

business start-up
guide 2002
for designers

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Introduction

The Business Start-up Guide 2001 is aimed specifically at designers who want to start their own business but find the prospect daunting. It covers the main topics that a fledgling business must address – click on a topic on the Contents page.

This Guide is based on The Design Trust's Getting Started seminars and on contributions from a number of trainers, industry professionals and practitioners, whose help has been invaluable. The Guide provides continuous signposting to business support agencies and services, and an information resource that lists useful websites and publications.

For the most part, contributions have been reproduced substantially in their original form, without significant editing. As a result, the various sections can be used largely independently of each other, but inevitably there are overlaps and repetitions. The views expressed in this Guide do not necessarily represent the views of The Design Trust. No responsibility for loss occasioned to any person's acting or refraining from action as a result of reliance on any information in the material can be accepted by contributors or The Design Trust.

A crafts graduate comments, *"Many people when they go into business in craft and design do not think about what it is going to be that makes them successful. They are trying to measure their success on how they feel because they have never done market research. If you consider this at the beginning I think it would give you some focus, which is an essential professional skill."*

A textiles graduate says, *"There is little point in producing fabulous designs if you cannot cost them, sell them, market them, promote them or raise the money to develop them."*

What these two graduates tell us is that many students do not realise until they have left university that to be successful they need to have some understanding of the business and professional aspects of design. Without this, how will they know who will buy their work or employ their services as a designer? At The Design Trust we have been disturbed by the high number of designers attending our seminars who have set up in business without any prior knowledge or understanding of what is

involved in running a successful design business - a weakness highlighted in research studies such as that carried out by the Graduate Into Business Project at the University of Brighton.

This Guide is intended to introduce you to some of the essentials that you need in order to get started. If you are serious and are committed to taking your work forward, a great deal of research, hard work and planning will be needed before you know whether your business will be a success. You will have to ask many questions of yourself and use the right people to help and advise you to develop your ideas into a feasible design business.

Over the years, many people have contributed to our training seminars. This Guide enables us to share the direct business advice given by industry professionals to our members. Its purpose is to provide compact guidance notes for the different elements of professional practice in starting a design business. This is not a book. Each subject is covered separately for the convenience of the reader, highlighting key information provided by speakers during our training programme. Although we do not provide all the answers, we urge you to use the information resources to improve your understanding of what is involved in starting up a design business or working on a freelance basis. This Guide will help you to ask the right questions and will direct you to further information provided by training and professional organisations, websites and publications that provide support and assistance.

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1. Have you got what it takes?

"As a designer in business you are making the products, doing the accounts, selling the work, marketing, exhibiting, creating new business, cleaning and dealing with all administration. At college we just created five days a week, now I only have about three days for actual designing and making."
(Design Trust member)

How prepared are you?

Are you prepared for starting your own business? The following checklist will help you to identify the business, professional and personal skills that you need to have or to develop. Having business confidence will fuel your self-motivation and improve your business success. A Graduate Into Business Project at the University of Brighton surveyed 250 micro-design businesses in the South East. It found that 80% of respondents said they wished they had been more prepared when setting up, since their basic business practices could have been much more efficient and their business developed much faster. During the Project the qualities and skills listed below were identified as important in preparing graduates for self-employment or business start-up.

Tick on a scale of 1-5 to identify your own current abilities and knowledge (1 being poor and 5 excellent):

Personal qualities

Ask yourself if you are:

Independent	1	2	3	4	5
Self-confident	1	2	3	4	5
Committed	1	2	3	4	5
Flexible	1	2	3	4	5
Proactive	1	2	3	4	5
Self-motivated	1	2	3	4	5
Able to delegate	1	2	3	4	5
Willing to learn	1	2	3	4	5
A good communicator	1	2	3	4	5
Organised and a good self-manager	1	2	3	4	5

Professional qualities and aptitudes

Ask yourself if you can:

Evaluate yourself and your work	1	2	3	4	5
Negotiate with clients and others in connection with your work	1	2	3	4	5
Solve problems	1	2	3	4	5
Make independent and critical judgements	1	2	3	4	5
Value and seek advice from others	1	2	3	4	5
Take advantage of opportunities	1	2	3	4	5
Operate at a professional level	1	2	3	4	5
Use contacts and networks	1	2	3	4	5
Cope with uncertainty	1	2	3	4	5
Promote yourself and your work	1	2	3	4	5
Take risks	1	2	3	4	5
Have a vision for the future	1	2	3	4	5

Business knowledge

Ask yourself if you are confident with the following:

Knowing the market	1	2	3	4	5
Being able to place yourself and your work in the market	1	2	3	4	5
Costing and pricing your work	1	2	3	4	5
Marketing and methods of selling	1	2	3	4	5
Managing contracts, invoices, payments and financial management	1	2	3	4	5
The different aspects of small business management	1	2	3	4	5
Your ability to construct a marketing and financial business plan	1	2	3	4	5
Managing projects and commissions	1	2	3	4	5
Employing and managing others	1	2	3	4	5
Tax and insurance	1	2	3	4	5
Your legal rights as a designer (e.g. copyright)	1	2	3	4	5

How does your profile look in that checklist?

The more responses you have in the right hand columns, the higher your chances of success. Many of the business skills listed are essential for getting started. You may not yet have the skills, but they can be acquired through training, accessing the right information and finding the right people to advise you. Use the checklist to identify the areas that you need to address.

2. First Steps

What motivates designers to start up in business?

The main motivating factors for design graduates setting up in business are to have creative control over their work and the freedom to express themselves creatively, with independence and personal development also rated very highly. Financial reward is not the main motivator - it is the lifestyle that appeals, rather than the potential to make a great deal of money.

Many self-employed designers lead multi-tracking portfolio careers that involve a variety of work, from freelancing to lecturing. Recent research into career paths of art and design graduates indicates that there is no regular pattern for designers in business - they go where the work is and where they want to go. A design graduate says, *"The diversity of work demands great time management skills, but the rewards of a flexible and challenging lifestyle, when you don't know what opportunities will arise from one day to the next, are worth it."*

If you are intending to start your own business, you need to be motivated. Think carefully about what motivates you and what you enjoy about your work, so that you can build this into your business idea. It is vital that there are elements of your business that you find exciting - that will keep you motivated.

What form will your business take?

What business form will you adopt? Businesses are either unincorporated (sole traders or partnerships) or are incorporated limited companies. Many businesses or freelancers begin as sole traders. If you want to work with others, you can form a partnership, a limited company or a co-operative. Your choice will depend on financial reasons as well as on your values.

Sole trader

This is the most basic business form. Setting up as a sole trader does not require any legal procedures except to register any trade mark or logo that you plan to use and (if necessary) for VAT, and you can start trading immediately. You will be taxed as a self-employed person and can claim your business expenses against your profits. You will need to pay National Insurance and to keep accurate records of all business transactions. If the business fails, you will have to pay creditors out of your personal assets.

Partnership

Two or more people run the business and share profits and losses on an agreed basis. Setting up a partnership is almost as informal as becoming a sole trader, but you are strongly advised to see a solicitor and arrange to draw up a Partnership Agreement. The advantage of a partnership is that you share responsibilities and decisions with someone else who has a vested interest in the business.

Limited company

Unlike a sole trader or a partnership, a limited company has an independent legal identity. The directors' personal assets are not at risk should the business fail, unless they have given guarantees (which they frequently have to do) or have traded fraudulently. A company is more expensive to set up, but if you intend to be the sole shareholder you can buy a ready-made or "off-the-shelf" company that has never traded. If what you are planning is in effect a partnership to be carried out through a limited company, you will need a solicitor's advice on appropriate Articles of Association. Obtain Company Names Guidance Notes from Companies House for information about restrictions on names.

Co-operative

If you intend to work with others, e.g. sharing clients and premises, you may want to consider forming a co-operative. Co-operatives share all decision-making and profits equally between members. However, getting the agreement of all members can be difficult, and ensuring equal workloads and contributions can cause problems - so it is essential that the members of a co-operative draw up a written contract at the outset. If you have personal business targets and objectives, you may feel restricted by working in a co-operative.

What next?

- If you realise that you are not yet ready to start your own enterprise, look for employment of a kind that will develop your skills, knowledge, networks and experience.
- If you feel confident about self-employment, you will now need to carry out further research and training.
- Or, if you feel that you have all the necessary skills, information and resources, you can start to develop your ideas into a business plan.

For inspiring design success stories, read *Inspired Business*, by the Design Council: www.designcouncil.org.uk

[a-n] publications has just launched a booklet *Sign Post*, which provides a valuable insight into the real life experience of the artist in business: www.anweb.co.uk

3. The Business Plan

What is a business plan?

A business plan is a document that provides researched information about your business, its market, operational details and finances, including sales projections and marketing information.

Why write a business plan?

Business plans are essential when starting up your own business or when applying for loans from banks or grants from other funding bodies. They are also used to measure the progress of the business and to monitor sales and marketing activity throughout the year.

Writing a business plan can seem daunting. However, a great deal of it is common sense and will be based on your market research. There are specific ways to present business plans, and certain information should always be included. Every business plan should contain:

- Front page: your name and contact details, and the name of the business.
 - Contents: include page numbers.
 - Introduction: the business idea, products and services, address from where you will be working, and legal identity.
- Market research undertaken; show that you have got potential clients and who they are.
 - The work that you will be producing.
 - SWOT analysis: outlining your business strengths, weaknesses, opportunities and threats.
 - Pricing of the work.
- How you will work, including your action plan and marketing activities.
 - Your business objectives; where you see the business going in 3 years, and how it will get there.
 - What finance is needed, including money to start up and cash flow requirements to keep the business going while waiting for payments.
 - Information on who is running or will run the business; include your CV and those of any partners.

Probably the most important part of your business plan will be the cash flow. Good planning and keeping an eye on the cash flow can prevent many financial worries (i.e. by addressing problems at an early stage). Don't just look at the money needed to set up; it's the money needed to pay the bills through the year that is vital if the business is to survive. Banks will be interested in looking at your cash flow projections, since these indicate that you have considered how the business will survive over the year.

- Try not to be put off by the financial aspects. These are areas that you will deal with every day, and you will soon understand the various terms such as cash flow, credit control, and profit and loss.
- Once you understand the basics, you will feel more in control of the business. Be realistic with your plan, never be too optimistic - remember the goals you set are the ones that you will have to achieve to stay in business. Don't put yourself under too much pressure; it's important that you enjoy running your business.
- Get your figures checked by a mentor, accountant or other professional before submitting a plan for funding.
- Make sure that you really understand all the financial elements to the plan - you will be asked about them at meetings and interviews for funding.
- Once the figures start to make sense and you know what needs to be done to survive, you will be able to use the business plan as a sales and marketing guide. The financial aspects of the business plan should be linked to how many customers you have and where you sell and promote your work.
- Do not treat each part of the plan as a separate entity within your business; areas will overlap to show a clear picture of how your business will operate overall.
- Include good photographs of your products, as well as any press coverage and promotional material that shows that you are serious about your business.
- Use graphs and interesting layouts, but keep it professional looking.

Continuously revise your business plan and objectives. Don't write the plan and then stick it in the drawer for the next year. If some areas of the plan need changing, don't hesitate to rework it, and speak to your bank or business mentor if necessary. If you show that you can address potential problems before it is too late, the bank will respect you and may be able to help with further funding to bridge gaps when payments are late.

Working on your own can be daunting and you may feel isolated. Contact business support agencies such as Small Business Services. They may be able to appoint a business mentor - via the Business Links - who could be a sounding board for ideas and help you work through business problems. Mentoring schemes are available throughout the UK; for further signposting, contact your Regional Arts Board, Small Business Service or Local Authority Arts Department.

- For an introduction to business planning read:

The Great Little Business Book, Peter Hingston, 5th edition, 1991.

Accounting For Non Accountants (5th edition), Graham Mott, Kogan Page, 1999, for help with cash flow, profit and loss, etc.

- HM Customs and Excise and your Inland Revenue office will give you up-to-date information .VAT help line 0345 422266.
- Many business start-up books deal with financial planning and business accounting.
- High Street banks provide information on business start-up including interactive business planners.
- The Prince's Trust offers excellent business start-up advice and runs a mentoring programme for people under the age of 30.

4. Market Research

Why do market research?

Just because friends and family have bought your work from degree shows does not mean that you have suitable products to start up in business. You need to talk to potential customers, who will ask specific questions about the quality and prices of your work and – hopefully - will buy your work all year round. You, like every other start-up business, must carry out market research so as to identify the following basic market information:

- To know whether your business is feasible.
 - To know how and where you are going to trade.
 - To understand the size and the potential of your market.
 - To identify your customers.
- To determine the most appropriate promotion and marketing methods.
 - To identify your competition.
 - To create a pricing strategy.
 - To estimate sales income.

Getting started

- What is your business idea? Try to explain it in 20 words.
- What are you trying to achieve, in both personal and business terms? Try to explain this, in one short paragraph.
- How do you think you will meet your objectives?
- Think of yourself and your business as a single entity. Carry out a SWOT analysis (Strengths, Weaknesses, Opportunities, Threats), and list the following:
 - your personal and business strengths (e.g. self-confidence, organisational skills, personal commitment, the strengths of your products or services)
 - your weaknesses (e.g. lack of business knowledge and experience, lack of premises, lack of contacts)
 - opportunities that will help your business (e.g. awards, exhibitions, contacts, successes)
 - threats (e.g. competition, declining markets, interest rates, other external factors).
- How does your SWOT analysis compare with your business idea statement (above) and with what you want to achieve?
- How can you use strengths and opportunities to overcome weaknesses and threats?
- If the weaknesses and threats outweigh your strengths and opportunities, then you need to do more research into how you could develop your business idea or change your products and services. What specific areas are causing problems, and what actions do you need to take?
- What training needs have you identified (e.g. business planning, book-keeping, presentation skills)?

How to do your market research

Think how you could sell your work. If that involves dealing with retailers or galleries, speak to the buyers and value their opinions.

When presenting your work, try to take actual samples that are relevant to your current work. If you get a positive response from a number of contacts, then you can have the confidence to start selling. It is important to take note of all comments, including the criticisms; the fact that a business is taking interest in your work is a really positive part of your market research.

Observe other designers' and competitors' activities to see how they operate. Monitor current trends in fashion and lifestyles, and keep an eye out for predicted trends by regularly visiting a range of trade fairs and exhibitions.

The following are some sources of market information. Select a few that are the most relevant to your business idea, and start to collect market information:

- Designers who have set up their own businesses.
- Established businessmen; do you have a rich uncle or a helpful one?
- Trade organisations and directories.
- Professional bodies and associations.
- Department of Trade and Industry (DTI).
- Libraries, both local and central.
- Newspapers and trade magazines.
- Market reports.
- The internet.
- Competitors.
- Universities and colleges.

Is there a market for your business?

Your potential customers

- Who are they? There could be several identifiable groups, depending on your services or products. List them all.
- Where and how (e.g. trade magazines, trade shows, directories, agents) will you identify potential customers?
- What are your customers' needs ?
- How much will they spend?
- How often will they purchase?
- Where do they purchase?
- Where do they go to purchase their existing services/products?
- How do they find out about new services/products?
- How do they choose? What criteria do they use to select the work or service that they require? Are their decisions based on price or on quality?

Use your market research results to make a customer profile. If you have already completed sales or work for customers, include your existing customer data in the profile.

- Attend a one-day training course for an introduction to market research.
- Contact The Prince's Trust (for England and Wales) or The Prince's Scottish Business Trust (for Scotland) for start-up information and advice.
- Speak to professionals about your product and service, and get feedback.
- Visit the shops and see what sells.

What are the likely types of customer for your business?

- Are the customers wholesalers, retailers or end-users (e.g. individuals, other businesses, institutions)?
- Where are the customers (local, regional, national or overseas)?
- How do you get access to the customers (directly through a personal visit, or through an agent, trade shows, shops, galleries, etc.)?
- How do your customers trade (through trade shows, buying trips, annually or seasonally; where and when, or other)?

Competition

- Who are your competitors?
- How established are they?
- What do they sell?
- Where do they sell?
- How do they market their products/services?
- How do they present themselves? Create a competitors' dossier of, e.g., advertising material, direct mail, PR materials.
- How are they positioned, and what is their philosophy?
- How do they operate - do they compete directly?
- Where are they based?
- Who are their customers?
- What do they want? Try to identify their likely long-term strategies and business philosophies / mission statements.
- What is the size of their market?
- Why is your product/service better than theirs?
- What are their strengths?
- What are their weaknesses?
- What are their opportunities?
- What are the threats to their businesses?

Sales

- What are your projected sales?
- How will you get new business?
- How much time each week / month will you allocate to sales and marketing?
- How much time will you allocate to administration and sales follow-up?
- What are the most appropriate marketing activities for your business?
- What future is there in the market that you have chosen? Is it growing or declining?

After completing your market research, you should know the market for your business. Write a statement about what the market is - where it is and how you will reach it; include the benefits of your product, your unique selling point, and why people will buy your work or services rather than those of your competitors. Start to consider the most effective promotional methods and how much it will cost you to promote and market your business.

