

SAVONIA UNIVERSITY OF APPLIED SCIENCES  
INTERNATIONAL BUSINESS, KUOPIO

**INTERNAL BUSINESS PLAN FOR KUKKURA**

Johanna Lahtinen  
Bachelor's Thesis  
International Business Studies

September 2010

<p>SAVONIA UNIVERSITY OF APPLIED SCIENCES  UNIT OF BUSINESS AND ADMINISTRATION, KUOPIO  Degree Programme, option  International Business</p>		
<p>Author(s)  Johanna Lahtinen</p>		
<p>Title of study  Internal Business Plan for Kukkura</p>		
Type of project	Date	Pages
Thesis	14.9.2010	50 + 8
Supervisor(s) of study		Executive organisation
Anneli Juutilainen		Sarka – Luova Pohjois-Savo
<p>Abstract</p> <p>The objective of this thesis was to create an internal business plan for Kukkura which is a non-profit web-site for marketing art. Furthermore this thesis aims to find a strategy for managing the virtual community of Kukkura. The purpose of this thesis is to create an internal business plan which could be used in strategic decision making and communicating ideas within the virtual community of Kukkura. The objective is also to give suggestions for developing Kukkura.</p> <p>The research method used in this thesis was qualitative. The information was gathered using participant observation technique. The purpose of the information gathering was to find out what Kukkura is and how it operates. By using the method of participant observation also some underlying assumptions concerning Kukkura were revealed. The technique made it possible to study the essence of Kukkura thoroughly from different view points.</p> <p>Kukkura's features were construed in this thesis to give the community and cooperatives of Kukkura a clear and realistic perception of the web-site and its current state. The member artists of Kukkura form a very loose virtual community. They have not yet developed a team spirit nor do they have common goals for the future of Kukkura. The web-page's functionalities remain unfinished which has a negative effect on the user interface and usability.</p> <p>Kukkura has a growth potential, but in its present state the chances are poor. To improve Kukkura's chances the members of Kukkura must strengthen the community. The community has to commit to the process of developing Kukkura. They must establish a management team to create a solid ground for the future of Kukkura. The functionalities of the web-page should be fully harnessed as soon as possible to create a pleasant user interface for the visitors and members of Kukkura.</p>		
<p>Keywords  Creative industry, Internet marketing, virtual community, internal business plan</p>		
<p>Note</p>		

## SISÄLLYS

1	INTRODUCTION .....	4
1.1	Methodology .....	5
1.2	The Internet Marketing .....	7
1.3	Creative industry.....	8
2	BUSINESS PLAN .....	11
2.1	The business background .....	12
2.2	The market.....	15
2.3	The operations .....	23
2.4	Management .....	27
2.5	The financial information.....	30
2.6	The forecast .....	31
2.7	The risks .....	31
3	THE INTERNAL BUSINESS PLAN.....	35
3.1	Proposals .....	40
4	DISCUSSION.....	43
	SOURCES.....	47
	APPENDIX 1 Apurahahakemus.....	51

## 1 INTRODUCTION

Kukkura is a non-profit web-site where artists from all fields of the creative industry can market their products and services to consumers, businesses and communities. At the end of August 2010 there are about 100 artists in Kukkura. Together these artists form a loose virtual community and they are the members of Kukkura. Each artist has a profile in Kukkura, where they get to introduce themselves, their work and which they can update. The customers can browse the profiles and directly contact the artist to bargain. This is basically how Kukkura works. The members are the key people in running Kukkura. Kukkura was launched on 15. June in 2010. Kukkura has been developed by Sarka – Luova Pohjois-Savo, which will later be referred to as Sarka, together with ProCivitas cooperative society and they will run it together until the end of the year 2010.

This thesis focuses on producing a business plan for internal use, which describes the origins, the present state and the near future of Kukkura. The objective is to write a business plan which can be used for communicating and creating consensus between the members and other cooperatives of Kukkura. Furthermore this thesis aims to give suggestions for the future of Kukkura. The objective is to provide Kukkura with a tool that can help in strategic decision making concerning the future of Kukkura. This thesis also aims to document the starting points and the first steps of Kukkura for any later use.

I found this topic for my thesis from the internship. During the spring 2010 I was working for Sarka which at the time was preparing to launch Kukkura. It was communicated to me that there was a need for a business plan which would document the starting points and the first steps of Kukkura. I took the topic and started to familiarize myself with it and noticed that there was also a need for a properly drawn business plan, which would help in communicating the central idea of Kukkura to the cooperating parties. Later on, it became evident to me that an internal business plan, which would give suggestions for the future, was needed. This is why I chose to start writing an internal business plan for Kukkura.

