

0. Executive summary:

The business will operate as a sole trade design practice, ran by Kelvin Chan. While initially this will be the case in the short term, this Business plan will go over the projected aspirations of the design practice.

The business's main mission is to challenge the creative and design industry while providing new opportunities for people to design.

It is the practices sing belief that everyone has the ability to design the world around us and that we can make decisions to influence this.

1. Overview:

Business Values:

Recently, many aspiring graduates have experienced a decrease in job opportunities, especially in the creative sector. Since its peak post-pandemic in 2022, job vacancies have seen an overall decline. (Office for National Statistics, 2025) You are now less likely to find a job vacancy now than before December 2019 or the start of the COVID pandemic. (HESA, 2025) As a result, people working in creative industries have turned to freelancer positions as employers hire less. (Stone, 2025) Thus, it is appropriate for my business to support freelancers while creating more opportunities for more creative work.

The introduction of generative AI has largely been a detriment to the creative industry, particularly due to image generation. Generative AI requires large datasets, which means that it includes non-consensual and copyrighted data. The consequence of incorporating generative AI systems into creative work leads to an overall decline in job opportunities. Despite this, there is a glaring lack of alternative destinations for displaced employees and job seekers. Most worryingly, it has caused a reduction in skills such as critical thinking and cognitive function. The business aims to educate people about creative design in the current context of generative AI concerns.

The increase in generative AI use has also contributed to the stagnation of skills in schools and work, especially concerning design and critical thinking. (Eubanks, 2025) Additionally, schools in the creative subjects do not adequately prepare students for working conditions. The business aims to implement useful and employable skills into my design work, educating others in the process.

Objectives:

Having explored my aims and values of the business, the objectives will detail the tangible targets that will be carried out. These will require action and can be measured in a quantifiable way.

Design & drawing commissions

As the main production of my design practice, it will be taking on design commissions. As someone with a background in art, design and architecture, I have developed the technical skills to complete drawings to a professional standard. This will allow me to produce conceptual graphics as well as detailed drawings, both of which will develop my portfolio as an artist and a draughtsman. Thus, I can fulfil the business objective of providing drawing and design commissions.

Socially engaged projects

Many of the aims refers to the business's stance on generative AI. In response to this, one of the main objectives is to provide socially engaged practices within community projects. This will be delivered through group projects involving designers across different experience levels to encourage networking and the development of key skills as a designer. An example of this may ask the work force will collaborate with community groups, such as hospitals, elderly and schools, to engage them with architecture and the environment to inform the design of a space, which they will use. Harmonising all the different parties through projects involving socially engaged practice is how the objective manages to meet the aims of designing meaningful spaces made for humans, while also developing skills for young designers.

Workshops & encouraged discussions

An ongoing objective of the business will be encouraging education and discussion about design in the modern day via talks and workshops. This will target people who are at the start of their design careers, demographically ranging between 18 – 30 years of age, in or just out of education. The sessions will delve into design theory, industry, contemporary topics and training, all aimed at developing relevant skillsets as a designer. On top of providing ways to develop skills, this object also connects other designers together, fostering a network of designers through my business practice.

Conclusion: Business Services

By reviewing the business aims and what they mean for my underlying business values, the objectives for the business could be adequately informed. Based on these objectives, the business will deliver products and services including commissioned conceptual graphical elements, projects involving socially engaged practices to design spaces around and for people and workshops facilitating creative and professional development.

Mission Statement:

To preface the mission statement, I wanted to structure it based on the practices and values of the business. The mission statement should advocate and educate people about the 'world' that the business is aiming to create. Additionally, the statement should make the reader feel introspective, as a large part of the business is helping to gain your own skills and opening up everyone's design potential.

"From physical to digital, room to webpage, every aspect of something has a decision behind it. This is design.

However, in our present era do we want our decisions to be made by machines that imitate the intensions of humans without reason?

Thus, my mission is to liberate the architect, as I believe everyone has the ability to decide and design what is best for us.

Decide To Create, Decide To Be Human."

2. Milestones

Short term

The immediate goals for the design business are to search for design and work opportunities in the local and accessible are. This includes learning about opportunities during and after Bradford 2025's City of Culture as well as potentially creating my own opportunities by responding to the needs of the immediate working environment.

Another short-term goal that would benefit the business is setting up online profiles to start establishing an online presence. This would involve updating several social media platforms as well as starting new ones such as YouTube.

Long Term

The business will work on projects which incorporate socially engaged practice. As this would require more connections and resources to achieve, it makes sense for this to be a long-term projection.

Coinciding with the different projects, the tangential goal with that is to set up a network or agency of designers. This will help designers network with each other and share opportunities within the network.

3. Marketing Strategy:

The design business will focus on local community & connecting with people online in order to establish both a physical and online presence. Both will work to enhance each other, which will make my programme accessible while elevating a small local community

Working with local businesses and groups within Bradford will be key to forming a reliable client base. This will benefit the business as clients can advocate for my work to other potential clients, increasing the number of potential work opportunities. (Bernárdez, 2008) On top of word of mouth, other strategies that will help grow a local client base includes, the distribution of advertising flyers in relevant areas, presenting business cards during social and networking events and having work on public display. A larger client base ultimately means more profitable income, which is made reliable as it's from locally accessible areas.