5. Premises

When starting up in business many designers are working to very tight budgets. It is important to keep your costs to a minimum. Before agreeing to rent premises, think about all possible setting-up and running costs.

The following offers guidance on finding suitable business premises:

General issues (Courtesy of Cockpit Arts)

The Cockpit Arts' Developing Professional Practice programme addresses many of the business and marketing needs of small creative businesses. The key theme to the training is personalisation – giving candidates power and control over their businesses.

For further information, e-mail cockpit@easynet.co.uk

Business premises

- Contact estate agents, arts magazines, Regional Arts Boards, college notice boards, Small Business Services (which are working with Business Links), local arts organisations and your local Council for listings of studio spaces and other premises.
- If you will use the premises as part showroom, consider the location. Is it convenient for buyers to reach? Is there parking and access?
- Budget carefully all running costs - business rates, electricity, water, heating, service charges, legal agreements, etc.
- Plan your space very carefully. What size studio do you need? What will insurance cost? Check the risks associated with the materials with which you will be working; are they flammable, etc.?
- Are there any subsidies? Studios run professionally by associations often offer reduced rates for business start-ups, or provide space and facilities to rent on a daily basis.
- Who is liable for the cost of maintenance and repairs? Are the lifts well maintained?
- Do you have 24-hour access?
- What security exists?
- What are the noise restrictions?
- Speak to other tenants and find out whether there are any hidden problems.

Working from home

- Are there any restrictions such as access or privacy?
- What are the Health and Safety regulations? Do you need planning permission, and will this affect your house insurance?
- Can you get business insurance if working from home?
- Does your lease or your Local Authority permit you to run a business from home?
- Are there many distractions?
- Where will you meet clients and does the environment look professional?
- Will you feel too isolated working from home all day?
- When working from home, although the overheads are not the same as with business premises, nevertheless estimate your notional overheads so that you can cost your work realistically. If you sell work too cheaply and suddenly have to move to business premises, you may have problems in justifying to clients sudden price increases.

Setting up a co-operative studio

- Use a solicitor; each co-operative works in its own way, and a proper legal contract is vital.
- Devise a set of house rules.
- Ask people for advice.
- Always get three quotes for any work on the premises.
- Do not pay in advance for work to be done.
- If applying for funding, do it as a group because it is easier for a collective to get local funding.
- Obtain a group bank account.
- Appoint one person to manage all standing orders and bills.
- Arrange regular meetings each month to discuss workshop and studio management.
- Try to include a space for meeting clients, but look into the insurance implications.
- If space is limited, ensure that that is communicated to future members.
- Make sure that parking and loading are accessible.
- Check with neighbours that noise will not be a problem, and speak to the local Council regarding such things as B1 classification.
- Make sure you are not liable to pay the landlord's solicitors' fees for preparing the lease.
- If you need further advice, use the Citizens Advice Bureau and your local Council.
- When running a co-operative studio, it is a good idea to get some basic business training.
- Try not to let the telephone be disconnected, or go unanswered - it is unprofessional.

Regional Development Agencies in England can provide grants for converting redundant rural buildings for commercial purposes

Some large studio spaces offer subsidies for business start-ups including use of business facilities and equipment, e.g. Clerkenwell Green Association, London www.cga.org.uk and Cockpit Workshops, London, E. cockpit@easynet.co.uk

6. Costing your work

Many designers set up in business not knowing how to cost their products or services accurately. You cannot develop a sustainable business if you do not know the true value of your time and work. Only with realistic costing can you find the right market for your business. The cost price is what something actually costs you to make, including business overheads, labour costs and materials. It is not your selling price. If you are providing a service, you still need to know what your business costs are, so that you can work out an hourly rate that covers all your expenses and pays your salary.

While you are a student, you may get away with basic budgeting methods, but in business everything should be budgeted.

The first step to costing your work is keeping detailed records of the money that you spend on materials, as well as additional expenses, your time and overheads. In order to cost projects accurately, you need to consider all the fixed and variable costs involved in running your business, including items such as maintenance and repairs.

Fixed costs are costs that stay constant regardless of sales (e.g. rent, business rates, insurance).

Variable costs are costs that relate directly to the amount of work that you produce (e.g. materials, sub-contractors, distribution).

Items to consider if you are a designer-maker

- The materials needed to make your products (e.g. fabric, paint, wood).
- Your business fixed costs - costs that occur each week regardless of sales (e.g. insurance, rent, telephone).
- Your labour costs - the hourly rate that you need to pay yourself to live, any wages you pay, sub-contractors' hourly rates.
- Hidden costs - time spent researching ideas and materials, selling and marketing, transport to meetings.
- How much time you spend on other business activities (e.g. administration). Time is money!
- How many items can you make per hour? (You need to be able to allocate a production time to each piece)
- Think about how work gets to the clients; research postage and distribution costs, and who will pay them. Are you insured to deliver goods in your car, or do you need additional insurance?
- Are you including special insurance that will occasionally be needed (e.g. exhibition insurance)?
- What is the cost of marketing and promotional materials, stationery and presentation of work?
- Add a contingency for breakages and imperfect samples.
- What is your break-even point? What is your profit margin?

A simple costing exercise for a designer-maker

It is not possible to give detailed advice here about what you need to do to cost your work effectively. You should attend training courses that will clarify issues such as VAT, production costs and profit margins. The following information offers an introduction to some basic costing principles.

STEP 1 Make a list of your annual business overheads (£13,000 in the following example):

Work these out at a weekly rate by dividing total cost by the number of weeks you work in a year allowing for holidays (e.g. 48 weeks, assuming 4 weeks holidays).

Business overheads (annual) (i.e. the fixed costs that must be paid regardless of sales)	£
Rent (if working from home, allocate a proportion to the business)	3,000
Business rates	500
Telephone	900
Fax	350
E-mail	400
Insurance	250
Electricity	800
Water	600
Stationery	1,200
Promotional materials	1,200
Leasing agreements	300
Transport	1,200
Advertising (from recruiting sub-contractors to promoting products)	1,000
Subscriptions to trade magazines and associations	200
Depreciation (how much the value of your capital assets declines each year)	600
Maintenance	500
Total	£13,000

Calculate the number of hours spent each week on making and designing activities (i.e. actually producing work). Do not include any of your other business activities (e.g. marketing, administration, bookwork).

Assume that you work on average 8 hours a day and a 5 day week. Two days a week will probably be spent on administration, marketing and selling, leaving 3 days for actually making products. If you spend 8 hours a day and 3 out of the 5 days in making, this totals 24 hours.

Calculate the hourly rate by totalling the number of hours you spend each week (say, 24 hours) on making. Your weekly overheads are £13,000 divided by 48 weeks = £270. Divide that by the number of hours worked, i.e. £270 divided by 24 hours, giving an hourly overhead rate of approximately £11.25. If you spend more hours a week making, this will reduce your hourly rate, e.g. £270 divided by 30 hours = £9, which could result in higher profit, lower prices, etc.

- If you are looking at manufacturing work, working with sub-contractors or batch production, there are many other elements to consider and formulae to apply to your costing. Get some basic training from any of the business support agencies or your local Small Business Service. Speak to designers in your field.
- For information on costing your products and services, see [a-n] publications' website, www.anweb.co.uk
- Read: Art, Design and Craft – A Manual For Business Success, John Crowe and James Stokes, Edward Arnold, 1988

If you spend a great deal of time on non-making activities, e.g. selling and marketing, your hourly rate will increase. This is because you have less time for actually producing the products and are more restricted as to how much you can make each week. You will therefore have to charge more per hour, and the cost of your work will need to increase so that you can cover your weekly overheads.

Remember that your notional salary as business manager is fixed. Even if you sell nothing, you still need to live. Your living expenses are not going to stop because you do not have clients. Many designers take a part-time job when starting up. This guarantees a weekly income to cover their living costs and allows time for developing products and markets. If the business thrives, the job can be dropped.

STEP 2 Labour costs (i.e. what you need to earn in order to live)

Make a list of your personal living expenses; include money for holidays, insurance, rents, food, transport, clothing, Council Tax, etc. You will be surprised how much you need each week. Be realistic - remember that your money will need to come from somewhere and the higher your living costs, the higher your salary needs and business overheads, and those in turn will affect your selling price.

Personal living expenses (annual)	£
Rent	5,200
Food	1,500
Bills (electricity, heating, gas, phone)	1,500
Council Tax	650
Clothing	800
Transport (car insurance, petrol, tax)	1,000
Medical insurance	350
Loan repayments (student)	350
Pension	600
Holiday	500
Personal allowance for gifts, etc	500
Entertainment	1,500
Laundry / dry cleaning	600
Personal (hairdressers, prescriptions, dentist)	300
Magazines, newspapers	500
Memberships	200
Total	£16,050

Divide this total (£16,050) by 48 weeks = **£334.00 (approx)** to give a weekly living expense.

For an hourly rate that covers your weekly living costs of £334.00, divide the weekly total (£334) by the number of hours spent making objects for sale. In this example it is 24 hours (3 days at 8 hours a day), giving a labour hourly rate of $£334 / 24 \text{ hours} = £13.90$ approximately.

STEP 3 Add the labour hourly rate to the overheads hourly rate to give a total hourly rate: labour £13.90 plus overheads £11.25 = **£25.15**.

STEP 4 Calculate the amount of time that each piece takes to make and apply the total hourly rate of overheads and labour, e.g. £25.15. Remember to include all production processes. For instance, a printer prints 3 scarves in an hour; each scarf therefore takes 20 minutes. The finishing takes 30 minutes per scarf and it takes 30 minutes to press and package three, i.e. 10 minutes per scarf, producing a total time per scarf = 1 hour with an overhead cost of **£25.15**.

STEP 5 Add the cost of materials per piece (remember to include specific postage, packaging and particular administration costs, etc.).

STEP 6 Add a contingency of approximately 10%. This allows for breakages, hidden extras and room for error (which in time should reduce, as you become more experienced).

STEP 7 When you have totalled the above, add your profit margin. This is dependent on how much money your business needs to make to cover cash flow to expand and develop. Many new businesses make no profit in the first few years, because all money is reinvested in marketing, new business development, materials and equipment.

Costing your work as a consultant/designer

(Courtesy of CADT - Centre for Arts Development Training)

CADT offers a range of business support services to artists and designers in Merseyside and the North West. CADT's current portfolio of services includes business counselling and mentoring, project management, small business development training, vocational advice and guidance for freelancers, and employment and enterprise development support. For further information, E. info@cadt.org.uk

- Acquire a project brief in writing, either before or after initial discussions; but make sure that you have one before you start work and that it includes all potential costs.
- Charge a daily fee. This should be calculated to cover your weekly living costs and business overheads (see above) and profit.
- Plan carefully how you will execute the project. Consider the following costs, and charge for them:
 - Meeting times and travel costs.
 - Materials needed for the project, including client presentations, transport, project-specific insurance, photography.
 - A contingency in costs and time budgets to allow for expired deadlines and unpredicted delays.
 - What sub-contractors will you use? Are they available and reliable? Or will their lack of professionalism cost you money?
 - Research any manufacturing and sub-contracting costs before committing to a quote or a contract. Get all quotes in writing.
 - If working with manufacturers, clarify copyright and licensing issues. Get everything in writing, including their lead-time for making the piece.
- Carefully inspect samples of all manufactured and sub-contracted goods.
- Ensure that all quotes received include VAT.
- Keep all project receipts, and code them to each individual project to provide reference for future quotes.
- When working as a consultant, you can usually charge a daily rate. This will depend on market influences, your expertise and experience, work involved, and project costs.

7. Pricing your Products and Services

Pricing is not the same as costing. Cost price is what it costs you to make a product. The selling price is the cost price plus a variety of other contributing factors such as the perceived value. The general public would consider a silver bracelet more valuable than a perspex bracelet, even if the silver was manufactured in 1 hour and the perspex in 2 days. So, if you are realistically costing your time, how will you communicate the value of your work? Also, the market can dictate the value of design work. For example, a textile designer may be able to sell a print design for £250 regardless of whether it took 5 minutes or 1 day to produce. *"You would not believe how unprofessional some designers are! We had one woman who was selling her work to us as well as over the internet, and she was actually advertising her trade prices to the general public on her web page."* (Buyer, Selling Your Design seminar 2000)

Items to consider when pricing products and services

You should have two different prices:

The **trade price** is the price at which you sell to the trade. This will be the cost of making plus your profit margin, but will not include a retail mark-up. The retailer will add this mark-up to the trade price to cover the costs incurred when selling the work; it can be between 100% and 250%. If you are selling the work yourself to the public, you should add the retail mark-up to your trade price.

The **retail price** is the price at which you sell direct to the public, i.e. the price on display in shops. Try to keep your retail price as constant as possible, so as to maintain a steady market value for your work.

General

- You need to understand both what your customers are looking for and also what benefits you may be able to offer – then you can put a value on your work.
- What is your trade price, and what is your retail price?
- Round your figures up to so that they read easily (e.g. not £243.87 but £245.00); calculations are also easier to make with rounded figures.
- Be open about your prices – state them with confidence.
- Where will you sell your services or products?
- The location and type of outlet will affect your selling prices. You should consider how the work would be sold as part of your marketing and pricing strategy. Position your products in the correct market place – look for outlets that are successfully selling similar products to yours.
- Direct mail: include the cost of postage, packaging, marketing and graphic design.
- Retail outlets: what is the retail mark-up? Make sure that your products are still affordable. Remember that the retailer will usually have to add VAT to the retail price.
- Galleries: try to avoid sale or return (SOR), because stock costs money if it is not being sold.
- If you sell SOR, how will you cover the cost of having poor cash flow and not being able to buy new materials for new projects?
- Ensure that you include all exhibition costs in your pricing strategy.
- Commissions only - each different project should be costed individually. Charge for all your time, including client visits.
- Include agents' fees or commission.
- Internet sales - only show your retail prices to the public, never your trade prices.
- If selling direct to the public, remember you have to spend time dealing with them. Time costs money.
- The market to which you sell to affects the price – higher-end markets obviously allow higher pricing.
- Research the profile of the retail outlet - is it worth reducing the trade price marginally to be seen in a high-profile outlet, thereby promoting your products in the right market place and developing branding?
- Some retail outlets will charge higher prices because of their location. Make sure that you know what your work is selling for in the various outlets, so that you can justify to the

consumer and to clients any difference in retail prices.

- How will you cover the cost of exporting? Will trade prices abroad be more expensive?

Turnover

- Consider your break-even point. How many items do you need to sell, at what prices, to break even? The higher the contribution to your fixed costs, the fewer items you will have to sell to break even. Include all your sub-contracting costs.
- What is your production capacity? If numbers are limited, you will have to charge a high price to cover all your costs. You may need to review your production processes so that you can reduce costs and meet the prices that the market dictates.
- Can you offer a discount to encourage larger orders or quick payment?
- Do your prices mean that you need a minimum order from each client if producing an item is to be cost-effective?

Market and brand

- Consider your brand development so as to increase the market value of your work.
- How will you package your products? The quality of presentation is key to your branding. How are other retailers packaging your products?
- What is the market value? What are other similar products selling for?
- What do your competitors charge? Can you justify a difference in price?
- How will you communicate the value of your work to the client, especially if it is hand-worked?
- Will you offer discounts to loyal customers as a purchasing incentive?

Invoicing and payments

- Are you offering discounted invoices? If so, build these into your pricing strategy.
- Is your price ex factory? Does it include delivery to the client?
- If you are offering sales promotions, remember to include these in your costing, so that the prices are realistic.
- How long will the client take to pay? Your overdraft incurs interest charges.

Note - If you are selling direct to the public, do not show your trade prices. *"If you are selling to an interior design practice, you may charge a price that falls in between wholesale and retail prices. Always explain what the price includes or excludes, e.g. VAT, delivery, packaging."* (Andrew Tanner, HUB)

The following is an example of information given on a trade price list:

Product code	Size	Minimum order	Lead time weeks	Trade price	Retail price	Post and packaging (per minimum order)
M450	Small	10	4	£4.00	£10.00	£2.00
	Medium	10	4	£6.00	£14.00	£4.00
	Large	10	4	£7.00	£16.00	£5.00

8. Protecting your Copyright

ACID, Anti Copying In Design, is a trade association committed to fighting copyright theft. Members are drawn from diverse industry sectors and range from international companies with multi-million pound turnovers to students, new designers and sole traders. There are many myths surrounding copyright, but quite simply, this is an automatic right subsisting in any two-dimensional image and certain types of three-dimensional design, provided that it is not simply a copy of an existing image. The artist or designer also has the right to be identified as the creator and to prevent any derogatory treatment of their work.

With some exceptions, copyright lasts for 25 years if a design is mass-produced, or for the life of the artist/designer plus 70 years if individually crafted. For example, copyright will subsist in hand-carved picture and mirror frames. If the frames are manufactured from a mould or other industrial process, then they will still be automatically protected, but by unregistered design right rather than copyright. This is similar to copyright, but with two main differences:

1. A design will only be protected if it is not seen as a "commonplace design" in the particular industry at the time it was created.
2. Design right usually only lasts for 10 years from the end of the year in which the design was first marketed. In the last 5 years of protection anyone can copy the design, provided that they pay the designer reasonable royalties, so in practice design right usually only prevents copying for between 5 and 6 years.