The starting point or the presumption for this thesis is that there is no clear plan for the future of Kukkura. There are some assumptions of the future but they are somewhat hazy and not communicated to the entire community of Kukkura. The members of the virtual community do not know what the future will or could be like. It is assumed that the virtual community of Kukkura does not have consensus when it comes to the essence of Kukkura and how it is managed in the future. These assumptions are based on author's own understanding of the present state of consensus among the different parties of Kukkura. Yet this thesis is not about investigating whether or not these assumptions are true, but to create a business plan which is descriptive and aimed to correct the possible misconceptions and create a starting point for creating consensus. Therefore the presumption for this thesis is that a business plan, which describes the present state and the future of Kukkura is needed.

The backbone of this thesis is the theoretical information describing how to write a business plan. Chapter two is constructed from subchapters each describing the different subjects that should be included in a business plan. Each subchapter constructs from two parts; firstly the subject is described from theoretical point of view and the second part puts the theory in the context of Kukkura. The parts describing Kukkura are written in *italics* to make a clear distinction between theoretical information and practise. Chapter three moves the focus of the plan into creating an internal business plan. Again the theory is used for explaining how to create and use an internal business plan and then it is put into the context of the case, Kukkura. The parts concerning Kukkura are written in *italics*. As Kukkura is a newly established virtual community web-site, there is a need for a traditional business plan, presented in chapter two, to clarify what Kukkura is to all interest groups. Therefore before going into the internal plan, presented in chapter three, the circumstances of Kukkura must be explained by drawing a more traditional business plan. This technique is aimed to give the reader a multifaceted understanding of Kukkura's procedures and operational environment.

## 1.1 Methodology

The method used for information gathering was qualitative. The information gathering was done using a method called participant observation. In a nut shell participant observation aims to discover the meanings which people attach to their actions

(Saunders, Lewis & Thornhill 1997, 186). It is a good technique when social phenomena are studied. In conducting a research based on the participant observation method the researcher can take different roles. (Saunders, Lewis & Thornhill 1997, 189.) My role in this research was determined by the fact that I was working in my internship with issues closely related to launching and developing Kukkura. Therefore the information given in this thesis about Kukkura is mostly based on my own experience and observations from the internship in the executing organization of this thesis.

I told everyone that I was an intern in Sarka and that I was collecting material for this thesis at the same time. In the role of participant as observer I was able to make questions and have discussions with the people involved with Kukkura. The discussions used in this thesis as sources of information were between the communications manager of Sarka, Minna Jaakkola and me and with the project manager of Sarka, Anna Vilkuna and me. The discussions were very informal, more like conversations and I wrote memos based on them. The role of participant as observer also enabled me to access the grant application document for getting the funding for Kukkura. The grant application is used as an information source for explaining the origins of Kukkura. The grant application is attached as an appendix and later on referred to as appendix 1.

My role as a participating observer also enabled me to record a panel discussion on the 2. June, 2010 concerning Kukkura. In the panel discussion there were five artists, all from different fields, present as interviewees and Minna Jaakkola, the communications manager of Sarka as the interviewer. The artists present in the panel were Heikki Meriranta, Mari-Anni Hilander, Jouni Vepsäläinen, Johanna Sorjonen and Olli Yletyinen. The panel discussion was very informal and the questions were designed to provide material both for this thesis and a news paper article at the same time. I transcribed the panel discussion and used it as a source for the quotes presented in this thesis. The quotes are indented, put in quotation marks, written in *italics* and named after the person to whom the quote belongs to.

## 1.2 The Internet Marketing

This chapter concentrates on describing the common features of Internet marketing. The distinctive features of Internet marketing are described to help the reader form a concise idea of the circumstances of Kukkura. As Kukkura is a virtual marketing place the Internet has a significant role and therefore some of its most determining features must be made clear.

The benefits of the internet compared to traditional media are many: the internet creates marketing opportunities to all companies – big and small. It is possible to tailor the wanted message easily and deliver it quickly to many people at the same time. Internet can also be used interactively to communicate with customers or other interest groups. Marketing in the internet is more flexible than in any other media. Physical boundaries become less important in communication; through internet any company can market its products all over the world. (Coupey 2001, 9) Also Chen (2001, 17) supports this idea by pointing out that as web-page can be accessible to anyone who has access to the Internet and thus electronic commerce greatly extends the market reach of firms. The presence in the Internet can thus increase opportunities and create new demand. (Chen, 2001, 17.) Internet is also an agile marketing tool. Information can be easily changed and updated; one can react quickly in to changes in the competition. (Coupey 2001, 9.) One important feature of e-business is the death of time. The time becomes insignificant, as the web-markets are open 24/7 and all year round. (Chen 2001, 19.) It has to be noted that on the other hand the death of time means also that the information available on the Internet is expected to be the latest. In this sense the death of time could also refer to increasing demand for only the latest news and information.