To establish an online client and user base, social media will be used to post about design, educating about ethical practices and commentary on topical subjects. Platforms may include Instagram, TikTok, YouTube and LinkedIn. These platforms will become a hub where people interacting with the business can find out ways to contact, access an archive of work and connect with other users and clients within the business's ecosystem.

Creating an online presence is more important now and for the future as people are using the internet at an increasing pace, for work and recreation. (Horrigan & Rainie, 2002) In many ways, the internet is become a new type for third space for people to exist within, which important to use the space to reach wider audience. While local clients are reliable, there is more outreach with online clients, meaning more variety in projects and opportunities.

4. Finance

Funders:

Working as a sole trade design business, the funding will come from the commissions as they come through. However, for large scale projects that involve socially engaged practices, a larger fund will need to be secured. The following are some available funding sources and why they are relevant:

Arts Council England is a major contributor to arts organisations and projects across England. Through 'Develop your Creative Practice' (DYCP), the business would be able to apply for funding, however it is a highly competitive fund, which makes grants rare. (Arts Council England, 2025)

National lottery heritage fund offers grants across many projects involving heritage and culture. This also makes it a highly situational and competitive choice. (National Lottery Heritage Fund, 2025)

The Architectural Heritage Fund grants funding to architectural projects but only to charitable businesses, or ones that intend to become charities. This would mean either partnering with a charity or becoming one to get the grant. (AHF, 2025)

Creative Scotland's Regular Funding Network operates solely on Scottish based practices, while supporting a wide variety of creative projects. This would only be applicable if working in, or on a project in, Scotland. (Creative Scotland, 2025)

Start Up Loans is a government issued loan and is offered to any business as long as it's "a UK-based business that's been fully trading for less than 36 months." This would only be a short-term loan and would need to be repaid after. (GOV.UK, 2025)

Creative Industry Finance operates similarly to a standard start up loan, however on top of financial support, they also help by offering business advice and skill development. This makes them a good alternative to the standard start up loan. (Creative Industry Finance, 2025)

Technical & equipment:

In accordance with business values, purchases and equipment will need to be sourced from ethical places. For example, the practice should stray away from subscription-based software as they often take advantage of creatives financially.

Capital:

These are items that are long term purchases that are investments for the business. While most of these are items already acquired, if they needed to be replaced these would be the costs of them.

Software:

- Affinity suite (Photo, Designer, Publisher) - £159.99
- Clip Studio Paint EX - £190.43
- Procreate - £12.99
- Rhino 3D - £168.73

Hardware:

- HP Omen Gaming Laptop - Computer set-up - £1400
- Printer - £50
- iPad Pro plus peripherals - £1400
- Huion Graphics Tablet - £879

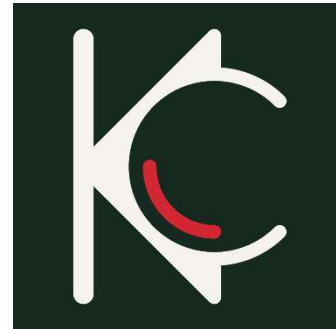
Two digital drawing equipment are listed as one is intended for stationary use, while the other is more mobile use. This provides flexible working when designing with different people and spaces.

Operations

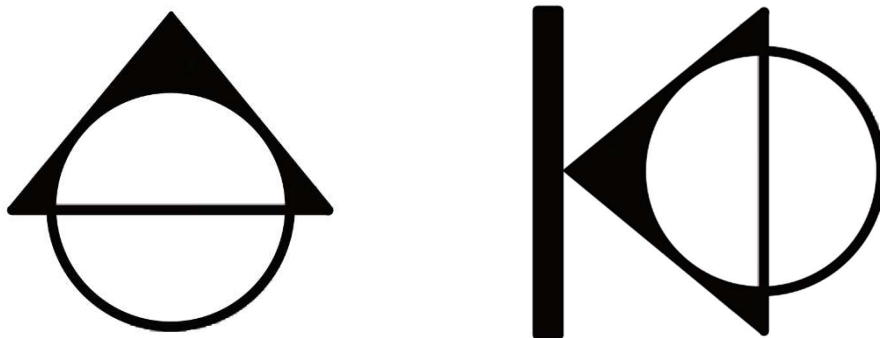
- Studio rent - £180 - £300pcm
- Stationary + Drawing tools - £50pcm
- Paper - £2pcm
- Internet - £30.99pm
- Transport - £100pcm

Operational items and costs are the day-to-day costs when running the business. Currently, studio rent won't be applicable as the funds are not available to action this but will need to be considered for long term projections. The major cost here would be transport as working from location will be an important part of the practice.