- Keep your original design drawings, prototypes and samples. These should always be signed and dated on the day they were created.

- Make your design drawings as detailed as possible. Ensure that every aspect of your design is included. ACID offers members a free central Database Registration of their designs, which then provides independent evidence of the date on which your design was created. Alternatively you can post them to yourself.

- Use some insignificant but identifiable features in your designs. This can help to trap copiers.
- Always have written contracts with employees, employers and freelance designers. Freelance designers or independent design houses will automatically own the copyright in their designs. The contract must be clear as to the assignment of rights in the designs produced; designs created during the course of employment will be owned by the employer company. Note.- If you are a student, the college running your course may own the intellectual property rights to designs created throughout the duration of the course; clarify this with your college.
- Consider whether you should register your designs on the designs register at the Patent Office. A registered design can provide stronger protection than copyright or design right as it is not necessary to prove copying. However, an application must be filed before the design has been published or shown to anyone. The ACID hotline (020 7880 5742) can give members advice on this and similar issues.
- If you believe that you have been copied, buy a sample of the copy immediately, and keep the receipt. Any delay at this stage can prejudice your rights. If you can't buy a sample, take a photograph or buy a copy of the magazine or brochure illustrating the copied design, and then obtain immediate legal advice. If you write to the copiers, mark any letters "Without prejudice" to ensure that you do not waive your rights by mistake.

For copyright advice, contact:

ACID: Anti Copying in Design Ltd.
E. help@acid.uk.com
www.acid.uk.com

Briffa: "Creative Lawyers for Creative Business", a law firm specialising in intellectual property, can also help with copyright disputes:
www.briffa.com

Patent Office: provides information on trade marks, copyright, patents and design law:
www.patent.gov.uk

Design and Artists Copyright Society (DACS) deals with artists' and designers' copyright issues: www.dacs.co.uk

Case study provided by ACID*Press Release**Pineapple Tastes Fruits of Success!*

ACID (Anti Copying In Design) member Pineapple Enterprises Limited, designers and manufacturers of a range of funky greetings cards (under the brand name "Dick's House" designs), have successfully settled an action against Tec2 (a trading name for Screentec Print Limited).



ACID's solicitors Theodore Goddard were contacted when Pineapple discovered that Tec2 were selling ranges of keyring designs which Pineapple considered to be copies of their designs at the Spring Fair, NEC Birmingham. Gavin Llewellyn, a lawyer specialising in intellectual property at Theodore Goddard, said, "our case was that Tec2 had done more than merely copy the ideas which lay behind Pineapple's greetings card range. In most cases, the tag-lines, the layout of the individual elements making up the images and the overall appearance of the artwork were very similar."

Originally Tec2 had contacted Pineapple who had sent samples of their greetings cards after meeting at a trade exhibition with a view to entering a commercial venture together.

Dids Macdonald, ACID's Chief Executive, said, *"so often, card manufacturers fall prey to other card designers producing similar designs to their own. Greetings cards have such a limited marketing life cycle and the culture unfortunately, if there is a problem, is - get on with the next design rather than fight back. This action should be a clear warning that card designers who are members of ACID can and will fight back - effectively"*. Although Tec2 made no admission of liability, they signed undertakings which required them immediately to withdraw their entire range of keyring designs, make a payment in respect of Pineapple's legal costs and deliver up its remaining stock of keyring samples to Pineapple. Susie Jarman of Pineapple, who actively supports ACID's latest campaign *"commission it, don't copy it"*, said, *"I hope that this example of taking immediate and swift action will act as a warning shot within the industry to protect small design-led businesses"* She continued *"I've put too much into the Dick's House range not to protect it"*.

Note to Editors:

ACID launched their "COMMISSION IT, DON'T COPY IT!" campaign at a recent Giftware forum for key players in the industry earlier this year where 86% of delegates had been copied by their direct competitors and all had experienced copying problems.

ACID offers their fast growing membership (ranging from sole traders to businesses with multi-million turnovers) a powerful voice at trade exhibitions, instant access to a legal hotline, a free design register and ACID branded deterrent merchandise.

Full membership details contact
Ruth Harrison Wood
T. 020 7794 2173
E. ruthhw@acid.uk.com

ACID Press Office:
T. 01531 650476
E. didsm@aol.com

9. Contracts

Introduction

Contracts are legally binding agreements. They can be in a formal written legal format, or in letter form, or they can be verbal. Although they do not have to be signed or witnessed, it is advisable to get each party to a contract to sign one original, in order to confirm the agreed terms. Using contracts shows clients that you are professional and builds business confidence. Keep your contracts as simple and straightforward as possible. Look at contracts used by other designers, and get hold of a standard-form contract that you can adapt for your own business.

The basics

- If you make an offer that is accepted, a contract has been made. If the offer is rejected, there is no contract.
- If you make an offer and withdraw it before it is accepted, there is no contract.
- If you make an offer, you cannot withdraw it once the other party has accepted it unless the other party consents to the withdrawal, since a contract has been made.

Contracts are used in order (among other things) to:

- Provide a clear record of what has been agreed, between whom, and when.
- Show that the parties all understand the terms.
- Define rights, liabilities and responsibilities.
- In particular, stipulate delivery dates, prices, payment terms (and the consequences of breaching those terms).
 - Make the ownership of work clear, and protect moral rights and copyright.

Professional practice

- Make sure that you include all order, commission, project and client details in the contract.
- Even if you agree something verbally, it can amount to a contract, but never rely on this, and never assume. Always put contracts in writing.
- When in meetings, or on the telephone, make notes of what you are agreeing, and follow up in writing.
 - In order to have proof that a contract exists, ask all other parties to sign and return one original.
 - Always read carefully contracts written by someone else. If you are unsure about or disagree with anything, do not sign.

- If you sign a contract and then sign another to replace it, it is likely that the most recently signed document applies. Make that clear in the paperwork.
- Always keep a copy of signed contracts for your records.
- If you commence work on a project, that probably implies that you have agreed to the terms and conditions, so clarify all terms of the contract beforehand.
- When using selling contracts or consignment notes, always clearly list in an appendix the items that you are referring to, and include prices.

Some different types of contract

- **Selling contracts:** when designs are being sold to retailers, galleries and buyers.
- **Commission contracts:** when the public, including private and corporate clients, are commissioning work.
- **Licensing reproductions:** when a client wants to reproduce artwork.
- **Exhibition contracts:** used when exhibiting at public spaces, galleries, trade shows etc.
- **Consignment agreements:** used when work is being consigned to retail galleries or other outlets.
- **Consignment receipt:** used to acknowledge receipt of work.
- **Order specification:** used to communicate details of orders or projects.
- **Copyright assignment:** used when copyright will be assigned (sold) by the designer.
- **Confidentiality agreement:** used at different stages when it is necessary to keep information confidential.
- **Royalty agreement:** used when payment for work is made through royalties. This does not involve a sale of your copyright work – only permission to use it.
- **Works agreement:** an agreement between employer and contractor.
- **Employer sub-contractor agreement:** an agreement between designer and sub-contractor outlining terms.
- **Practical completion (interior design):** used when work has been approved and payment can be authorised.
- **Manufacturing contract:** an agreement between designer and manufacturer.

Briffa, design lawyers sell excellent contracts for all types of design businesses including graphic and industrial designers: www.briffa.com

[a-n] publications, the artists information company, sells visual arts contracts that provide legal guidelines and contract forms for artists: www.anweb.co.uk

10. Marketing

What is marketing?

Marketing means using effective ways of reaching your customers. Marketing is an important element of a business plan, since it explains how you will reach your sales forecasts. When you understand your market, the next step is to create the right marketing mix:

Marketing mix

The 4 Ps. You will need to know what effects changes to one element of the marketing mix will have on the others:

- Product - what is your product?
- Price - how much will you sell your products for?
- Place - where will you sell your work?
- Promotion - how will you advertise and get sales?

Marketing objectives

Make them SMART (Specific, Measurable, Achievable, Realistic, Timed)

What are your objectives?

- Do you want to sell 2, 20, or 2000 items a week?
- Do you want to earn a full-time living from your business? If so, how will you make the money?
- How much will you sell, how often, and at what prices?
- Think about your lifestyle values. Do you want to keep your designing as a hobby, or are you prepared to work all the hours it takes to get the sales you need in order to earn a living from the business?
- Do you want to direct your products to a specific market? If so, what are that market's characteristics and criteria, and how could you adapt your work to increase sales? You may want to consider changing colours, scale, materials, etc.
- Know what you want from your business, and make a marketing plan to illustrate how you will get there. Do a 1 year plan and a monthly plan, even a weekly plan if necessary.

The marketing plan

There are many ways to contact clients, but if you are a small start-up business, feedback on your work is vital. One very effective marketing method is to talk directly to potential clients about your products and services.

Avoid sending out mail shots to potential clients whom you have not researched, and if you are sending slides of work and presentation packs, target specific potential clients - these costs soon add up. Work out how many potential customers you will need to contact each week to achieve sales, and monitor the results. If you are sure that a retail outlet is right for your work, don't be put off if the first contact was not successful. Try again a few months later. In the meantime, check that you are contacting the right person in the business (e.g. the gallery buyer or the product development co-ordinator) and then send images of your work to that person.

Making time

It is vital that marketing should be an ongoing process. Even when you have an abundance of contracts to work on, you should be

constantly contacting new and existing clients for further business, so that work never dries up. Make time for some of the following marketing activities on a regular basis:

- Organise promotions, exhibitions, open evenings, and send out invitations.
- Inform clients of new work.
- Create up-to-date visual images of work and a design CV for website, brochure and PR.
- Find new sales opportunities: up-date your database with new client information.
- Network at trade fairs, private views, seminars, etc.
- Make appointments and visit new outlets.
- Take the time to research new resources and opportunities by reading about current design news - keep updated and informed.

Getting appointments – ways to reach customers

- Although you may only be carrying out market research to identify marketing methods and have not yet officially set up in business, first impressions count. Be professional from day 1.
- When contacting clients, make sure you are dealing with the right person. Be brave when telephoning clients. Your objective is to make contact and if possible get an appointment to show your work. Nobody likes cold calling, but experience will give you confidence. When telephoning, have a plan of what you will say and know how your products will specifically benefit the contact. Write a follow-up letter confirming date, time and place of meeting.
- If writing a letter, always follow up with a telephone call.
- Cold-call visit only if appropriate; never make a nuisance of yourself.
- When networking through trade shows, get the names of potential customers and visit their stands.
- Internet: have your own web page, and direct customers to it. Don't just expect them to find you.
- E-mail: this can be intrusive, so be careful not to over-use unless you know that it is a standard procedure among your prospective customers.
- Advertising (TV, radio, magazines, posters) is costly, and monitoring its effectiveness is difficult, so target carefully.
- Direct mail is costly, so only send marketing material to specific customers whom you have researched.
- Press and public relations: you have little control over this, so try to maintain a good relationship with press and media. Ensure that your contact details are always given, so that potential clients know where to contact you.

- Don't leave it more than 3 days to get back to clients.
- If you say you are going to do something, do it.
- Continuously develop new business even if you are busy - never be without clients.
- Keep in contact with clients as part of your strategy, and inform them of any new products.
- Use a database of client information, and note on it any specific information about the client.
- Speak to designers already in business and ask for their marketing advice, read as many articles in magazines and newspapers as possible, and see what is really happening in the market.

Information to include on your client database

- Always consider implications of Data Protection Act 1998.
- Accurate client contact details (name, position in the organisation, "salutation", address including postcode, telephone including dialling code, mobile, fax, e-mail).
- Source of contact (e.g. exhibition, retail outlet, commission, advertisement).
- Date of contact.
- Items sold, including any special notes (e.g. particular requirements, delivery details).
- Value of items sold or order value.
- Date on which follow-up and promotional information was or is to be sent.
- Client comments and feedback.

Do not get bogged down in technical terms or advanced marketing methods. You are setting up in business, you don't have teams of marketeers to do the work for you. Set realistic targets and objectives. Read:

- The Design Handbook - the British Design Initiative's annual directory
www.designhandbook.com
- Marketing for Artists and Craftspeople, Gerri Morris, North West Arts Board, 1993
- Marketing the Visual Arts, Arts Council of Great Britain, 1992

Promotional material

Effective promotional material costs money. It should be budgeted as part of your business overheads. When you know your clients, you will be able to estimate the quantities needed. The quality of your promotional material reflects the image of your business, so consider the presentation carefully. Get some help by using a graphic designer or photographer to ensure that images and layout are right. It is worth

spending a little extra money to have something that reflects the branding of your business. These are some of the types of promotional material that you may wish to use when starting up:

- Stationery - letterheads, business cards, compliment slips; you will use plenty of these, so bear quantity in mind when researching the print costs.
- Photographs - These must be good quality images that represent what your work is about; spend time in carefully selecting appropriate images (see presentation notes).
- Postcards - Often used for exhibitions, but remember to put your contact details on the back (and the photographer's credit if necessary).
- CV (curriculum vitae) - Galleries usually want to see a design CV, and this should also be included in funding applications.
- Posters - These are not much used as a selling tool, more for advertising events such as exhibitions.
- Brochures/leaflets - These can look very effective, and can also provide substantial information about your business. It is important that you know what you will use the brochure for before you get it printed; make sure that it looks professional, and bear in mind that if you are intending it to go to shops, they may be reluctant to hand it out if it contains your direct contact details (in case their customers go direct to you). This can also apply to your packaging and labelling. Visit exhibitions to see how other competitors present their businesses.
- Price lists - These should always be well presented and easy to understand. Make sure that your trade prices are separate from retail prices when selling direct to the public.

11. Selling

"You work so hard to get clients, once you have them, keep them by continuously being in touch and sending them information on your latest work." (Design Nation member)

General

- Have a sales plan.
- Know how much you need to sell, and how often – understand the effects of increased and reduced monthly sales on your business.
- Never stop selling yourself, your products and your services. Always carry business cards with you and continuously source opportunities to network and sell.
- Always try to be passionate and enthusiastic about your product, service and business.

Plan

- Prepare in advance for meeting clients. Research relevant information, e.g. their lead times (length of time between date of order and delivery date), suppliers, quantities ordered, merchandising techniques, and retail outlets.
- Source the most appropriate places to sell your work. Be professional, have the right selling contracts, research the market.
- Know your costing and pricing strategy.
- Research the cost of distribution and delivery to the specific client.
- Be prepared to negotiate – work out your terms beforehand and know your bottom line, as this will help you to stay in control during discussions.

Get the market right

- Make sure that your potential clients can afford your products and services and that your work is suitable for their market.
- Network with as many contacts and designers as possible to find out the best places to exhibit and sell your work.
- Source selling opportunities through trade magazines, current news and future events.
- If selling at exhibitions, invest in the right image and good presentation.
- When starting up in business, consider placing your products in a variety of suitable outlets so as to test what works best.

Be professional

- When working to commission or as a consultant, always get a contract signed so as to record project details, agreed payment terms and dates, delivery details, lead times and price.
- If you cannot meet a lead-time or contractual agreement, let the client know immediately.
- Remember that half of the sales process is putting the personality with the product, so be interesting and friendly.
- Do not cold-call with samples unless you are extremely confident and can take criticism positively.
- If you look and act like a professional, the client will have confidence in you and your business.

- Always consider the packaging of your work carefully. This is part of your branding and should not be compromised.
- Always listen to what the client wants – don't waste his/her time or yours.
- When selling over the internet, ensure that the images are professional and the details correct; update images of your recent work regularly.
- Protect your copyright and other intellectual property.

Negotiate

- Be flexible - some good business with future contacts could be worth a slight reduction in your profit margin.

Invoicing and payment

- Include payment terms and conditions in the contract.
- Invoice promptly.
- If dealing with new clients, try to get a pro-forma invoice.
- Offer discounted invoices if they will encourage prompt payment - money received means healthy cash flow and sometimes lower overdraft charges.

Customer follow-up

- Put all client details on the database.
- Make sure that you have a selling agreement with the client.
- Have an acknowledgement of order or delivery note system to confirm that the client has received the order in good condition.
- When selling to a company, try to deal with the same person, and build up a relationship with the buyer.
- If selling through trade fairs, invite specific clients and fix appointments for them to visit your stand so you can dedicate time to them and arrange for somebody to attend the stand during your meeting.
- Always follow up with clients and see if they are satisfied with the service/product and want more.

Read:

- "Selling", Judith Staines, [a-n] publications, 1993 visit www.anweb.co.uk for professional practice guidance.
- "Selling the Contemporary Visual Arts", Gerri Morris, Arts Council of Great Britain, 1992

Try presenting your work to other designers and friends.

Look at the websites of designers, artists and galleries and see how they operate their presentation techniques and prices.

Spend time visiting different retail outlets and observe the customers, sales staff and selling techniques – make notes.