Above all else it has to be remembered that all the good qualities of the Internet can also turn against the marketer. The crisis can hit an Internet marketer fast and unexpectedly. All the good deeds can turn into a disaster as e.g. bad reputation spreads in the Internet even faster than the good. Each of Internet's good qualities has their down sides and therefore it is important to bare them in mind.

As Coupey (2001, 33) points out the internet is an interactive marketing environment it should be kept in mind that interaction is essential in communication in the internet.

Without the interaction there is no marketing environment; the message needs an audience, the recipient. This is why the communication should be interactive. In other words if consumers feel their input to the company is noted and their voice is heard, they are more likely to be devoted customers and stay as an audience to the forthcoming messages.

Building a relationship with a customer in the internet is vital to a company operating only on-line. According to Coypey (2001, 31) reducing uncertainty is an important goal for marketers as it also reduces the uncertainty about the likelihood of a repeat purchase. Reducing uncertainty can be managed by developing customer loyalty, yet companies operating only on-line are often perceived less dependable and trustworthy than companies which also have offline presence. The internet also enables the company to increase its knowledge of the customers. Companies can track users' search and transaction habits and store information on their purchases. (Coupey 2001, 31.)

### 1.3 Creative industry

In this chapter the common features of creative industry in general are described. This chapter is to help the reader understand what the circumstances of Kukkura are like. As Kukkura is a place where artists market their products and services, it makes Kukkura a part of the creative industry. Therefore it is imperative to explain what creative industry is like.

The present state of creative industry in Finland is best described by explaining some of its distinguishing features. These aspects cover the subject as thoroughly as is needed here giving the reader an understanding about the nature of creative industry sector and the people. The information presented here is based on the findings of Petra Tarjanne and Kirsi Kaunisharju (2007). They were commissioned by the Ministry of Trade and Industry to conduct Development strategy for entrepreneurship in the creative industries sector for 2015. The focus of their study is slightly export oriented, thus some issues have been presented from internationalization point of view. Defining what fields belong to creative industries is difficult and the definition varies between sources. The reason for the variations is the fact that creative industries are in



constant change and under development. Nevertheless in Finland the term creative industry refers to the following branches.

- animation
- architecture
- movies and television production
- visual arts and galleries
- handicrafts
- exercising and experience services
- advertising and marketing communication
- designing services
- music and entertaining services
- games
- radio and audio production
- selling art and antiques
- dance and theatre
- communications business

Even though creative industry is a vast and debated concept there are some common features when it comes to the artists and entrepreneurship. According to Tarjanne and Kaunisharju creative the high quality of Finnish products is one of the industry's strong points; the substantial know-how and education is on good level and thus the products are sterling even on international scale. The condition of domestic market is good; there is demand and the distribution channels exist, yet the domestic market is small and therefore Finnish products' ability to compete in international markets must be developed. Technological know-how in Finland is on a very high level, which has been translated into creative industry, a good example of this is mobile games. Nevertheless there are fields that need to be developed; technology business and creative industry could co-operate more in creating new products. (Tarjanne & Kaunisharju, 2007.)

Even though creative industry has good basis for development there are some problems. The businesses in the field of creative industries are heterogeneous and the business field is fragmented. The businesses are of many sizes, even within the same branch. This can also be seen as strength; it means that there is a variety of know-how in the branch, when it comes to running a business. The fact that the sector is fragmented means that entrepreneurial activities are not practised equally on all branches of creative industry, e.g. there are very few entrepreneurs from branches of theatre or dance. (Tarjanne & Kaunisharju, 2007.)

Another point to mention is the lack of properly organised network of developers of creative industry sector. This has an effect on the developing the business; as the network is somewhat hazy, the entrepreneurs may not know where to go to find support and information. Yet it has to be noted that there are lacks also in the entrepreneurial skills. The people running businesses in the field of creative sector have some clear deficiencies in running business activities. The financial and management accounting and marketing seem to be the field where the biggest problems are. This is due to the fact that the studies in creative sector are mostly professional and the courses related to business studies are elective. (Tarjanne & Kaunisharju, 2007.)

In creative industries the product development is not customer-orientated in most cases. More often it is idea-orientated, meaning that a product is being created and manufactured without knowing if anybody is ever going to buy it. This is definitely a challenge as there is no “need” for the product; it is not responding to demand. Marketing and selling products like this is challenging. (Tarjanne & Kaunisharju, 2007.)

Strategic planning on national level has been a draw-back in creative industry sector. Without clear national strategies on how to develop the sector the coordinating has been difficult. On regional level some strategies have been translated into projects, but the problem has been the projects have been scattered all over the country and their focuses have varied. This has also affected on the fact that conducting research and acquiring statistical data has been difficult. (Tarjanne & Kaunisharju, 2007.)

