Cash Available at End of Month</b>	427	-1,041	-2,709	-2,482	-2,255	-2,028	-1,801	-1,574	-1,347	-273	803	1,731	2,806	

## Attachment 11. Break-even created for Artistic Solution

Breakeven Analysis	
Artistic Solutions	
Price Per Unit	£285
Number of Units Sold	84
Total Sales	£23 940
Variable Costs	
Direct Labor	£8 220,00
Materials	£840,00
Sales Commissions	£3 600,00
Distribution Costs	£0,00
Packaging	£0,00
Shipping	£0,00
Other Components Purchased	£0,00
Advertising / Marketing Associated With This Product	£0,00
Total Variable Costs	£12 660,00
Fixed Costs	
Indirect Labor	£0
Indirect Labor Taxes & Benefits	£0
Rent	£2 400
Utilities	£360
Cost of Masters, Originals, Research & Development	£0
Equipment Depreciation	£0
Fixed Advertising and Marketing Costs	£540
Phone & Internet	£600
Taxes, Licenses & Fees	£2 436
Travel	£960
Office Supplies	£120
Professional Services	£347
Insurances	£1 140
Total Fixed Costs	£8 903
Breakeven Volume	71,0