Look at Design-Nation's website www.designnation.co.uk

12. Presenting your Work

Good presentation techniques are something that you will develop with experience, but here are some practical tips from the professionals:

Photography

(Courtesy of Ed Barber, photographer)

It is essential to have high-quality images of your work for exhibitions and for funding, grant and promotional activities:

- High-quality photos are vital tools in marketing and promotion.
- Work in progress and record shots done by makers themselves are historically interesting, but all too often prove inadequate for PR and marketing purposes.
- Call on the services of a professional photographer who specialises in this kind of work. Always ask to see samples of their photography.
 - It will cost more than you think to do the job properly. Give the photographer a clear brief. Make sure that he/she understands the concept and are prepared for you to be both client and art director. Be specific about film formats you want used - e.g. 35mm transparencies will be the most useful, but other higher quality formats could be appropriate (5x4, 6x6, 6x7). Will you need black and white, or colour, or both? Colour transparencies or colour prints? Digital images?
 - Always get a detailed estimate, and make sure that all the costs are included - fees, film and processing, Polaroids, prints, studio and facilities hire, props, assistant's fees, model fees, make-up/styling costs, travel and delivery costs. Be prepared to pay a cancellation fee if you change your mind at short notice and decide not to go ahead with the shoot. Make sure that you and the photographer are in agreement over how the images will be used and what your rights are in the photographs.
- Before committing large sums of money to photography of your work, always think through the entire concept. What will be the most effective way of showing your work to potential clients, consumers and audiences? Where will these images be used? What shelf life do you need from them? Are they for grant applications, slide indexes, postcard printing, brochures, posters, exhibition catalogues, books, or a combination of these?
- Give careful consideration to the lighting. What will suit the work best? What will be most informative, dramatic, moody, enigmatic, or whatever?
 - Will a studio or location be most useful? What kind of background do you want - paper, cloth, specially painted, textured, natural materials (rock, wood, pebbles, fruit, anything you like) or architectural? Will you need permission to use the location?
 - Will you need models, and therefore hair and make-up? Will you be doing the styling as well as the art direction? Will you be taking on the role of 'producer' for the shoot, with overall responsibility for logistics and making sure that everything and everybody is in the right place at the right time on the right day?
- Be prepared to pay the photographer cash on delivery of work.
 - Clarify copyright issues at the outset.

Image - show me what you do

(Courtesy of Patricia Van den Akker, Consultant)

What is it (object, size, material, colour, technique)?

What can it do (different environment/context/accessories)?

Show me who you are

- Analyse your strongest points, and show them.
- If you are about colour, show it. If you have great craft skills, show it. If you do public art, show it.

Preparing images for selection

Stage 1: Selection for grants and exhibitions – be factual, but eye-catching at the same time

Stage 2: Selection for PR – professional quality photography is required together with eye-catching images.

Points to consider:

- Clean, clear images that are in focus.
- A clear background makes it useful as a 'cut out' for publication.
- Combination of detail and overall shots, combination of landscape and portrait format.
- Have a variety of factual and styled eye-catching images available.
- The best and the worst images are the ones with models!

Labelling and captioning slides

- Get a pen suitable for slides, write your name and telephone number, and number your slides individually. Sometimes labels can jam projectors, so be careful that any labels on your slides are not old and peeling off.
- Add a caption on a separate page with your name, address and contact number. Number each individual slide with title, object description, material, size, year and photo credit.
- Ensure that your slides are in slide packs. Be practical, and do not be too artistic - it is very irritating if you are unpacking a thousand applications!
- Don't send slides with glass - they break.
- Learn from others - look at magazines, brochures and picture libraries, and see what works.
- Be consistent - also think about your image, brand and presentation in your portfolio and showcase.
- Don't forget: one great image can last for years!

Key points for a good presentation

(Courtesy of Jeremy North
www.jeremynorth.com)

This checklist assumes that you are presenting your credentials using your work as a case history or histories.

Before you start

- Set your objectives: what are the maximum and the minimum you want from this presentation?
- Be clear on why you are different: express this as benefits to the customer.
- Research the venue if it is foreign to you, and see if you can get in early to set up.
- Remember the Ps: Preparation, Passion, Professionalism, Proof, Props, Personality, Persuasion, Pace, Participation.
- Throw away all notes, and rely on good cues; leave your hands and mind free to be spontaneous. If you are presenting your work, you know it better than anyone else.
- Select your work to prove you can take a tight or a wide-open brief, solve problems and get results. Use the work to get feedback from the clients and to identify their problems.
- Plan to demonstrate that you care about your clients' problems and not just your own.
- Think through the difficult questions you may get beforehand and turn them into positives.
- Remember AIDA as a guide: Attention, Interest, Demonstration, and Action. Do not worry too much about technique, but do not annoy people, and do be interesting. Be yourself.

During the presentation

- Start by opening positively: forget parking, travel and the weather. Take control by setting the agenda, checking how long you have, getting approval for what you are to do. Tell them if there are notes or handouts. When do you want questions?
- Keep control by variety of voice, props, participation, eyes, questions and demonstration.
- Keep interest with drama. Do not forget the non-visual senses: sound, taste, smell, touch.
- Listen for leads (potential client problems) and buying signals (how much do you charge?).
- Float ideas and solutions. Stay positive, however negative the client. Summarise what you could do.
- Close the meeting effectively: propose follow-up action, try a question that is difficult to reply to with a "no". Example: *"Would you like me to come up with some approaches to this problem fairly quickly, or do we have some time to take a more detailed approach?"*

After the presentation

- Leave behind something positive, especially if what you presented will be shown later on to someone else in your absence.
- If appropriate, do a contact note by e-mail, fax or letter to summarise what happened.
- Maintain a contact database note of what happened. You may want to retry later. Make a diary note to follow up an unsuccessful but well-received presentation. Have a reason to come back, and know what your minimum objective is.

Presenting your portfolio

(Courtesy of Liverpool and Manchester Design Initiative)

Liverpool and Manchester Design Initiative offer one-to-one portfolio sessions to graduate designers taking their first steps into the business world. Sessions include advice on portfolio content, presentation of work, identifying clients, marketing and promotion www.designinit.org.uk

- Try to avoid leaving your portfolio with a client.
- If you do have to leave your portfolio with an agent or client, protect your copyright, and get a consignment receipt signed.
- Make sure that you have copies of all images and portfolio content in case they get lost or damaged.
- Be selective.
- Your portfolio represents you – make sure that it is representing you well, inside and out. It looks unprofessional if you have beautiful, creative work in an old, scruffy and worn-out case. *"A packaging designer presented his work to one of our commissioning clients, the guy had a smart case and we knew his designs were great. However, turning the cover revealed fabulous designs, but these were placed in plastic, scratched sleeves. For a freelancer applying for a packaging contract the fact that his own designs were so poorly packaged did not work in his favour. Don't be lazy, and always make that extra effort to look as professional as possible."* (Manchester Design Initiative)
- If you are not sure whether to include work, get advice from other designers, mentors and friends. Don't show work if you really don't like it. Show work that you feel proud of and are happy to present, as this will increase your self-confidence.
- Make sure that you have variety in your portfolio that is relevant to the client you are meeting.
- Try not to update your portfolio the night before a presentation – things could go wrong and it is too last-minute.

- When re-presenting work, always check through the contents one last time from start to finish to ensure that everything is in the correct order.
- Place delicate work in plastic sleeves to protect originals.
- If you have a few meetings to go to in one day and are using public transport, consider the weight of the case and avoid mounting work on too many cards if it is not necessary.
- Consider mounting designs on standard paper throughout.
- If paper has to be cut to size, always make sure that it is uniform and square and has clean edges.
- Make sure that all images are the same way up when opening the portfolio.
- Do not glue textiles down - they cannot be easily removed or re-mounted.
- Do not smudge spray mount onto photographs – it looks terrible in daylight and collects dust.
- Put an identification label (to include your telephone number) on the inside of the case.
- Always keep your portfolio up-to-date – you don't know when you will need it at short notice.
- If using scanned images, check that they accurately represent the quality of your work, and take original photos if necessary.
- If you have any press exposure, take this along with you – again, be selective. Always include a design CV in your portfolio, and have spare copies available to leave behind.
- When the contents look even slightly tatty, re-mount the work.

13. Dealing with your Customers

Having completed your market research, you should know to whom you will be selling.

Checklist

- Be prepared before contacting clients.
- Research the names of your customers.
- When do they buy - annually, seasonally, weekly?
- How much do they buy (quantities and value)?
- How do they source new designs (degree shows, trade shows, magazines and journals)?
- Where do they buy (trade fairs, the internet, to commission)?

Buyers' priorities

Buyers' priorities are to develop ranges that meet the business objectives of their company, to meet their customers' needs and to achieve sales.

Buyers' responsibilities

- To justify purchases through sales results and meeting objectives.
- Market analysis - to identify changes in spending and consumer patterns.
- Trend analysis - to predict months and even years in advance so as to identify future trends.
- Merchandise and space planning - to know when the stock will arrive and how it will look in the store.
- Stock control - both costs and volume, not to overspend on new ranges but to keep shelves full.
- Product range development - to find a balance between continuity and providing something new.
- To meet customers' ongoing and increasing needs; to research what customers are looking for.

Buyers' criteria

(Courtesy of Fiona Elliott)

- Will my customers buy it?
- Can I modify the design?
- What are the lead times?
- Is it affordable?
- Can the designer produce and manufacture adequate quantities? Is there capacity for re-ordering?
- Will it fit into the planned look?
- Is the designer competent and professional?
- Can I buy it cheaper from an existing supplier /source?

How to approach the buyer

- Find out the buyer's name and position.
- Make contact by either telephone or letter.
- Make an appointment to present your work.
- Return all telephone calls.
- Research the business; go into the shop if possible and see what is selling, who is buying and how much they spend.
- Find out what the retail mark-up is, and communicate your current retail prices, so you can maintain a constant market value for your work.
- Never ask the buyer to price your work.
- Research - know the benefits that your product can provide to that specific buyer.
- Ensure that your products are suitable for retail, meeting safety and other standards; include care instructions, guarantees and other relevant information.
- Remember that the customer is usually looking for something different.
- Make a professional presentation.
- If using samples, ensure that the samples are perfect. Don't think they are just samples; they reflect your best capabilities and the buyers will pull them apart. Samples must be nothing less than perfect.
- Know your facts (e.g. costing, pricing, lead times, design process, material). Do not bluff.
- Know your bottom line in pricing - don't go beneath it, and try not to be bullied or pressured into agreeing terms of which you are unsure. If you are not sure about something, ask for time to get back to the buyer with further details.
- Agree all terms in writing, including price, lead times, payment details, quantities. Prepare a checklist or an agenda before you go into a meeting.
- Ensure that there are no hidden terms, e.g. exclusivity.
- If a buyer wants exclusivity, consider this carefully. (One alternative could be to produce a new range specifically for the client.) Keep in contact with the buyer - if a lead-time is 3 months, keep the buyer informed that you are dealing with the order and that all is fine.
- Follow up the meeting with a letter confirming what was agreed.
- Do what you have agreed, put it in writing and sign a contract. Warning: Buyers can feel like your best friend, but they can also be very ruthless.
- SOR (sale or return) - you often pay for the return and wait months for your goods.
- Deliver on time; there are often penalties for late delivery.

Dealing with your Customers

- Deliver the correct quantity.
- Ensure quality control of orders going out, especially if working with sub-contractors and delegating production processes.
- Contact the buyer after delivery to check that everything is fine.
- If you are having problems meeting a deadline, tell the buyer immediately; do not stick your head in the sand.

The gallery

(Courtesy of Mary La Trobe Bateman, Contemporary Applied Arts www.caa.org.uk)

- Research the gallery and its market before sending off work; make sure that it is suitable.
- Make an appointment to show your work - don't assume cold calling is fine.
- Decide what you want from a gallery (e.g. sales, PR, status).
- Some galleries will demand exclusivity; weigh up the pros and cons carefully.
- When sending information about your work, include your promotional material, a good quality slide of your work, your design CV and press release, all well presented.
- Refer your clients/customers to the gallery.
- If you want to sell direct through your workshop, make sure that the gallery knows and that the prices are similar to those charged in the gallery.
- Remember that you can establish your reputation through a gallery.
- Good photographs are essential; remember that the person receiving the images must be intrigued and informed.
- Inform the gallery of other outlets selling your work.
- Galleries work on a mark-up, sale or return or commission basis.
- If work is commissioned through a gallery, always meet deadlines and use a commissioning agreement.
- When sending work to galleries, it is good practice to use a consignment agreement and consignment receipt.
- The gallery will usually expect you to pay for the cost of delivery.
- Many galleries will ask for work on a SOR basis until they have confidence in your work.
- Galleries will exhibit the work for a fixed period. This should be communicated in the exhibiting and consignment agreement.
- Ask details about the exhibition in which your work will be shown.
- Find out where work will be displayed and whether there are any specific promotions for the exhibition.

- If the work does not sell, find out why. It could be a poor location or wrong market, but it is important to know the reason. Always get as much feedback from your work as possible, and agree dates for the return of unsold goods.
- Build a good relationship with selected galleries. Keep them informed about new work, exhibitions and promotions. When a gallery has accepted you, keep in contact with them and respect their expertise.
- Check insurance cover.

Note: CAA is a membership organisation. It has an application form, available from the gallery. Before making an application please visit the gallery to see if your work is suitable.

For a list of selected Crafts Council galleries, see the Crafts Council's website www.craftscouncil.org.uk

Many retail outlets are opening gallery spaces; research the market carefully to ensure that work does sell and it is not just being used to enhance the aesthetics of the shop.

If retailers have galleries, always enquire about the promotional methods and marketing of the space.

If your work is being exhibited, direct potential clients to the exhibition and use it as a professional showcase.

Selling direct to the public

(Courtesy of David Clarke, contemporary silverware designer)

"It's about making your customers feel they are special and getting their money at the end of the day, that's how you keep going. I love my work because I enjoy making beautiful pieces of silverware. If I didn't look after and value my customers they wouldn't come back and I would not be able to indulge in what I love doing." (David Clarke)

- When selling direct to the public, remember that this takes time on a one-to-one basis - charge for it.
- When visiting peoples' homes, be respectful, punctual and enthusiastic.
- Be passionate about your work – you are selling yourself as well as the product.
- You will be responsible for the end packaging, so ensure that it reflects the quality of your work.
- Always follow up with a card and information on your latest collection - remember that clients have friends with disposable incomes!
- When working to commission, ask for a pro-forma invoice or a deposit for work to be carried out.

- Never leave invoicing until after delivery. Always invoice by or on delivery.
- When selling through the internet to the public, make sure that you have good delivery network and payment procedures; consider what happens with faulty goods, credit control and insurance.
- For overseas clients, have you considered the costs of packaging?
- One advantage of the internet is convenience. If you can't follow up orders quickly and deliver within specified times, don't sell over the internet; use it instead as a marketing and promotional tool.

Information to be included on an order specification form

- Your business name and contact details.
- Order number.
- Name of client.
- VAT number if you have one.
- Client contact details.
- Delivery address.
- Date of order.
- Estimated delivery date.
- Description of order.
- Specification of items ordered - quantity, size, product code, colour, material, price.
- Special instructions.
- Postage and packaging details and costs (if not included in the price).
- Terms and conditions of sale, commission, contract (usually on reverse). List any penalties for late payment (e.g. overdue invoices will be subject to penalty charges of 5% per month payable on a daily basis), when damages should be reported, your minimum order quantity.
- Space for the client to sign and return a duplicate to confirm order details.
- Attach in duplicate any samples of materials, photographs, etc., that are referred to.

Working as a design consultant

An architect from Putney comments, *"When you find designers you can work with, who are professional and dependable, they are like gold and you don't let them go."*

- Keep your portfolio up-to-date and smart, include a variety of images, and take it with you when meeting new clients.
- Be prepared to work to a specific project brief, with tight budgets and deadlines.
- Communicate your ideas clearly.
- Cost in all time, materials, research time, travel costs and presentation costs, plus a percentage of your fixed overheads.