There is a problem arising from the lack statistical or research information concerning creative sectors entrepreneurship. The financing institutions together with the policymakers and developers do not have enough knowledge on the subject. Therefore there are very few suitable financing solutions available for small and medium sized creative companies. (Tarjanne & Kaunisharju, 2007.)

In this chapter it will be explained what a business plan is and what it is done for. Furthermore this chapter describes how a business plan should be done; what are the issues that are crucial and what are irrelevant and how to define the essential parts in terms of creating a useful business plan. Also the factors determining the structure of a business plan are described. Furthermore this chapter contains the steps that have to be taken in order to create a thorough and descriptive business plan. This chapter is divided into seven subchapters, each of them representing a different stage in writing a business plan. The theoretical ideas presented in subchapters are instantly put into practice; the theory is put into the context of Kukkura. The two parts of each subchapter are divided by writing the parts concerning Kukkura in *italics*.

#### *The purpose of a business plan*

The purpose of a business plan is to explain the business; its operations and goals. It explains the backgrounds and core operations of a business. A business plan serves as a guiding star for running the business. A business plan is the foundation and pillars of transcending the business idea into reality. (Covello & Hazelgren 1998, 1-2, 5) Writing a good business plan is not only the first step towards concerting concept to reality but also the most important one (Reuvid 2009, 47).

Business plans are drawn for many reasons. In a situation where a company is being sold, the business plan provides sufficient information on the company for the buyer. A business plan can be used to describe the current state of business in a situation where investors are being wooed to capitalize new investments. (Finch 2006, 2) A business plan can also be drawn to help the management run the business. It can be the master blueprint of a business and thus a very powerful management tool. A business plan can help identify the critical steps needed to reach a goal, be it establishing a business or updating an existing business' operations. It can be used as a step-by-step agenda guiding colleagues and staff to reach the wanted goals. (Covello & Hazelgren, 1998 5-6) In all cases the business plan should be drawn to best serve its purpose. The focus of the business plan depends on the use and

audience. If the goal is to attract investors the focus should be on describing the business's ability to generate return on investment. (Finch, 2006 2-4)

There are several guides on how to write a business plan; what information should be included and what to rule out. The common, overall understanding seems to be that a good business plan is descriptive and purposeful. In other words the business plan should be written keeping the reader or readers in mind, as both Finch (2006, 2-4) and Reuvid (2009, 47) suggest. They both also agree on the fact that writing a business plan is a very important step on the way of converting the ideas into reality. Covello and Hazelgren (1998, 5) have presented information that support the ideas of Finch (2006, 2-4) and Reuvid (2009, 47). It should be noted that business plans are not only written when starting a business from scratch but also when planning changes to an already existing business.

#### *The structure of a business plan*

The structure and the contents of a business plan should be somewhat flexible as Finch (2006, 2-4) suggests by highlighting that the purpose of the plan should define the contents. For example, if the purpose of the plan is to attract investors the focus should be on assuring that the business is able to provide return on investment. Yet the overall idea and content of a business plan does not really vary between business sectors. There always is the certain amount of factors that can be recognised and put under similar categories.

Both Finch (2006) and Reuvid (2009) have similar suggestions on the topics to include. They both give similar headlines to the paragraphs but the contents vary. They have slightly different division between the contents of each paragraph. Finch's (2006) list of topics is a bit more detailed, but all in all the key concepts are the same as Reuvid's.

#### 2.1 The business background

This chapter focuses on describing on the business background. At first it is explained on theoretical level and right afterwards in practise, in the case of Kukkura. The theoretical part aims to describe how the business background should be explained. Then the theory is put into practise as the business background of Kukkura is

thoroughly described, following the instructions provided in the theoretical part. The part focusing on the case at hand, Kukkur, is written on *italics* to distinct it from the theory.

The background of a business describes what the business is all about. It describes the starting points and gives an insight to the very core aspects of the business. The background description is an essential part of any business plan, because it provides the basis for all further information. Usually in background section such information as describing what the company is and what it does is given.

A business plan should start by explaining the core idea of a business. This conviction is shared by Finch (2006, 24-25), Reuvid (2009, 47) and Covello and Hazelgren (1998 22). The concept and the business idea should be presented to give grounds to any further information. The background description is an essential part of any business plan, because it provides the basis for all further information. Depending on the situation where the company is now, it should be given a certain amount of historical perspective; the origins of the idea or the history of the business should be enlightened. These ideas are commonly shared by Finch (2006, 24-28), Reuvid (2009, 47) and Covello and Hazelgren (1998, 21-22). To put it more accurately Finch (2006, 24-27) recommends including information on the establishing process itself and founders into the background description part. Illuminating the reasons why the company was established in the first place is important. Also the product or service should be described. To explain the product or service more closely the supply and distribution should be shortly included to give additional information. A description of the market; its structure, the customers, the unique selling point and competitors should be given only shortly as there is another section where these topics are discussed more. (Finch 2006, 24-28.)