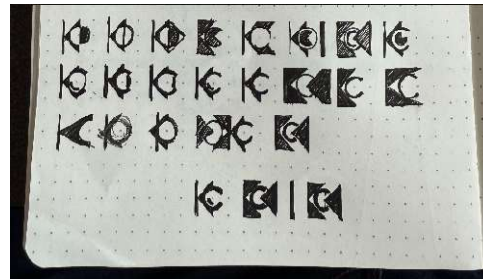
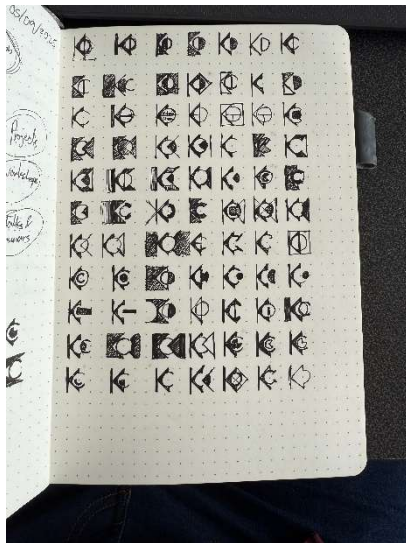
5. Branding



The logo design combines individual identity, using the initials 'KC', as well as a widely used architectural symbol to denote section cuts on a plan. While the initials tie the brand identity to me, the inclusion of the section symbol not only ties my design practice to an architectural background but symbolically suggests through metaphor that my business is exploring a different perspective to design and the industry. Like how sections show a different perspective to a building than a plan would.



Eventually, after producing an array of designs, replicability became important to the branding. Being easy to draw means that it is more likely to show up in places that involves the act of drawing, mainly creative spaces like studios, art shops and galleries, where my target audience is likely to converge. This allows people to interact with the brand in a pragmatic way while increasing exposure and spreading the business's values.



To provide a contrast of shape and colour, the circle, which would've formed a full section marker, is deconstructed to resemble the letter 'C', with the implied missing section rotating into place and being coloured red. This removes a lot of the sterile formality of the logo, and the accented mark implies a smile, or a highlight in a round shiny object, like an eye or a gem. By personifying a part of the logo, it is allowed to be imperfect and informal which applies a more welcoming and friendly façade to the design practice.

6. Maintenance

Quality Control:

The design practice outputs are where a lot of the quality control can be managed, which will be done through consistent communication with the client and regular meetings to discuss the progress of the design. Maintaining that client relationship will mean that the design responds as best as it can to their needs.

Quality Assurance:

While working with other designers and people on projects, the business must keep in mind that malpractice and misconduct may take place, such as the use of copyright and plagiarised material as well as inappropriate behaviour. Therefore, workers must

comply with a contract that agrees on how one should conduct themselves within the design practice.

Risk Assessment:

If the design practice aims to work with people on location, appropriate safeguarding measures need to be put in place and health, and safety standards adhered to. This included having a first aider present and carrying out risk assessment checks which detail health and safety considerations. (Collier, 2017)

7. Feasibility Study:

PESTLE:

Political

UK Government is investing into creative industries, with a plan spanning up to 2035. This suggests a stable and even beneficial for the business. Their focus on AI is contradictory at worst and vague at best, which could be an area for the business to reach out to educate people on how specifically Gen AI is impacting our creative industries, and how we can navigate through this climate. (UK Government, 2025)

Economical

A lot of modern approaches to creative industries and production is treating them as commodities, sometimes remove any deeper nuanced meaning in a design to focus on purely generating financial growth. The business will argue that the creative outputs should include significant and deeper reasoning throughout its inception. Where possible, creatives should have financial adaptability over projects which would allow more design freedom.

Social

During a time where people are spending less time in physical spaces, we need to re-evaluate how we are socialising with each other. Using practice as a platform, it should connect people to each other through and by design.

Technological

The business has a firm and speculative stance on the impact of Artificial Intelligence, on the creatives industry. Its incorporation into projects and processes must be challenged, and advocate for designs that come from human creativity.

Legal

As generative AI develops, the government, along with other artists and designers are working with legislation to put in place protective procedures against more misuse of this technology. The business should align itself with this and support any legal development. (Cavella, 2025)

Environmental

The business will design with net zero in mind, thinking about incorporating sustainable solutions where applicable, such as passive performance systems, renewable energy and eco-friendly materials.

SWOT:

Strengths

- Able to network and work with other designers
- Autonomy over projects and decisions
- Autonomy over the allocation of funds

Weaknesses

- Liable to all issues and disputes
- Skills as a designer are still developing
- Profits may need to be split if working with other people.

Opportunities

- Scalable projects
- Archived and documented projects provide points of reference for people that worked on them
- Opportunity to inspire and bring on people to the values of the business

Threats

- People won't be sold on the values of the business, even after advocating and campaigning
- Working with more individuals may risk plagiarism or other legal copyright infringement
- Work produced under the business gets put into the data sets

Statement of Viability:

Initially, the business will remain viable through commissioned design work. However, if projected plans develop into a larger business, it will need to rely on the support from people to continue. Due to the business being built on respond and challenging the creative industry on ethical design practice, it will remain viable as long as the business can bring people on board to improve the state of the industry, even if in small ways.

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