- Allocate a new project number to each project and use this for all correspondence, invoicing and costs.
- Carefully consider all aspects of the project, and plan how you would manage each stage before committing to a contract.
- Draw up a project action plan (which can be revised) that you use to measure progress and milestones achieved.
- If you need to present work in progress, do this professionally. If it is appropriate, try and get all the contractual team present so that any issues can be communicated and dealt with at specific times.
- Prepare for client meetings well in advance.
- As a consultant you have strict project briefs that must be adhered to; do not expect to have a great deal of artistic licence in re-interpreting the brief! One of the main creative skills of a design consultant is to be able to work within tight creative boundaries and budgets. However, do have the confidence to offer design input if needed.
- When starting up in business, remember that high-profile clients on your CV add credibility and branding to your business.
- Often as a consultant you are not in control of the projects you will be working on. Team work is needed, and it is important to keep communication channels flowing during projects, particularly if they are over extended periods of time.
- Be flexible with your daily rates. A long-term fixed contract can often be more valuable to your business cashflow than a few short-term contracts and can enable you to plan your time more effectively.
- Daily consultancy rates vary according to experience, expertise required, work involved, reputation, etc.
- Negotiate and agree all design fees and project costs before starting work.
- Try to charge a design fee for any of your ideas and all preliminary design work.
- If the project is in phases over a long period of time, ask for payment in stages to help cash flow.
- Remember that if you provide a quote, you will be held to it. You may want to give an estimate rather than a quote for a project. This allows a small margin of flexibility in your pricing. Once you are sure of the cost, then give a quote, but this amount is fixed unless the brief changes.
- If the contract will jeopardise your cash flow, request stage payments.
- Keep a separate file for each project for reference.
- Keep receipts and expense forms together. Use them to refer back to the next time you are asked to quote for a similar project.
- Always back up any telephone communication in writing, particularly concerning changes in project specifications such as deadlines, materials and budgets.
- Make notes during important meetings with clients, or immediately afterwards, and don't lose them!
- No matter how little time you seem to have, make sure that you draw up agreements between you and all sub-contractors that detail completion dates, costs and specifications.
- Ensure that all quotes received include VAT.
- Consider attaching a schedule of work or client order specification to the contracts.
- If a client is not sticking to his part of the agreement, discuss this with him before matters get out of hand. If you have concerns with a commission or contract, express them as a professional. Sometimes problems arise through innocent misunderstandings that can be easily rectified.
- Get as much information from the client beforehand: scale, colours, materials, etc.
- Don't feel pressured into quoting too hastily. Make sure that you include everything, and add a contingency in case of error or delays.
- Communicate deadlines and liaison dates. If you need further information, don't hesitate to ask.
- Clarify ownership of copyright.
- Understand the market for the project and who your client's clients are. Ask if it is possible to see other samples of relevant work carried out.
- Be flexible and open-minded.
- Know your limits and your limitations.
- Planning is fine but is not always possible; often you feel that you need to be in 20 places at once, so try to organise each week with an element of flexibility. Make action lists daily and revise them each morning.
- Don't be too proud to ask friends and family for help, especially with some of the mundane work.

14. Writing a Press Release

(Courtesy of Julia Bennett)

Introduction

- 'Press' refers to the editorial coverage that you get for your event or activities.
- Press is free. It adds authority, credibility and generates interest when a respected journalist recommends you, your product /business or writes about it in detail.
- Press may not sell your work, but it will create an awareness of it and you as a designer.
 - Each company will have different requirements and will be looking for a different kind of audience. It is up to you to decide on an appropriate mix of marketing and press activities.

Preparation

- Leave sufficient time to get this right.
- Have you got the publication's lead times? Glossy magazines such as 'Vogue' and 'House & Garden' have a 3 month lead time.
- Identify the newspapers and magazines in which you want to appear, and on which page, and find out the name of the relevant editor.
 - Have you got a 'peg' or date (e.g. an exhibition)?

Factors that influence you should include:

- What do I want to say?
- Whom am I trying to reach? Are readers of the publication likely to be interested in my products and services?
 - Can I offer anything special?
- How am I going to get the message across?

You must learn what will appeal to each news medium. It is up to you to find out what they are looking for in a story.

What do the media want?

Newspapers and magazines want to carry articles that will sell their publications. They want entertaining and unusual stories, but also need basic information clearly laid out so that it is easily transferred to the space that they need to fill. Local press will usually reproduce your press release word-for-word, and cut from the bottom, so make sure that you say everything in the first paragraph. If this is the case, then you need to be aware of the following:

- Title
- Date of release.
- Bold and punchy title, to capture the imagination.

- First paragraph (should be no more than 30 words):
 - What the project or event is.
 - When it is happening.
 - Where it is happening.
 - How to get there.
 - Who is involved.
 - Entrance fee if there is one.
 - Whom to contact for further information.
 - Agreed acknowledgement to sponsors or supporter.

A press release makes your case to be considered as one of those "must-have" stories. It needs to communicate your unique selling points **quickly**. It should be brief and will need a catchy first paragraph.

- Body of text:
 - Who you are, in more detail
 - What are you trying to do?
 - What is so unique about you/your product?
 - A verbal description that will paint a clear picture in the reader's eye.
- Signing/Note to the editor:
 - Confirm again who the contact is and where he/she can be contacted, and also whether images are available.
 - Opportunity to include any peripheral information about the organisation and its activities.

Keep the press release to one side of A4 paper, using large and readable typeface, and with space for the journalist to write in the margins. Follow up the release with a telephone call - get to know the journalist.

Checklist

- Plan your objectives - have an unusual and unique angle to sell.
- Keep it simple and bold - be inspirational and enthusiastic, but not vainglorious.
- Follow up your press release - do not assume that the journalist or the public will contact you.
- Keep it simple, and stay in control - do not assume that the journalist knows everything about you and your product.
- Anticipate likely or difficult questions - don't lie, or embroider the truth.
- Be comfortable and relaxed.
- Understand the journalist, and establish and cultivate a relationship - the journalist will come back to you.
- Project the right image - you are selling yourself as well as your products and services.

Photography is important for cataloguing work. It is essential to have good, interesting and sometimes quirky photographs for press use. Journalists are always on the lookout for good images and photo opportunities. Stories flood into newsrooms, but lively, eye-catching photos are more difficult to find. If you can offer the chance of a bright, interesting photo, you will get the editor's attention and might even convince him/her to give coverage to an unexciting story. The most acceptable form of photography is a 35-mm colour transparency.

- Read other designers press releases to get an idea of what works well.
- See what newspapers and trade journals actually cover.
- [a-n] publications' website www.anweb.co.uk offers useful advice on writing a press release.

15. Preparing for an Exhibition

(Courtesy of Shirley Frost, Design Gap)

Design Gap has become a catalyst for designers wanting to promote their work. Over 1,000 of the best designer-makers have been involved with Design Gap over the years, marketing themselves under its umbrella at Trade Fairs; in the Design Gap Guides and Directories; in the office reference centre; and on its website www.design-gap.co.uk

Checklist

- Apply well in advance. If possible, select your stand from the floor plan.
- Is the exhibition right for your type of work and marketing aims? If possible, visit the exhibition beforehand, and talk to exhibitors.
- Whom are you targeting - trade, public or both?
- Make sure that you have two different prices – trade and retail.
- Will you be selling on the day, or processing orders? What are your lead times in relation to different quantities?
- Have your ordering and invoicing systems ready. Will you need VAT or exporting knowledge?
- Have a wide price range. Display prices at a public fair, but at a trade fair indications of overall price ranges will lead buyers into talking to you for more information.
- If you are selling direct to the public, consider how products will be wrapped and packaged.
- Plan your space and display carefully beforehand. If necessary, build a replica stand and work out where things will go, and then make sketches or take photographs. Nails and screws are impossible for flimsy walls; use sticky fixers, blue tack, Velcro, double-sided tape, etc.
- Have spare light bulbs.
- Take spare stock if there is any risk of breakages on your display. If selling stock is needed, have an accurate and detailed list of what you have for sale.
- Consider sharing exhibition space and expenses with a fellow designer whose work complements yours.

Costs

- Making stock to exhibit. Always have spare stock to hand in case a short-notice exhibition or promotional opportunity suddenly arises.
- Space: you will usually pay for this in advance (usually quoted without VAT, which has to be paid).
- Inclusion in exhibition catalogue, advertising, source books and websites.
- Lighting: this can really add up, so plan carefully and check all health and safety regulations in advance - mistakes are expensive - and order sufficient electric sockets.
- Shelves/display cabinets/display plinths (useful for storage and transportation).
- Marketing and promotional material.
- Printing of price lists: these should look as professional as all other promotional material. It is vital to include sketches or photographs, colour ways, code numbers etc.; text on its own will not jog the buyer's memory weeks later.

- Hanging rails/fixings: how will you attach pictures, etc? Usually you cannot drill into partitions, so find out the regulations in advance.
- Petty cash for, e.g., coffees, teas, double vodkas (at the end of the day of course).
- Transport to and from the exhibition before and during the event.
- Accommodation for you and your helpers, including meals. Don't forget their travel costs.
- Cost of help on the stand: you will need to be absent occasionally, to look around, eat, etc.
- Printing invitations to clients, or enclosing letters with invitations provided by the event organisers.
- Postage and mailing of invitations include outlets that you would like to invite from relevant local and national magazines and media.
- Make sure that you have insurance for damage, loss, theft and third party. When goods are in transit, don't leave your vehicle unattended, as you may not be covered.
- Don't forget to budget your time in the exhibition costs - not just the attendance but the entire running around and preparation.

The exhibition

- Get promotional material from the organisers well in advance, so that you can send out invitations.
- Promote new ranges of work and organise launches to attract press and buyers. Also, show existing, best-selling items by which they recognise you.
- Show prices in local currency; be prepared for the Euro.
- Allow plenty of time to arrive each morning, to clear away night covers, dust shelves, lay out information and clear your head! Traffic can be unpredictable, so be prepared for delays.
- Have somewhere to sit, if possible. Always wear comfortable shoes and clothing that wears well throughout the day.
- Organise storage space – where you will put cleaning materials, files, design CVs, portfolios, etc. Keep cameras, mobiles and money well hidden but easily accessible. Have a small bottle of water to hand: the dry air and air conditioning can be dehydrating.
- Contacts book – staple in business cards, but also make additional notes, list useful people to whom you have spoken, because by the end of the exhibition you won't remember everyone.
- If using order forms, consider using NCR (no carbon required) to avoid carbon paper and messy hands!
- Talk to other exhibitors and network - invaluable for your learning curve.

- Go to the organiser's office – leave your press releases and PR information there, and replenish frequently.
- Be really enthusiastic, and treat the customer at the end of the day with as much energy as the first one.
- Get photographs of each exhibition stand that you do – you soon build up an interesting portfolio. Make notes on what did and did not work on the display, as this is a useful reminder for next time.
- Also have slides, photographs and a design CV to show clients your complete (past and present) product range.
- Never judge potential clients by the way they look!
- Never leave your stand unattended – buyers whom you miss rarely come back. If you must leave your stand, have a comments book, or a notebook inviting visitors to leave their cards in a box provided.
- Never commit to agreements that you cannot fulfil – if you are not sure about enquiries, tell clients that you will get back to them when you have checked your stock, order book, or whatever. During a trade fair you need to review constantly your production schedule in relation to the delivery dates that you are quoting.
- Have invoice pads and order forms to hand, keeping copies for you and the client, and ask for pro-forma invoice payment on first orders.
- Take a stapler with you – it is always useful.
- Check stocks of promotional material each day and replenish them as necessary. Don't depend on the organiser's facilities.
- Keep your displays simple, approachable, safe and secure: a memorable display is not overcrowded. Think about colour, graphics and image. Check the exhibitor manual for guidelines.
- Do not let people photograph your work unless they are press or buyers (press usually wear badges and attend on press days). How will you secure displays and protect valuables overnight? Consider lockable cases, and check liability.
- Never assume that stock will be safe because the exhibition has a good reputation.
- Don't read books and other journals when selling at an exhibition, or eat and drink on the stand. It looks unprofessional and makes you unapproachable (and cups of half drunk coffee do not add to the quality of your display!).
- Read the exhibition catalogue thoroughly.

All this may sound daunting, but if you are prepared for an 8-10 hour day to stretch to 16 or 18 hours, you will cope!

After the exhibition

- However tired you are at the end of an exhibition, you need immediately to check your stock of raw materials, start your production schedule and follow up the contracts and serious enquiries - all are top priorities.
- Honour your delivery dates. If problems arise, let the buyer know of any impending delay - no buyer re-orders from unreliable suppliers. Insure transportation of delivery, or post by recorded delivery, etc., in case the buyer claims that the goods did not arrive.
- However busy you are making, do not neglect financial administration (so vital for getting paid and keeping you and your business solvent).
- Follow up each contact immediately.

Don't despair if you do not take as many orders as you hoped. Many orders come in later on provided that your leaflets had all the memory-jogging information required for ordering. Whatever the financial outcome, an exhibition provides you with unique, current market research and invaluable guidance for your future design development.

- Exhibitions such as 100% Design are keen to support new designers and may negotiate rates for first time exhibitors
- The Regional Arts Boards and Crafts Council produce lists of exhibitions.
- Grants can help with cost; contact The Prince's Trust for information on market research grants, and your regional Arts Board and the Crafts Council for general information on setting up grants.
- Design Gap, Birmingham organises group stands at trade fairs as well as aisles of individual stands.
- The Crafts Council has a wide programme of national and international exhibitions.

16. Creating a Website - Some Do's and Don'ts

(Courtesy of Jeremy North:
www.jeremynorth.com)

Do not:

- Create a website just because you think you should.
- Get carried away by the technology and forget communication.
- Forget that most new business will come from recommendations or past work.
- Assume that internet techniques are the same as for printed matter.
- Overlook what makes you special and how you can prove it.

Do:

- Set objectives for what you want to achieve with your new site. Check your competition. As always, be different. Consider "tone of voice" and personality.
- Consider using it as much (or more) for communication with people who have heard of you as for new business. Do not hold your breath for getting new business just from the site unless you are well known.
- If you do want to attract new cold contacts, then design the site and the copy for search engines (get 101 search engine secrets from www.did-it.com) and for cross-referencing with partners. Actively promote the site.
- Create a hierarchy of pages, and plan the navigation before you start.
- Design the site for Explorer or Netscape browsers, but do not forget that not everybody has the ability or the time to get involved in all the bells and whistles available. If you use a designer, make sure that he/she understands communications/graphics and is not merely proficient technically.
- Remember this is a new medium. People have to find you, they want to interact, it is a "one-to-one" medium and it is international.
- Use JPEG thumbnail files for visuals to keep down loading time fast; you can always arrange to expand them to a larger size with a mouse click.
- Give your audience good reasons to bookmark your site and come back time and again.
- Update and refresh your site frequently (the author aims to change his site twice a week).
- Think about relationship marketing and how to use the web to develop evidence that you are talented, a good problem-solver and care about your client's business.
- Remember the web is useful for supporting a project. For example, you could have a password protected page(s) for each client as a project management tool, to show drawings, timetables, minutes, contact reports, etc.
- Plan how to measure results (hits, visits, enquiries and contracts) gained via your website (the author uses FastStats).

17. E-Commerce and the Law - Legal issues in running your Website

(Courtesy of Kaltons, the property and internet lawyers: www.kaltons.co.uk - their site contains much more free information)

Domain names

- Check out the name to make sure that it does not conflict with someone else's business – for about £40 a year, BNR will check the name for you in the UK and then insure you against legal costs you incur in defending your name: www.bnr.plc.uk
- Also check that the main part of the name (the name without the ".com" or ".co.uk") is not a registered trade mark (for free UK trademark searches, look at www.patent.gov.uk)
- Make sure that you register all the "suffixes" (e.g. .com, .net, .co.uk, .biz, etc.) that are relevant to you and also register multiple words with and without hyphens and any common misspellings.
- If your domain name is sufficiently distinctive, consider registering it as a trademark if you can (at least in the UK and in any other country that may be important to you).

Using web designers

- Make sure you agree in writing exactly what is expected of the web designer and of you. Consider what are "extras" and how you will be charged for them.
- Insist on acquiring copyright in the site but expect not to get it until you have paid the designer in full. Get a warranty about copyright ownership and make sure the designer fully indemnifies you against all "costs, claims and liabilities" arising from breach of the warranty.
- Ensure you are free to use anything you supply to a designer - if any content was prepared by a third party other than an employee, you normally don't own the rights to it.

Basic content for your site

- Put your contact information in a prominent position, and include details of your business name, the name of the owner(s) of the business, your normal address and (for companies) any separate "registered office" (or otherwise state it is the same as the trading address), where the company is registered (e.g. England) and the company number. Partnerships must state all the partners' names.

Constructing your web site

- Get consent before linking into other web sites – usually people will be delighted to allow you to do so, but sometimes they may not and may be able to sue you for doing so.
- You will need terms of business if you are doing business on the internet and may want them on there anyway. Don't just copy other people's terms - they may be out of date, and internet dealings also raise special issues.
- Your terms should be in plain English – in some cases the law requires it anyway.
- If you sell goods, your terms must allow you to reject an order so that errors can be avoided and the contract avoided if you have run out of stock.

- There are strict laws about giving basic information and cooling-off periods if you sell via your web site or by telephone without meeting the client/customer.
- Make sure your client/customer has to click into your site terms and accept them before proceeding.
- Any site "disclaimers" (notices reducing your liability) must be prominent or else they will be ineffective.

Other people's postings on your website

(e.g. adverts, directory listings, forums, chat rooms, reviews)

- If you allow other people to put anything on your site, whether directly or after being monitored, you need to (a) have a prominent complaints policy so that offending material will be removed fast, (b) have site use terms accepted by the user before they can use the site and (c) insure against liability (e.g. defamation or breach of copyright).
- Wherever possible, monitor content before it can be seen on the site - disclaimers will not protect you.
- Make sure that users agree to indemnify you fully against any liability.

Collecting and using personal data

- Most people want to be able to collect and use details of site users – either to process and order or to market to them in future or even to sell the list to third parties. The Data Protection Act is complex and severely restricts what you can do with that information.
- You have to comply with the Act even if you are not required to "notify" the Information Commissioner's office about your use of data – see www.dataprotection.gov.uk for more information.
- You will normally need a privacy policy stating exactly what you may do with data and often you need site users to accept its terms before they register.
- It is usually better to have an "opt-in" policy for data collection (i.e. they are not included unless they click the relevant box).
- Don't allow other people access to or use of the data you collect unless you have the person's consent to doing so.
- Notification only costs £35 a year.