In general the business background is to give the reader the basic idea of the company or non-profit organization. Explaining the context of the business field opens up the wholeness and helps the reader understand the further information. (Covello & Hazelgren 1998, 24.)

Reuvid (2006, 47) on the other hand does not recommend including information on the product or service yet in the background part. His focus is on describing the

industry; the size, major participants, growth potential, barriers to entry, outside influences etc. He points out that if the business is focused on differentiated segment of the industry - that should be explained thoroughly.

Covello and Hazelgren (1998, 21-28) suggest describing the company on a general level. In practise they include in this section the context of the business, i.e. the industry, the profile of the business, i.e. how is the company different from others, the profile of the specific market, i.e. the customers, the anticipated challenges and planned responsibilities and the present situation of the company.

To sum up, in general the business background section should describe the very basic idea of the business. The point is not to explain everything thoroughly, but to create a scenery which acts as a background to further, more detailed information on the business. It should cover aspects which are necessary for understanding further information given in other sections of the business plan.

*Kukkura is a web-site where professional artists from Northern-Savo area can market their products and services. Kukkura is interactive; the visitors i.e. the potential customers can rate the products or services and contact the artist directly. The purpose of Kukkura is to get all fields of art presented and bring art closer to consumers. The idea is to make finding and purchasing easy for customers. Also Kukkura aims to attract new customers who may not be familiar with art business and not used to going into galleries or do not have the contacts for finding services. Thus the purpose of Kukkura is to gather the artists, their products and services, into an index that is easy to find and use. Kukkura is a non-profit web-site: the membership does not cost anything and no provision is taken from sales made via Kukkura.*

*Kukkura aims to be:*

- *user friendly*
- *easy to reach and access*
- *free of any charges*
- *unbiased; the membership criteria and administrators*
- *provincial; the focus is on marketing artists from North-Savo*
- *sterling: only quality products are being marketed in Kukkura*

(Appendix 1)

### *Launching Kukkura*

*Since the spring 2009 both SARKA –Luova Pohjois-Savo and ProCivitas have been working for launching Kukkura. The work was scheduled to be done in phases. The first phase was to create a prototype and testing it with a small group of artists to get feedback and enhance it. The first version was to be published in cooperation with visual artists. The last phase was to be publishing the pages. (Appendix 1)*

*The pages were planned to be constructed out of the artist profiles, updated by the artists themselves, the virtual galleries, public forums, virtual notice boards and a calendar and a market place. The aimed functionalities would then have been the chat forums, virtual feedback and rating forms, virtual ordering and enrolling forms and a multifunctional search tool based on glossary. (Appendix 1)*

*For one reason or another, the phases where the prototype would have been created and the pages would have been tested, did not realize entirely. A small group of artists did test the user interface, but customers never tested Kukkura's functionalities before the launch. Kukkura was launched on the 15. June in 2010 almost without any testing. The constructing was still in progress. The aimed content of Kukkura was there, available on the web-sites but it did not function as intended.*

## 2.2 The market

This chapter concentrates on describing the market, where the business operates. The first part of this chapter explains the market from theoretical point of view. It demonstrates how the concept of market is divided into smaller entities, which help describe the market from different angles. As the market can be divided into smaller entities - this terminology, the author believes needs to be explained. The terms are being explained to give the reader a firmer grasp on the topic. This chapter forms from theoretical information and the practical parts describing the market of Kukkura. The parts describing Kukkura are written in *italics* to distinct them from the theory.

The market in which the company operates is to be introduced on a business plan. The section about market describes the external environment of the company. (Finch 2006, 29-30.) As “the market” seems to be a very wide term it is necessary to explain it shortly. In marketing the term “market” is defined as the set of all actual and potential

buyers of a product or a service (Kotler & Armstrong 2008, G-6). Yet Finch (2006, 29-41) seems to use the term very widely.

In business plans the section market covers some of the same aspects as in the marketing context. The concept of market and what information it covers varies between information sources. Finch's (2006, 29-41) view point is that the section about the market should cover aspects such as the structure of the market, the customers, the distribution, competitors and trends. Furthermore he includes also competitive advantage, market segmentation, differentiation, and pricing, barriers to entry, new technologies and mixed strategies in to this section.

Reuvid's (2009, 47) focus in explaining the market is on demonstrating that there is a market for the product or service, be it a niche or a general market. He continues by recommending that the market share should be evaluated, the competition assessed and outlining the competitive advantages. According to him also the unique selling propositions should be defined, i.e. what is special about the product; something that distinguishes it from other similar ones.

According to Covello's and Hazelgren's (1998, 41-46) suggestions the section about the market should be done from the market analysis point of view and cover issues such as market definition, analysing the market's strengths and weaknesses, identifying and giving the customers a profile, identifying and analysing the competitors. Furthermore they suggest that a preliminary marketing and sales strategy should be created. The market analysis should be coordinated to investigate the publicity, promotion, merchandising and market research. The first step to this is, as they suggest promptly, defining the market; identifying the targeted audience.

### *Market Structure*

In economics market structure refers to the degree of competition a company faces. (Sloman 2001, 119). Finch (2006, 30-31) uses the term market structure in a bit wider meaning. The chapter about market structure concentrates on both recognizing the competitors and observing what is going on in the business sector in general. Competitors must be recognized and analyzed to be able to keep up with them and stay in the competition. (Aaker 1995, 64.)



*The structure of the market in North-Savo can be best explained by providing the reader some general information on the state of creative industry in the area. According to Hankehakemus (2008) there was 1500 working or running a business in creative industry sector in North-Savo area. The net turnover of the sector in North-Savo was €259 million euros, which formed 1.9% from the total of the whole country. According to Luovien alojen nykytila Pohjois-Savossa (2010), in 2007 there were 737 businesses operating in creative industry sector. At the same time there were in total 3032 employees working in those businesses. The net turnover of the industry in North-Savo in 2007 was in total €416 million euros.*

*Kukkura offers a very wide range of products and services, thus identifying competitors is challenging. Each product branch has its own competitors for Kukkura. Galleries can be seen as competitors to Kukkura when it comes to visual arts. Theaters are competitors to drama services offered in Kukkura. This is to say that each member of Kukkura should think individually who their competitors are.*

*There are no single operators in North-Savo offering as wide scale of products or services as Kukkura. The offering of services and products is very fragmented in North-Savo and thus the individual product or service providers are hard to find. On national level identifying competitors is easier; there are quite a few similar services marketing art products and services on-line. Most of them are rather specialized though, which is to say that those services are offering e.g. only visual arts. Nevertheless there is one service in Finland, called Taidelaari (2010) which offers as wide range of products and services as Kukkura. It has to be noted that Taidelaari is mainly operating in the surrounding areas of Tampere. (Taidelaari 2010) As Kukkura operates in North-Savo these two services are not exactly competing even though the Internet enables both Kukkura and Taidelaari national visibility.*

*Another similar service to Kukkura is Arsnet Gallery (Arsnet, 2009) which operates in Turku and Salo area. They have a very wide range of products and services; all together about 2000 members. Humak University of Applied Sciences is responsible for running and maintaining Arsnet. Arsnet's goals are very similar to Kukkura's. In the near future Arsnet is going to enable selling and buying on-line, but before this it has been an index with the possibility to contact the artists. (Arsnet, 2009) Arsnet should be used for benchmarking to develop Kukkura, they have been operating since*

*2001 and they seem to have stabilized their presence as a well-known actor in the field of creative industry. According to Minna Jaakkola (9.6.2010) there are some other indexes too for browsing artists. In many cases though their marketing have failed poorly. Nevertheless just a simple index, without the interactivity does not appeal to people.*

### *Strategy*

Marketing strategy is the logic by which the company hopes to achieve its marketing objectives (Kotler & Armstrong 2008, 47). The marketing mix, that is to say the four P's are the marketing tools. The four P's are product, price, place and promotion. By using this set the company or organization can arouse the aimed response in the target market. Deciding about the four P's and how to use them is choosing a strategy. Choosing one clear strategy –the pursued competitive advantage, will most probably be a good choice; the company will perform well. (Kotler & Armstrong 2008, 204.) Yet it should be noted that the Porter's competitive advantage model does not suggest that the strategies are mutually exclusive. (Chaston 2001, 106.) Therefore, if the company uses mixed strategies it should be explained in the business plan. (Finch 2006, 41.)

*Kukkura is focusing in its strategy on products, place and promotion. Kukkura offers a wide range of products and services all found from the same web-pages. Another strategic choice from Kukkura is to have only the on-line presence. The promotion mostly happens on-line in other web-pages and in social media. Every now and then Kukkura advertises also in news papers, radio and organizes promotional live events.*

### *Competitive advantage*

Competitive advantage is a feature of a company or a non-profit organization that distinguishes it from others working in the same market sector. (Chaston 2001, 104.) In other words it is an advantage gained by offering consumers greater value than competitors offer. (Kotler & Armstrong 2008, 204.) Competitive advantage refers to the attempt to achieve superior performance through differentiation to provide superior customer value or by managing to achieve lowest delivered cost (Jobber 2001, 778). In order to succeed a company or a non-profit organization must create or identify their competitive advantage. (Chaston 2001, 105-107.)