Employee use of e-mail and the internet

- Have an effective e-mail and internet use policy so you reduce the risk of being held responsible for an employee's actions in email or on the internet – this is one of the main new risk areas for businesses using the internet.
- You must regularly and consistently enforce your email and internet policy, or else it will be of no help.
- Don't monitor staff e-mail and internet use without getting advice on what you can and cannot do.

18. Finances

(Courtesy of Sydney Levinson of Rhodes & Rhodes, Chartered Accountants)

Cash flow

A cash flow statement is a vital element in running your business successfully. It shows how much money you have coming in and what monthly expenses go out. Even if you don't write a business plan, you should still work out a cash flow for the first year of business, showing what you think you will earn and what will be spent. One of the main reasons why small businesses fail is they do not have enough money to cover the costs of materials and expenses while waiting for payments of money owed to them.

Business finance is about keeping records of what money comes into the business and what goes out. To start with, you can easily manage this by having two files: one for money coming in and invoices, and the other for bills and expenses. If you manage to keep these records in order, you will get a good picture of all the business expenses, and it will help you cost work more accurately.

- Monitor money in against money out to make sure you will have enough to spend on new materials as well as business overheads each month.
- Keep your bank informed before you exceed overdraft limits. If you show good financial understanding and there is a supporting reason for the problems, banks will listen and sometimes help; however, never assume they will be co-operative.
- Remember to budget for banking costs because in year 2 the bank starts to charge for simple transactions such as paying in cheques.

You may wish to attend a short course to introduce you to book keeping. There are many books available and start-up packs detailing the financial requirements of running a business, but by attending a course you network with people in a similar position and can ask questions specific to your own situation.

Tax and National Insurance

Notification of Self-Employment to Department of Social Security and Inland Revenue

Inland Revenue Helpline 08459 154515

Problem questions:

Where is my business based?

When did my self-employment start?

What do I do about National Insurance Contributions?

Class 2 Contributions for 2002/03 amount to £2.00/week payable quarterly by demand or direct debit (2001/02 £2.00/week)

Note:

(a) Small earnings exemption limit for 2002/03 £4,025 per annum (after expenses) (2001/02 £3,995 per annum)

(b) Possible deferment if significant employment income

Class 4 Contributions - payable at same time as Income Tax by self-assessment:

For 2002/03, 7% of net income between £4,615 and £30,420 (2001/02 £4,535 and 29,900).

What records do I need to keep?

"Self Assessment - A General Guide to Keeping Records for the Self Employed" Inland Revenue Booklet SA/BK3 (also "Self Assessment - Your Guide" SA/BK8 and "Self Assessment - A General Guide to Keeping Records" SA/BK4)

Problem question:

What happens when I cannot get a receipt?

Answer: Use petty cash vouchers.

What expenses may I claim?

Headings Include

Premises costs

Studio rent/rates/light and heat/insurance
Use of home

Repairs

Repairs and renewals
General maintenance of business premises and machinery

General administrative expenses

Telephone and fax (Note: business use of home phone)

Printing, postage and stationery

General office expenses (Note: canteen and cleaning)

Research

Motor expenses

Insurance, servicing, repairs, petrol, parking, RAC/AA (Note: detailed log of business mileage)

Travel and subsistence

Fares

Hotel accommodation

Reasonable cost of meals on overnight business trips

Advertising, promotion and entertainment

Advertising

Exhibition costs

Entertainment (Note: No entertaining and hospitality expenses may be allowed against tax except the cost of entertaining staff (but be careful, as this could be charged as a benefit on them) and gifts (not food or drink) of up to £10 per person per year which advertises your business.)

Legal and professional costs

Accountancy

Solicitors

Surveyors, etc.

Interest

Other finance charges

Bank charges

Credit card charges

HP interest

Depreciation

This is not allowed against tax, but Capital Allowances may be claimed.

What about expenses incurred before trading starts?

- Expenses - materials, loose tools, etc.
- Equipment, etc. (capital expenditure)

What is the effect of Self-Assessment?

i) Notification of chargeability - no later than 5 October after end of tax year (5 April) in which business starts for Income Tax purposes but no later than the end of the month following commencement for Class 2 National Insurance Contribution purposes.

ii) Submission of returns:

By 30 September (if you want the Inland Revenue to work out your tax)

By 31 January (to avoid automatic £100 penalty) but you must work out your own tax

iii) When do I pay my tax and Class 4 NIC?

1st Interim payment - 31 January in year

2nd Interim payment - 31 July after end of year
Balance 31 January after end of year

Disclaimer

The views expressed in this material do not necessarily represent the official views of Rhodes & Rhodes. No responsibility for loss occasioned to any person's action or refraining from action as a result of reliance upon any information in the material can be accepted by Rhodes & Rhodes.

19. Exporting

Businesses considering exporting to international markets face a range of new challenges and potential problems. Doing business overseas can be very different from the home market. Below are some points to be considered when exporting your design products and services.

- How will you find and develop your markets?
- What are the relevant regulations governing
 - exporting from the UK?
 - importing into the particular overseas market?
 - What methods of transport will be used?
 - What are appropriate forms of packaging?
 - How will you communicate effectively with clients at a distance?
- What cultural and other differences are there in business customs and etiquette?
 - How will you deal with any language barriers? Will you need an interpreter?
- What is needed to adapt your contracts, and how much will this cost?
 - Will payment delays seriously interfere with your cash flow, and how will you allow for this?
 - How will you organise safe, efficient and prompt international payments? If payments are delayed, how will you enforce penalties?

Advice and support with exporting

(Courtesy of The British Design Initiative Ltd. www.britishdesign.co.uk)

This information has been researched and provided by The British Design Initiative Ltd. Additional information and an address book for all government offices, and the details of over 2000 British design agencies, key design awards, media and events, can be found in the BDI's annual directory, Design Handbook 2002. Useful web sites are www.britishdesign.co.uk www.globaldesignonline.com www.designhandbook.com.

Trade Partners UK, the export arm of the DTI, provides a range of export services to both new and established exporters. Over recent years design has become a priority sector for Government, not least of all as the British Design Industry Valuation Survey, undertaken by The British Design Initiative in conjunction with the Design Council, valued exports from the design consultancy sector alone at £1.1 billion in the year 2000.

This section describes a range of export services that are available to any type and size of design company, be it a limited company or a sole trader. There are different contact points to access these services. As a general rule, it is recommended that a company first consults its local Business Link. This is most appropriate when a company is either seeking to establish the export activities being undertaken by local Trade Associations, Business Links and Chambers of Commerce. Appointments can be made with Business Link Export Development Counsellors based within the International Trade Team and or Personal Business Advisors (PBA) to discuss company growth plans and the potential of qualifying for a 'Going for Growth' grant. Visit www.businesslink.org for contact details of your nearest Business Link. General market information or specific sector information can be sought through the Trade Partners UK International group, where Country Managers provide information directly or signpost companies to other contact points.

A first port of call should be www.tradepartners.gov.uk, where market-by-market information, details of events and some sector in-market information can be found.

Trade Partners UK (British Trade International)
Kingsgate House
66-74 Victoria Street
London SW1E 6SW
T. 020 7215 5000
www.tradepartners.gov.uk

British Trade International is the umbrella organisation which co-ordinates the joint export and promotion work of the Foreign and Commonwealth Office and the Department of Trade and Industry. It sets the policy and is the driving force within Government for trade development and promotion on behalf of British business.

British Trade International aims to integrate all trade support services provided by Trade Partners UK Country Managers, Business Links and the commercial departments of all 200 embassies and diplomatic posts. It has created a strong brand to clarify export services and make those services more appropriate and accessible to all types and sizes of UK business.

Currently Scotland, Wales and Northern Ireland have their own export service offices and export teams within Scottish Trade International, Wales Trade International and Trade International Northern Ireland. All four regions supply the same export services and work with the British overseas embassy network, in a similar manner. Trade Partners UK is organised into five groups:

- International Group, which deals with particular countries.
- Business Group, which deals with particular sectors of industry.
- Regional Group, which deals with trade support services throughout the regions of England.
- Strategy and Communications Group, which deals with policy, performance, planning and communications.
- Central Services, which deals with personnel, finance, knowledge management and the Gateway Information Centre.

Scottish Trade International
150 Broomielaw
Atlantic Quay
Glasgow GU2 8LU
T. 0141 248 2700
F. 0141 221 3217
E. enquiry@scotent.co.uk
www.sti.org.uk

European Trade Team
T. 0141 228 2832

International Trade Enquiries team
T. 0141 228 2572

Call for information on all export activities and services. Scotland Trade International (STI) breaks its export teams into four main regions: Americas, Europe, Asia-Pacific, Middle East and Africa. These teams provide advice and export services to companies across all sectors. The export services are similar or identical to those provided by Trade Partners UK but administered locally. STI also runs specific initiatives designed exclusively for Scottish companies.

Wales Trade International
CEO Mr. Dennis Turner

T. 029 20 82 5526
F. 029 20 82 3964
E. exports@wales.gsi.gov.uk
www.walestrade.com

Wales Trade International was created by the National Assembly for Wales to act as the driving force in establishing strategic business alliances between Welsh companies and their counterparts worldwide. Two of its key programmes are as follows:

- The internationalisation of SMEs (small and medium sized enterprises). This programme seeks to help SMEs overcome the fear of exporting by creating cluster trade groups and developing their abilities to be able to trade internationally.
- The second programme is International Business Opportunities. This is the identification of quality leads with overseas companies through a network of overseas representation.

Wales Trade International also provides advice and market research, runs trade missions, events, seminars and workshops and provides the main funding for the Export Association and the Wales Euro Information Centre. It also works in close co-operation with Trade Partners UK and the commercial departments of the British embassy network. In Wales there are four International Trade Counsellors who look after companies on a regional basis. The Counsellors are the first port of call for companies based in Wales who are seeking to export. The Counsellors evaluate a company's requirements, explains the national export services available and develop an appropriate package of support.

Industrial Development Board for Northern Ireland
64 Chichester Street
Belfast BT1 4JX

T. 028 90 233233
F. 028 90 545000
www.idbni.co.uk/trade

Trade International Northern Ireland
Address as above

Director of Exports:
Gerry McConnell

T. 028 90 233233
F. 028 90 545300
E: gerry.mcconnell@idb.detini.gov.uk
www.idbni.co.uk/trade

Trade International Northern Ireland is the export arm of the Industrial Development Board for Northern Ireland. It breaks its export service down into five principal sectors: Technologies, Industrial, Tradable Services, Consumer Goods, and Food and Drink. Operating within these five principal sectors are specialist teams which help companies within their sector use the key export services more effectively. They also create and manage trade missions, events and collaborative trade exhibitions. Legislation has been introduced to restructure the economic development agencies, including the Industrial Development Board, into a new single agency to be named 'Invest Northern Ireland' (INI). This is expected to take effect in early 2002. Trade Partners UK Country Managers are able to provide

information directly to companies requiring general market information, specific sector information, political information, export controls and details of trade missions, inward missions and specific market initiatives. The Country Helpdesk or Country Manager is able to provide free of charge, a market-specific 'trade brief' which is available through www.tradepartners.gov.uk and contains details of export services for that country and provides useful contact details.

Export Promoters

Also assigned to project teams or Country Managers are Export Promoters (EPs). EPs are seconded from the private sector and tend to have specialist knowledge of specific markets and sectors, e.g. exporting food and drink products or services to Scandinavia. EPs are assigned to specific markets, generally for a 2 to 3 year term, and can be reached through project teams or Country Managers. Their role is to identify export opportunities and work with project teams and Country Managers to plan and implement export initiatives. They often visit companies, whether established or new to exports, to provide advice, act as the link between the company, Trade Partners UK and the commercial sections of British embassies and manage trade missions.

Design Policy Unit of the DTI
151 Buckingham Palace Road
London SW1W 9SS

T. 020 7215 1823
F. 020 7215 3648
E. leslie.finch@dti.gsi.gov.uk
www.dti.gov.uk/design

The Design Policy Unit advises central government on issues affecting the Design Industry and what central policy should be when opportunities or concerns are raised. It reports to Lord Sainsbury of Turville and is also responsible for relationships with the Design Council (including appointment of members and funding). In 1999 it embarked – in co-operation with the Business Group of Trade Partners UK – on a mission to assist and train commercial officers, desk officers and export promoters on the nature of the UK design sector and its importance to exports. It set up a Design Industry Consultative Export Group bringing together The British Design Initiative, the Design Council, DBA, Crafts Council, British Council, BEDG, and D&AD to advise on the special export needs of the Design community. Since April 2000 responsibility for this group rests with the creative industries team within the Business Group, who can be contacted on 020 7215 4261.

The Design Council
34 Bow Street
London WC2E 7DL

T. 020 7420 5200
F. 020 7420 5300
www.designcouncil.org.uk

www.millennium-products.org.uk
Chairman
Professor Sir Christopher Frayling
Chief Executive
Andrew Summers
Business Director
Harry Rich
T. 020 7420 5221

The Design Council promotes the value of effective design to UK industry and aims to influence government policy to inspire the best use of design by the UK in order to improve prosperity and quality of life. Among its wide range of activity is Design in Business Week and Design in Education Week, run annually in October and March respectively. It organises exhibitions to showcase British design and innovation in the UK and worldwide.

The Department of Trade and Industry fund the Design Council.

DTI Future & Innovation Unit
1 Victoria Street
London SW1 H 0ET
T. 020 7215 6636
F. 020 7215 1997
www.innovation.gov.uk

The Unit reports to Patricia Hewitt, Secretary of State for Science and Innovation. The role of the Unit, through a series of networking and facilitation activities, is to encourage UK businesses to adopt innovation best practice as a means to industrial competitiveness.

NESTA
Fishmongers' Chambers
110 Upper Thames Street
London EC4R 3TW

T. 020 7645 9538 (funding enquiries)
020 7645 9500 (reception)
F. 020 7645 9501
E. nesta@nesta.org.uk

Chair
Lord Puttnam of Queensgate CBE
Chief Executive
Jeremy Newton

Trustees:
Daniel Alexander, intellectual property barrister
Dr Yvonne Barnett, Head of the School of Biomedical Sciences at the University of Ulster
Paul Daniel, Music Director at the English National Opera
Professor Sir Christopher Evans, biotechnology entrepreneur
Sue Hunter, venture capitalist
Professor Janice Kirkpatrick, graphic designer
Francois Matarasso, cultural policy maker
Baroness McIntosh of Hudnall, Executive Director at the Royal National Theatre
Dr Bridget Ogilvie DBE, medical scientist
Derek Wanless, a banker and currently Director of Northern Rock plc

NESTA, the National Endowment for Science, Technology and the Arts, was established by Act of Parliament in 1998 and given a £200 million endowment. It uses the interest on this endowment, approximately £10 million per year, to invest in the UK's talent, innovation and creativity. Information about its funding programmes can be found at www.nesta.org.uk.

Department of Culture, Media and Sport (DCMS)

2-4 Cockspur Street
London SW1Y 5DH

T. 020 7211 6000

Head of Creative Industries Division:

Michael Seeney

T. 020 7211 6424

F. 020 7211 6417

E. michael.seeney@culture.gsi.gov.uk

DCMS is headed up by the Secretary of State, the Rt Hon Tessa Jowell MP. DCMS' role is to determine Government policy and administer expenditure on museums and galleries, the arts, libraries, sport and recreation, tourism, historic buildings, broadcasting, media, the National Lottery and the Millennium Commission. The Department has taken a keen interest in the UK's 'creative industries' and their promotion overseas. Tessa Jowell is supported in this area of work by Dr. Kim Howells MP, Minister for Tourism, Film and Broadcasting. In 1997 the DCMS set up the Creative Industries Task Force which seeks to measure and value the creative industries including design, film, music, advertising, art, craft, etc. A sub-group, the Creative Industries Export Promotion Advisory Group (CIEPAG), was set up in 1999 and exists to measure the export value of each creative sector. A "Creative Industries Mapping Document" was published in 1998, with a second edition in 2001. The document provides a useful overview of the structure and value of Britain's creative industries.

The Foreign and Commonwealth Office

King Charles Street
London SW1A 2AH

T. 020 7270 1500 (public enquiry line)

www.fco.gov.uk

There are over 200 British embassies and diplomatic posts around the world whose role it is to represent Britain on the ground in political, trade and commercial matters. Each embassy has a commercial section run by Commercial Officers, most of whom are sector focused and liaise with their colleagues in Trade Partners UK/British Trade International, Scottish Trade International, Trade International Northern Ireland and the Exports section of Wales Trade International. The commercial sections provide a range of paid-for export services to private sector organisations. These services include research, company identification, appointment setting, and market reports. Design consultancies can use these services, which are very reasonably priced, in preparation for a trade mission or

at any time as part of an export initiative. It is generally recommended that a company commission such work through its local Business Link.

When on business overseas, it is worth making an appointment to see the commercial officer, as they are well placed to assist a company with everything from business etiquette to making the right contacts and, when appropriate, attending meetings. Services such as setting up meetings and accompanying a company representative on a business visit fall under the FCO chargeable services. Costs start from a £80 minimum charge for the first two hours work and £40 an hour thereafter.