*Kukkura uses differentiation in creating its competitive advantage. Kukkura's competitive advantage is clearly the vast range of products and services. Offering people art from all fields of creative industry is an advantage as other service providers concentrate on specific fields. The customers may not know where to find artists; therefore it is a good thing that all fields are represented by one service provider. Some artists seem to have experience on customers not finding them as Jouni Vepsäläinen, a magician explained during the panel discussion the 2. June, 2010:*

*“One gets to hear it all the time, “Never thought that this kind of expertise can be found in Kuopio.” This is the latest comment, I got.”  
(Jouni Vepsäläinen)*

*At least in this case it seems to be true that customers do not really know where to find or even look for services like this.*

#### *Customers*

In marketing terms the customers refer five types of customer markets. Consumer markets consist of individuals and households, business markets buy goods and services for retailing purposes, government markets are the public agencies or public services, international markets are used as a wide term meaning foreign consumer, business and government markets. From these five types of customers markets the seller must identify the customers. Identifying the customers and their characteristics, i.e. who is the typical customer, is very important to be able to steer the marketing actions. (Kotler & Armstrong 2008, 66.)

*Kukkura is targeted to attract individual customers and other businesses or organizations. The main focus is on attracting potential customers from the North-Savo area, yet the Internet makes Kukkura visible anywhere in the world. The pages are in Finnish, so that sets natural limits. Even thou it could be thought that whole Finland is the market area of Kukkura, it would certainly pay off concentrating the marketing actions to North-Savo area. The idea of Kukkura is that it is a local store selling art; a virtual place where anyone can go without feeling awkward and intimidated. Kukkura aims to be egalitarian, meaning that all customers are equal.*

*Olli Yletyinen explained this during the panel discussion on the 2. June, 2010:*

*“I expect it to be a place to by art where anyone can come.”(Olli Yletyinen)*

### *Market segmentation*

Segmentation of customers means in a nutshell the process of categorizing consumers into groups with similar needs (Blythe 2001, 33). Choosing a segment is called targeting. It means that a company should choose a target group to which it markets its products. Meeting the needs of group of people with one product is economical effective. The advantages of segmentation are many; firstly by segmenting the company can better understand its customers. Secondly; it is much easier to recognize and combat competitors when the company is not trying to market to every single person in the whole wide world. Thirdly; the scarce marketing resources of a company are much better spent on the target market, than thinly spread around here and there. Finally; strategic marketing planning becomes easier as the company knows who its customers are. (Blythe 2001, 57-59)

*As each supplier of Kukkura has their own unique products or services it would be advisable for them to think who their customers are. The suppliers should individually identify their customers. If for Kukkura as a whole the market area is North-Savo, the suppliers should identify their potential customers on more specific level. When the target group is clear and known, they should start aiming their marketing actions towards the desired group. In other words, individual suppliers of Kukkura are each in responsible for their own sales and thus liable to market Kukkura as the place of purchase. Segmenting pays off, as pointed out earlier in the theory section of this paper. The benefits are many, but one worth special attention is that concentrating on a specific segment enables getting to know the customers and their needs. A feature of creative industry has been and still is in many cases that the products are rather based on an idea, rather than existing demand. Knowing the customers and their needs would help chance this as the production might become more customer oriented and thus accelerate sales.*

*It is understandable thou that in all cases selecting or identifying customers is not easy. An example of a rather challenging task could be from the field of visual arts. Basically, anyone who likes, let us say, a painting is a potential customer. The most customers usually do share some common features; they can be e.g. living in the same area or be at same stage in their lives. The point is that these features should be identified to be able to allocate marketing. To explain this further: the artist should*

*get in touch with the customers, to get to know what they are like. In this sense Kukkura is an excellent chance to get to know them. In any case, marketing the paintings here and there is rather pointless. It would be a better idea to carefully plan the marketing and then focus it; this technique is effective when the resources are scarce.*

*In some cases identifying potential customers seems fairly easy as in the example case: Johanna Sorjonen is among other things a theatre director. About her customers she told the following on the 2. June, 2010:*

*“Lately I’ve been directing in professional theatres, but I can offer directing also to the amateur theatres.” (Johanna Sorjonen)*

#### *The distribution*

The distribution does not cover only the physical transactions on getting the goods to customers. In Finch’s (2006, 32-34) book the term also covers promotion and advertising of the product or distributor. Additionally the way how the sales are being made should be described. He puts an emphasis on distribution via the Internet – how is that done? Matters such as the design of the web-pages, how do the customers find the site, are there links and referrals on other sites to market this particular web-site and how many “hits” the pages get per week and does it translate into sales.