The British Council

10 Spring Gardens
London SW1A 2BN

T. 020 7930 8466

F. 020 7839 6347

www.britcoun.org

Director General:

David Green

The British Council Design Promotion Unit

11 Portland Place

London W1N 4EJ

T. 020 7930 8466

F. 020 7389 3199

Christopher Wade

T. 020 7389 3161

Emily Campbell

T. 020 7389 3153

The British Council is part funded by the Foreign and Commonwealth Office. It is set up primarily to provide a broader knowledge of the United Kingdom through cultural promotion and English language teaching. It has offices in 108 countries and runs a constant cultural programme with the underlying purpose of 'winning friends for Britain'. In 1997 The British Council took a keen interest in the promotion of British design overseas. Since then it has and continues to run cultural design promotion events. More recently it has also become involved in design trade missions. The British Council is a significant buyer of design services including architecture, graphics, exhibitions and multimedia.

Business Links/The Small Business Service

England National Sign Post Line

T. 0345 567 765

Scotland, Scottish Trade International

T. 0141 228 2808

Wales, WalesTrade International

T. 029 20 825097

Northern Ireland, Trade International

Northern Ireland

T. 028 90 233233

www.businesslink.org

Companies can identify the Business Link nearest to their business address from one of the above numbers, through the internet or by referring to the address book mentioned under 'Credits' below.

Specific export services

The DTI provide a whole host of specific export services, which are administered predominantly by Trade Partners UK Helpdesks and Business Link Export Development Counsellors based in the International Trade teams. There are also specific services, which are sub-contracted to and managed by other organisations, in such cases, direct contact details are provided. Generally, it is preferred that a company first contact their local Business Link and arrange for a visit from their Personal Business Advisor (PBA) or International Trade Adviser who will discuss the services in detail and advise on those deemed to be most appropriate to a company's specific need. It is most appropriate to contact the local Business Link to assess the specific export activities and initiatives being driven or implemented by local organisations. General, market or sector specific advice is often best provided directly by the Country Managers. Refer to the address book mentioned under 'Credits' below.

TradePartners UK Information Centre

Kingsgate House
66-74 Victoria Street
London SW1E 6SW

T. 020 7215 5444/5445

F. 020 7215 4231

E. info@tradepartners.gov.uk

www.tradepartners.gov.uk

The Trade Partners UK Information Centre is a well-stocked library based within Kingsgate House. It contains, for virtually every country in the world, every thing from national trade and telephone directories to specific sector market reports, media titles and top company reports. It also has a direct link to the internet for on-line searches and a connection to the Trade UK Export Sales lead service. If a company wishes to conduct its own research the library is open from 09.00 to 20.00 on Monday and Thursday and Friday 09.00 to 17.30. Usage is free of charge.

If you are unable to attend the library you can ask questions by e-mail or visit the web site.

Trade Partners UK support for Export Marketing Research
Administered on behalf of Trade Partners UK by:

British Chambers of Commerce

4 Westwood House
Westwood Business Park
Coventry CV4 8HS

T. 024 76 694484

F. 024 76 695844

E. emr@britishchambers.org.uk

www.britishchambers.org.uk

This scheme enables companies to undertake part-funded research in overseas markets of export interest to them. Business Links' International Trade Advisors should be able to assist a company on how to access this scheme. The BCC's Research Advisors can provide advice on how to structure a market research brief to be undertaken by a

company's own in-house staff or help a company to identify suitable external market research consultants. A grant of up to 50% of the research cost is available to companies with fewer than 500 employees. The BCC also consider applications for the purchase of published research reports; those approved receive funding of one third of the purchase price. Trade Associations own research attracts 75% funding. A proposal will be considered and approved by The Association of British Chambers of Commerce. Companies should allow 28 days for application processing. Application forms can be obtained through the BCC.

TradeUK Export Sales Lead Service

T. 020 7925 7810
F. 020 7925 7770
E. exports@smartlogik.com
www.tradeuk.com

TradeUK Export Sales Lead Service provides access to potential sales opportunities identified by British embassies around the world. The leads are all provided free of charge by email. An application form can be completed on the internet www.tradeuk.com. TradeUK use the forms to build a profile of a company's interests and thereafter to match specific incoming leads directly to its requirements. Leads generated are automatically emailed to the company as they occur. Forms completed on-line automatically provide your company with an entry on the UK suppliers database.

TradeUK National Exporters Database

T. 020 7925 7810
F. 020 7925 7770
E. exports@brightstation.com
www.tradeuk.com

The Exporters Database contains basic details of British companies' products and services available to overseas buyers via the internet.

Commercial staff based in Britain's overseas embassies also use this database to identify companies, whose products and services match trade enquiries they have received or identified. You can register your company contact details, products and services on the database free of charge.

Tailored market information

The commercial sections of British embassies produce specific market reports tailored to a company's brief. Reports can include identification of potential agents, distributors or partner companies and/or contact lists of specific companies, e.g. manufacturers and names of people by job title as well as details of general market conditions and trends. Costs begin at £50 for off-the-shelf information to over £1000, dependent on the depth of the report and the number of hours involved in compiling it. A company can contact the commercial section of the British embassy direct or contact its local Business Link International Trade Advisor.

Appointment setting and company visits

The overseas British embassy network of commercial officers is able to assist a company to set up business appointments, and where appropriate to accompany directors or representatives on appointments. These services are chargeable and start from £80 for a minimum two hours work and £40 per hour thereafter. A company can contact the commercial department direct for a quotation or contact its local Business Link.

Exhibitions, trade missions, inward missions and seminars abroad

Trade Partners UK
Tay House
300 Bath Street
Glasgow G2 4DX

Section Head:
Jim Drummond
T. 0141 228 3701 or 0141 228 3646
F. 0141 228 3693
E. exportinfo.sesa@xpd3.dti.gov.uk
www.tradepartners.gov.uk

Companies interested in exhibiting at trade fairs, participating in seminars or attending the above trade missions are best advised to visit the website for a list of supported events.

The site lists, sector by sector, all the trade shows, trade missions and inward missions that are receiving Trade Partners UK support, who they are organised by and contact details. Subsidies are most often provided through a 'sponsor' organisation such as a Trade Association, Chamber of Commerce or Business Link. These organisations arrange the event, take care of the administration, travel with the group, liaise with Trade Partners UK and administer the grant. The rate of grant may vary depending on the event and the location.

Events in Europe, be they trade missions, exhibitions or seminars, are not eligible for travel grants but are eligible in the case of exhibitions for subsidies of up to 60% of space and design and build costs (*to a fixed ceiling of £2300). This is available in all markets, at Trade Partners UK - approved shows. It should be noted that a company is eligible for a maximum of between three and five grants within a fixed period of time, dependent on the market.

Events outside Europe are eligible for travel grants; the amount varies between continents. In most instances companies are charged a management fee by the sponsor organisation. Grants are paid retrospectively. Grant aided support for trade fairs is limited to three times in any one market, except USA, China, Germany, Russia and Japan where companies can receive support for five shows.

Companies new to exporting should also enquire about the Export Explorer. This is a package of assistance and advice that enables small and medium sized firms to experience new and easily accessible export

markets at a minimal cost. A charge of just £99.00 excluding air fare and accommodation is made for a market assessment for your company undertaken by a commercial officer who also provides six verified contacts in support of your market visit.

Supported seminars

Most seminars are proposed by a sponsor organisation on behalf of its membership or group of clients. If it is approved by Trade Partners UK, the sponsor organisation receives up to 60% towards the cost of the event; the remaining 40% is met by the participating member companies.

Publicity support

COI Communications
T. 020 7261 8422
F. 020 7928 9034
E. simon.holder@coi.gsi.gov.uk

On behalf of Trade Partners UK, COI Communications run a service called New Products from Britain. For a fee of £100 a professional journalist is commissioned to write an article on a company's new 'innovative' product or service. The press teams within British embassies use the release to target appropriate trade journals. Publication is not guaranteed.

In support of Trade Missions, COI Communications produce promotional leaflets for each member company of the Group. These are very cost-effective at just £200 for 1000 copies, plus a translated version in any language for an additional £120 per language. On behalf of the Trade Mission organiser COI Communications also produce a press release, free of charge, for the collective group of companies taking part, and a group catalogue or brochure on a shared cost basis and secure space for advertorials in overseas magazines in support of group.

For British embassies COI Communications produce a monthly digest of forthcoming trade fairs and conferences in the UK called Exhibition Notebook.

In addition, many British embassies publish their own magazines and newsletters, which are distributed to local businesses, government contacts abroad and local opinion formers. If a company has a press release, which relates directly to business achieved in or aimed at a specific market, it is worth including the British embassy Press Officer on the distribution list. Refer to the address book mentioned under 'Credits' below for British embassies contact details and mark releases for the attention of the Press Officer.

Export publications

Trade Partners UK produce a catalogue listing all Trade Partners UK export publications, currently available. These publications have, in the main, been written by Trade Partners UK staff based overseas and at home or consultants who are experts in their field. The catalogue can be ordered free of charge,

from Export Publications on
T. 0870 1502 500
F. 0870 1502 333
www.dti.gov.uk

All publications can also be purchased at the EMIC library.

An Introduction to Importing and Exporting, Barclays Bank PLC., London, December 1997. This provides an introduction to some of the issues arising with exporting your products and services and can be obtained through your local branch.

Promotional support

From time to time British embassies take 'Information Stands' at key events in their market. A company is often able to display its corporate and product brochures (as appropriate), free of charge or for a small freight and handling charge.

Embassies with the appropriate facilities will often consider loaning their space for a product launch or special reception. They may even assist with the arrangements and guest list. Some elements of the service will be chargeable and some may be complimentary, dependent on the type of the event. A company would need to give plenty of notice. Contact the commercial section of the embassy – refer to the directory mentioned under 'Credits' below.

Specialist Assistance Technical Help
to UK Exporters

T. 020 8996 7111
F. 020 8996 7048
E. standards-enquiries@bsi.org.uk
www.bsi-global.com

This is a service provided by The British Standards Institute, who can offer advice on technical standards, legislation, regulations and approval procedures for all products country by country.

Export procedures and documents

SITPRO
T. 020 7215 0825
F. 020 7215 0824
E. info@sitpro.org.uk
www.sitpro.org.uk

The Simpler Trade Procedures Board (SITPRO) provides a wide range of information services, most of which are free, to assist companies to trade more effectively by simplifying procedures and documentation.

Export Control Organisation

T. 020 7215 8070
F. 020 7215 8564
E. eco.help@xnpd.dti.gov.uk
www.dti.gov.uk/export.control

The Export Control Organisation based at the DTI provides information on export licenses and which markets and goods require them.

Credits

This information has been researched and provided by The British Design Initiative Ltd. Additional information and an address book for all government offices, plus the details of over 2000 British design agencies, key design awards, media and events can be found in the BDI's annual directory, Design Handbook 2002.

Useful websites are:
www.britishdesign.co.uk
www.globaldesignonline.com

20. Information Resources

Before you get in touch with an organisation listed below, you are advised to look at its website, which is likely to provide appropriate contact information.

Art and design associations offering business advice and support

ACID (Anti Copying In Design)

(trade association committed to fighting copyright theft)

Membership Enquiries:
PO Box 200098
London NW2 2WQ

Head Office:
150 Aldersgate Street
London EC1A 4EJ

Legal Hotline
T. 020 7880 5742
F. 020 7606 4390
www.acid.uk.com

[a-n] resource for artists

Instant free access to: case studies, professional development advice, career strategies, international contacts and [a-n] Forum, a unique space for artists to seek and exchange advice on professional matters.
www.anweb.co.uk

Arts Council

14 Great Peter Street
London SW1P 3NQ

T. 020 7973 6517

The Arts Council has 10 Regional Arts Boards (RABs), covering between them the whole of England. The RABs work closely with the Arts Council of England, which is their main source of funding. This funding is provided to arts organisations that have a single geographical base, and to arts projects and initiatives. RABs can provide a wealth of information on business start-up, local projects and funding, as well as networking and exhibiting opportunities.

For RABs, visit the Arts Council website
www.artscouncil.org.uk

Arts Council of Ireland

70 Merrion Square
Dublin 2

T. 00 3531 661 1840
F. 00 3531 676 1302
www.artscouncil.ie

Arts Council of Northern Ireland

MacNeice House
77 Malone Road
Belfast BT9 6AQ

T. 028 90 385200
F. 028 90 661715

Artists Association of Ireland

43 Temple Bar
Dublin 2

T. 00 353 1874 0529
F. 00 353 1677 1585
E. info@artistsireland.com

National organisation with knowledgeable and helpful staff who can provide information, contact numbers and website addresses for a broad spectrum of arts based groups and advisory bodies in Ireland and the UK.

Assay Office
Goldsmiths Hall
Gutter Lane
London EC2V 8AQ

T. 020 7606 8975
F. 020 7814 9353
E. admin@londonassayoffice.co.uk
www.thegoldsmiths.co.uk

Organisation which promotes and advises goldsmiths and silversmiths and provides information on hallmarking regulations, trade training events, exhibitions and a library service.

Association of Illustrators

81 Leonard Street
London EC2A 4QS

T. 020 7613 4328
F. 020 7613 4417
www.aoi.co.uk

Represents and campaigns for illustrators' rights in the UK. Has good website with online gallery, competitions and seminars.

Association of Photographers

81 Leonard Street
London EC2A 4QS

T. 020 7739 6669
F. 020 7739 8707
www.aophoto.co.uk

AXIS: Visual Arts Service

Leeds Metropolitan University
8 Queen's Square
Leeds LS2 8AJ

T. 0870 4430701
F. 0870 4430703
E. axis@imu.ac.uk
www.axisartists.org.uk

Charitable organisation, partially funded by the Arts Council and Regional Arts Boards, provides the "official" arts information service in the UK. Registration forms available for the Axis Database, an on-line collection of over twelve thousand images of contemporary applied art.

British Council

Design Promotion
11 Portland Place
London W1N 4EJ

Contact Fiona McEwan (Information Officer)
T. 020 7389 3162
F. 020 7389 3101
www.britishcouncil.org.uk

British Design and Art Direction (D & AD)

www.dandad.co.uk

British Design and Art Direction (D & AD), founded in 1962, is a professional association and charity working on behalf of the design and advertising communities. Its remit is to set standards of creative excellence, to promote this concept in the business arena and to educate and inspire the next creative generation. It also runs professional practice training for designers.

The British Design Initiative Limited
2-4 Peterborough Mews
Parsons Green
London SW6 3BL

T. 020 7384 3435
F. 020 7371 5343
E. bdi@britishdesign.co.uk
www.britishdesign.co.uk

CADT (Centre for Arts Development Training)
T. 0151 707 1404
F. 0151 709 7102
E. info@cadt.org.uk
www.cadt.org.uk

CADT provide business support for art and design businesses in Merseyside and the North West region. Services include small business counselling, vocational arts management programme, equal opportunities training, project management, small business development and mentoring.

Chartered Society of Designers
5 Bermondsey Exchange
179-181 Bermondsey Street
London SE1 3UW

T. 020 7357 8088
F. 020 7407 9878
E. csd@csd.org.uk
www.csd.org.uk

The world's largest membership organisation for designers. Services range from advice on copyright and design protection, information service and library, discounts on magazine subscriptions, supplies, museum and gallery membership, and a nation-wide programme of training seminars.

Clerkenwell Green Association
Pennybank Chambers
33 -35 St. John's Square
London EC1M 4DS

T. 020 7251 0276
F. 020 7250 0297
E. info@cga.org.uk
www.cga.org.uk

A charity which works to maintain and promote fine craft and design skill in the community of Clerkenwell. It also manages workshops and workspaces available for full and part time hire and provides showcase space and business / training support.

Cockpit Arts
Cockpit Yard
Northington Street
London WC1N 2NP

T. 020 7419 1959
F. 020 7916 2455
E. cockpit@easynet.co.uk

Cockpit Arts is a group of 150 workshops for designers and artists in London. Cockpit Arts also runs a "Developing Professional Practice" training programme for visual artists and designers. The key theme to the training is personalisation – giving candidates the power and control over their businesses and lives, enabling them to develop marketing strategies which can change in relationship to their business developments.

Copyright Tribunal

T. 020 7596 6510
F. 020 7596 6525/6
www.patent.gov.uk

Provides basic advice on copyright.

Crafts Council
44a Pentonville Road
London N1 9BY

T. 020 7806 2501
F. 020 7837 6891
www.craftscouncil.org.uk

The Crafts Council is the national organisation for contemporary crafts in England and Wales. The London premises have a craft gallery with continuous exhibitions, and an extensive Information and Reference Centre. It also takes organised groups of British makers to trade fairs in Europe and America.

Crafts Council of Ireland
Castle Yard
Kilkenny

T. 00 353 56 61804
F. 00 353 56 63754
www.craftscouncil-of-ireland.ie

The Crafts Council of Ireland provides training workshops for potters, jewellers and blacksmiths. It also provides advice on retailing and business start-up.

Craft Potters Association
William Blake House
7 Marshall Street
London W1F 7EH

T. 020 7437 7605
F. 020 7437 7605
E. contemporary.ceramics@virgin.net

DACS
(Design and Artists Copyright Society)

T. 020 7336 8811
F. 020 7336 8822
E. info@dacs.co.uk
www.dacs.co.uk

The copyright and collecting society for visual artists in the UK. It is an independent non-profit-making society open to all artists and photographers, irrespective of the artistic discipline in which they practice. DACS acts for and on behalf of visual artists in matters of copyright in the UK.

The Design Business Association
www.dba.org.uk

The only recognised UK trade association for all design businesses.

The Design Council
34 Bow Street
London WC2E 7DL

T. 020 7420 5200
F. 020 7420 5300
www.designcouncil.org.uk

The Design Council promotes the value of effective design to UK industry and aims to influence government policy to inspire the best use of design by the UK in order to improve

prosperity and quality of life. Among its wide range of activities are Design in Business Week and Design in Education Week, run annually in October and March respectively. It organises exhibitions to showcase British design and innovation in the UK and worldwide.

Design Gap
763 The Big Peg
120 Vyse Street
Hockley
Birmingham B18 6NF

T. 0121 242 0242
F. 0121 242 0242
E. info@designgap.co.uk
www.design-gap.co.uk

Design Gap has been organising group stands for designers at trade shows for over 20 years. It produces a Buyers Guide for retailers in the UK, directories available to the public, and a fast-growing website promoting selected designers' work. For further information, contact Shirley Frost.

Design Policy Unit
DTI
151 Buckingham Palace Road
London SW1W 9SS

T. 020 7215 1823
F. 020 7215 3648
E. leslie.finch@dti.gsi.gov.uk
www.dti.gov.uk/design

The Design Policy Unit advises central government on issues affecting the design industry and what central policy should be when opportunities or concerns are raised. It reports to Lord Sainsbury of Turville and is also responsible for relationships with the Design Council (including appointment of members and funding).

Education Through Art
T. 01424 461232

Provides specific professional practice workshops for artists and designers in the South East.

Fastlinksolutions
www.fastlinksolutions.btinternet.co.uk

Free business set-up website developed by a business and marketing consultant and manufacturing quality consultant. It provides a wide-range of information on business plans, cash flows, tax, market research, funding, PR, developing a website, etc.

Federation of British Artists (FBA)
17 Carlton House Terrace
London SW1Y 5BD

T. 020 7930 6844
F. 020 7839 7830
www.mallgalleries.org.uk

Umbrella organisation for 9 different art societies, including Royal Society of Portrait Painters, Society of Wildlife Artists and Royal Institute of Painters in Water Colours.

Formation Training

Formation Training and Development Ltd
FREEPOST MID 22081
Nottingham NG15 6BR

T. 0115 952 4684
E. info@formation-training.co.uk

Formation Training works with artists, designers and arts organisations nation-wide. Its training helps people to improve professional practice, planning and business skills without compromising creativity. It also offers a wide range of information sheets and can signpost you to other relevant sources of support.

Liverpool and Manchester Design Initiative

The Design Initiative offers one-to-one portfolio sessions to design graduates starting up in business. Sessions include advice on portfolio content, presentation, promoting and marketing products and services and identifying market opportunities.

For further information, contact:
the Liverpool office
E. info@liv.designinit.org.uk
or the Manchester office
E. info@mcr.designinit.org.uk
www.designbank.org.uk
www.designinit.org.uk

Mazorca Projects

T. 020 7729 3301
F. 020 7729 8399
www.hiddenart.co.uk

Offering a range of support and networking opportunities for artists and designers in East London.

The Printmakers Council (PMC)

Clerkenwell Workshop
31 Clerkenwell Close
London EC1R 0AT

T. 020 7250 1927
F. 020 7250 1927
www.printmaker.co.uk/pmc

Promotes the art of printmaking and the work of contemporary printmakers, organises exhibitions throughout the UK and internationally. Memberships open to all printmakers, students, and interested parties.

Regional Crafts Guilds and Potters Associations

Contact your local Regional Arts Board or the Crafts Council for details.

Rural Crafts Association

Heights Cottage
Brook Road
Wormley, Godalming
Surrey GU8 5UA

T. 01428 682292
F. 01428 685969
www.rural-crafts-association.com

A national organisation providing advice and support for rural craftsmen and women.

The Textile Institute

1st Floor
St. James' Buildings
Oxford Street
Manchester M1 6FQ

T. 0161 237 1188
F. 0161 236 1991
E. tiihq@textileinst.org.uk
www.texti.org

Providing useful information on textile resources, networking and exhibitions.

Trade Partners UK (British Trade International)

Kingsgate House
66-74 Victoria Street
London SW1E 6SW

T: 020 7215 5000
www.tradepartners.gov.uk

Business and advisory services**Advisory, Conciliation and Arbitration Service (ACAS)**

Brandon House
180 Borough High Street
London SE1 1LW

For advice on employment regulations and a selection of useful publications.

T. 020 7396 5100
F. 020 7396 5195
www.acas.org.uk

Briffa

"Creative Lawyers for Creative Business", a law firm specialising in intellectual property, can also help with copyright disputes. Briffa produce a specific series of contracts for all types of design businesses including graphic design and industrial design.

T. 020 7288 6003
F. 020 7288 6004
E. info@briffa.com
www.briffa.com

The British Chamber of Commerce

Manning House
22 Carlisle Place
London SW1P 1JA

T. 020 7565 2000
E. info@www.britishchambers.org.uk
www.britishchambers.org.uk

The national voice for local businesses.

British Design and Art Direction (D & AD)
www.dandad.co.uk

D & AD is a professional association and charity representing the design and advertising industries. Primary activities include professional and student award schemes, workshops and President's lectures.

The British Venture Capital Association (BVCA)

Essex House
12 - 13 Essex Street
London WC2R 3AA

T. 020 7240 3846
F. 020 7240 3849
E. bvca@bvca.co.uk
www.bvca.co.uk

Provides information on the availability and suppliers of venture capital within the UK.

Business Link / Small Business Services

www.businesslink.org

The Small Business Services are an arm of the DTI. They have recently been formed to support small businesses on a regional level by providing a standardised service throughout the country. They reach businesses through the old Business Link network which is gradually becoming the Small Business Services network, with regional Business Links having undergone major changes in order to carry out the work of the Small Business Services. Businesses can identify the Business Link nearest to their business address from one of the following numbers or through the internet:

England National Sign Post Line
T. 0345 567765

Scotland Scottish Trade International
T. 0141 228 2808

Wales Wales Trade International
T. 029 20 825097

Northern Ireland Trade International Northern Ireland
T. 028 90 233233

The City Business Library

1 Brewers Hall Gardens
London EC2V 5BX

T. 020 7332 1812

A library service for those living/working within the Square Mile. It provides book search, reference and photocopying facilities. Open 9.30-5.00 Monday – Friday to members of the public.

Companies House

City Business Library
Crown Way
Cardiff CF14 3UZ

T. 0870 333 3636
F. 029 20 380900
www.companieshouse.gov.uk

Official body responsible for the registration of all companies. Searches can be made on company names and advice given on legal requirements regarding registering your company, together with guidance, booklets and forms.

Department of Trade and Industry (DTI)

1 Victoria Street
London SW1H 0ET
General Enquiries

T. 020 7215 5000/0105
F. 020 7222 0612
www.dti.gov.uk

(also has websites devoted to specific issues, e.g. National Minimum Wage
www.dti.gov.uk/ir/nmw)

Government body, provides a wealth of support for those setting up in business, including free publications from exporting to business start-up advice.

Elsewhere, DTI services are operated by The Scottish Office, The Welsh Office and The Industrial Development Board for Northern Ireland.

DTI Loan Guarantee Scheme
Level 2

St. Mary's House
c/o Moorfoot
Sheffield S1 4PQ

T. 0114 259 7308/9
F. 0114 259 7316
E. sflgs@sbs.gsi.gov.uk www.dti.gov.uk

Scheme whereby the DTI will guarantee the lender 70% of the total loan amount.

DTI Small Firms Booklets

Free booklets available from the DTI Small Firms Publications

Ad-mail 528
London SW1W 8YT

T. 0870 150 2500 (quote reference 155421)
www.dti.gov.uk

Offers support and start-up information for small businesses and provides a useful source of contacts and information.

Health and Safety Executive
Information Centre

Health and Safety Information Services
Caerphilly Business Park
Caerphilly CF83 3GG

T. 08701 545500
F. 029 20 859260
E. hseinformation@natbrit.com
www.hse.gov.uk

Information regarding health and safety at work, legislation, employers' responsibilities, etc.

Highlands & Islands Enterprise

Bridge House
20 Bridge Street
Inverness IV1 1QR

T. 01463 234171
F. 01463 244469
E. hie.general@hient.co.uk
www.hie.co.uk

H.M. Customs and Excise VAT advice centre.

General enquiries
T. 020 7865 3100

Registration
T. 0345 112114
www.hmce.gov.uk

Inland Revenue Information Centre

T. 0345 143143
www.inlandrevenue.gov.uk

Will give you details of your local tax office.

LEDU (Local Enterprise Development Unit)

LEDU House
Upper Galwally
Belfast BT8 6TB

T. 028 90 491031
F. 028 90 691432
E. ledu@ledu-ni.gov.uk
www.ledu-ni.gov.uk

Small Business Agency for Northern Ireland The lead agency for local economic development in Northern Ireland. It aids businesses that employ fewer than 50 people in the manufacturing and tradable services sectors.

Lottery Arts Council

National Lottery Department
Arts Council of England
14 Great Peter Street
London SW1P 3NQ

T. 020 7973 6590
F. 020 7973 6590
www.artscouncil.org.uk

National Lottery Application Packs**Made in Scotland Ltd.**

Station Road
Beauly
Invernesshire IV4 7EH

T. 01463 782578
F. 01463 782409
E. mis@enterprise.net
www.made-in-scotland.co.uk

Marketing advice, group stands at trade fairs for crafts people in Scotland. Organisers of Scotland's International Trade Fair.

National Insurance Contributions

T. 08459 154655
F. 020 7215 4231

Office provides help with Inland Revenue/tax and contributions queries.

The Office of the Data Protection Register

T. 01625 545 745
F. 01625 524 510
E. mail@dataprotection.gov.uk
www.dataprotection.gov.uk
(for information on publications)
www.dpr.gov.uk
(for general information)

Office of Fair Trading

T. 020 7211 8000
F. 020 7211 8800
www.of.gov.uk

The Prince's Trust
18 Park Square East
London NW1 4LH

Supports 18 - 30s setting up in business. Provides various forms of financial help including grants and loans.

To contact your local advisor, call:

T. 0800 842 842
F. 020 7543 1200
E. info@princes-trust.org.uk
www.princes-trust.org.uk

The Prince's Scottish Youth Business Trust

Mercantile Chambers
53 Bothwell Street
Glasgow G2 6TS

T. 0141 248 4999
F. 0141 248 4836
E. firststep@psybt.org.uk
www.psybt.org.uk

A separate organisation which helps young people setting up businesses in Scotland. It offers low-interest (4%) loans of up to £5000 and grants of up to £1000.

Scottish Arts Council, Crafts Council
Department

12 Manor Place
Edinburgh EH3 7DD

Help desk: 0131 240 2443/4
F. 0131 225 9833
E. help.desk@scottisharts.org.uk
www.sac.org.uk

Provides setting-up grants for Scottish designers and support similar to that provided by the Crafts Council in England and Wales.

Scottish Enterprise

150 Broomielaw
Glasgow G2 8LU

T. 0141 248 2700
F. 0141 221 3217
www.scottish-enterprise.com

Advice, workshops and publications for anyone setting up a business in Scotland.

Shell Livewire

Helps 16-30 year-olds to start and develop their own business. Distributes Free Essential Business Kits and organises annual competitions and awards. It will put you in touch with a Livewire co-ordinator in your area who can advise on all aspects of starting a business.

Hawthorn House
Forth Bank
Newcastle upon Tyne NE1 3SG

T. 0191 261 1910
Local number hotline
T. 0845 7573 252
www.shell-livewire.org

Training and Enterprise Councils (TECs)

For details of your local TEC, contact

TEC National Council
10th Floor
Westminster Tower
3 Albert Embankment
London SE1 7SX

T. 020 7735 0010
F. 020 7735 0090
www.tec.co.uk

TECs offer free advice and information; some also provide workshops, finance and premises.

Further reading

Reference works are available for consultation in the Crafts Council reference library, or try your own central reference library.

Information on funding, grants, loans and financial aid for small businesses

New Sources of Grants and Aid for Businesses in the UK, WEKA Publishing

A-Z of Business Information Sources, Croners, 1993

The Grants Register, 1993-95, Edited by Lisa Williams, Macmillan

The Directory of Grant Making Trusts, 13th edition, Charities Aid Foundation

Handbook of Grants, Edited by Maggie Heath and Graeme Farnell, The Museum Development Company

Sources of Grants and Aid for Businesses, Volumes 1 & 2, Edited by Anthony Harrison, GEE

The Regional Arts Funding Handbook, Vol. Two, Edited by Angus Broadbent, Boundtech Ltd.

Charities Digest, Edited and published by The Family Welfare Association

Business reference and practice

Accounting for Non Accountants (5th edition), Graham Mott, Kogan Page, 1999

Lloyds TSB Bank Small Business Guide, (14th edition), Sarah Williams, Penguin Books Ltd, England, 2001

Running A Workshop: Basic Business for Crafts people, Edited by Barclay Price, Crafts Council, 3rd edition, 1992

Starting A Successful Business, M.J.Morris, Kogan Page, 2001

Teach Yourself Setting Up A Small Business, Vera Hughes and David Weller, Hodder and Stoughton Educational, London, 1997

The Great Little Business Book, Peter Hingston, 9th edition, 2000

The Complete Idiots Guide to Project Management, second edition, Sunny and Kim Baker, Pearson, Hertfordshire, 2000

The Complete Idiots Guide to Time Management, Jeff Davidson, MBA, CMC, Pearson, Hertfordshire, 1999

The Arts Funding Guide, Directory of Social Change, 2000

Working For Yourself, Godfrey Golzen and Helen Kogan, 20th edition, Kogan Page, London, 2000

Selling and marketing

Branding Yourself, Mary Spillane, Pan Books, London, 2000

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Making Ways, The visual artist guide to surviving and thriving, Edited by David Butler, [a-n] publications, 3rd edition, 1992

Negotiating Skills, Tim Hindle, Dorling Kindersley Limited, London, 1998

Successful Marketing for Small Businesses, Dave Patten, Kogan Page, 1998

The Furnished Landscape: Applied Art in Public Places, Patrick Nuttgens, Floris Van Den Broecke, Jane Heath and John Houston, Bellew Publishing, the Crafts Council and the Arts Council

Words That Sell, Richard Bayan, Asher-Gallant Press, 1997

www.anweb.co.uk This website includes a variety of publications from the [a-n] resource over the years. Previously it was necessary to purchase the individual publications in order to access the specific information. However, the information is now available on the internet, regularly updated and free of charge. Subjects covered include the following:

- Business practice
- Career development
- Career strategy – technical skills
- Contracts
- Copyright
- Health and Safety
- Making a claim to an insurance company
- Making a living as an artist
- Making a proposal
- Organising your exhibition
- Proposal/checklist for public art commissions
- Selling abroad
- Trade fairs for artists and crafts people

Galleries and shops

Arts Review Yearbook, Arts Review

Buyers Guide For Retailers, Shirley Frost, 1999 (available through Design Gap, Birmingham)

Craft Galleries Guide, Carole Mornement, BCF Books, 1998

Directory of Exhibition Spaces, Edited by Richard Padwick (3rd edition), [a-n] publications, 1992

Trade fairs and markets

The Craftworkers Year Book, The Write Angle Press. Available from [a-n] publications

Exhibiting and Selling Abroad, Judith Staines, [a-n] publications

Organising Your Exhibition, Debbie Duffin, [a-n] publications, 2nd edition 1991

Selling abroad

Across Europe, Edited by David Butler, [a-n] publications, 1992

Europe: the Livewire Guide to Living and Working in the EC, Miranda Davies, Livewire Books for Teenagers/ The Women's Press, 1992

Making Connections: the craftsperson's guide to Europe, Judith Staines, South West Arts, DTI publications, 1991

Financial and legal matters

Copyright: Protection, Use and Responsibilities, Edited by Roland Miller, [a-n] publications, 1991

Fundraising, the Artist's guide to planning and financing work, Edited by Susan Jones, [a-n] publications

Health and Safety, Tim Challis and Gary Roberts, [a-n] publications, 1990

Money Matters, Sarah Deeks, Richard Murphy & Sally Nolan, [a-n] publications, 1991

Visual Arts Contracts, Nicholas Sharp, [a-n] publications, 1993

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Freelance Illustrator's Handbook, Carmel Hayes, Margaret Rose Press, 1992

Rights: the illustrator's guide to professional practice, Edited by Simon Stern, Association of Illustrators, 1989

Survive: the illustrator's guide to a professional career, Edited by Aidan Walker, Association of Illustrators, 1989

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