*The actual transaction; the buyer getting the service or product from the provider, is between the artist and the customer. It is entirely for those two parties to decide how the delivery gets done. Kukkura does not set any rules to this. Kukkura is just a virtual display window where customers can see samples of the products and services and then contact the artist to agree on further transactions to buy and get the good.*

*In the summer 2010 after launching the pages in June, Sarka – Luova Pohjois-Savo has invested heavily on the marketing of Kukkura. There have been advertisements in local news papers and even an eight-page tabloid between one of the news papers. Kukkura was also present in Kuopio Housing Fare on the same summer. Mostly visual art, from Kukkura artists were on display in the houses. To support their visibility Kukkura business cards were placed near the artworks and 20 000 maps guiding people to the houses where there was art was handed out. In the future these kind of*

*marketing acts should take place to remind people of Kukkura's presence in the Internet.*

*To promote Kukkura in the Internet links have been added to pages providing information on cultural events and creative industry in Finland in general. Also links are to be added to local restaurants' and hotels' web-pages to promote the entertainment services offered in Kukkura. The artists who already have web-pages have linked Kukkura on their pages to promote it. On top of this many of them have joined Kukkura's fan page in the Facebook. Google Analytics is used for tracking how many hits Kukkura gets and how people find the pages in the Internet. Also the words for searching Kukkura are monitored; this enables the development of better tags in the articles of Kukkura.*

*There is also a plan to market Kukkura at least once a year by organizing a live event where artists from all branches of Kukkura could show their products or make an appearance. This matter was discussed in the panel on the 2. June, 2010 while Johanna Sorjonen commented:*

*"Maybe once a year or something Kukkura could become concrete."  
(Johanna Sorjonen)*

#### *The trends*

The trends refer to changes in the market. The trend analysis is done to get an idea on the current changes, threats and possibilities in the market. Trend analysis may cover areas such as market size, prices, competition, technology, socio-cultural changes; what ever is significant to the field of business. (Finch 2006, 35.)

An international socio-cultural survey RISC Monitor 2010 claims that Finns are increasingly keen on downshifting. Downshifting is a trend which refers to a willingness to lead a simple life. According to the survey, especially women over 55 years, report that they are leading a simple, environmentally friendly life. Rather than appreciating commodities they look for experiences, immaterial goods. (RISC Monitor 2010, 2010)

The trend forecasts predict growth for the products and services of creative industries. This is due to the fact that people claim themselves more leisure time than ever before.

The emphasis is now on leading a happy and satisfying life rather than spending the best years of your life working. As the baby boomers are retiring; they have needs and wants – this demand should not be left untapped. Especially in the developed countries there might be a rising demand for immaterial commodities. People are looking for new experiences rather than products to give them the thrill. (Tarjanne & Kaunisharju, 2007.)

According to another survey buying and trade has changed immensely since the year 2000. (Tutustu – Osta – Käytä 2010, 2010) The Finns use many sources to get information they need to make a buying decision. The Internet is increasingly used for getting to know products, buying them and getting users support. The physical place of purchase has still thou remained as the main buying place. Increasingly people are using the Internet to share opinions and users' experiences to support their decision making. As the Internet is not the main place of purchasing its role as information channel is accentuated. Over a half of Finns look there for operating instructions, use it for re-ordering or for getting regular customers' information. (Tutustu – Osta – Käytä 2010, 2010)

The Finnish Internet users' time spent for social media is increasing according to E-Media 2010 survey. (E-Media 2010) One of the crucial points arising from the research is that the consumers must be listened. The Finns tend to think of social media as a chance if companies to get to know their customers. People expect companies to listen to their ideas, wishes and opinions. The companies are also expected to take feedback via social media, because in the Internet giving feedback is easier. Consumers also feel that the companies could tell them more about the becoming campaigns and products. The information flow is expected to be honest and straightforward rather than empty promises or hazy marketing talk. Companies should come closer to the consumer; people expect to meet a real person on-line – not a company. People wish to meet on-line real entrepreneurs or real employees, who share correct information. (E-Media 2010.)

### 2.3 The operations

This chapter focuses on explaining the business on operational level and how the operations should discussed in a business plan. The theoretical part brings out the key

points to be discussed in the case of Kukkura. This chapter aims to clarify that explaining the processes help demonstrate how the business is run in practice. In theory the business idea may sound great, but this chapter is supposed to unravel the possible loopholes which might occur when the business is actually run. Firstly the operations are explained on theoretical level and afterwards, in italics, the operations of Kukkura are being explained. In the part where the technical operations the theory and practice are not separated into two different entities. The information on Kukkura is written on *italics*, but the theory and practise form a dialogue. This is done to instantly explain how the technical issues translate into the context of Kukkura.

The key factors about the industry where the company operates are to be explained as a part of a business plan to give the reader some perspective to the subject. When it comes to the internal operations of the company – they must be clarified to explain the procedures. If the competitive advantage is intangible, thus closely related to operations then it is essential to explain them. (Finch 2006, 42.) To put it more clearly, what ever are the essential processes needed to maintain the competitive advantage, they must be explained in the business plan. The internal operations may cover procedures like buy-in, selling, manufacturing, distribution, virtual information and communication space and virtual marketing activities to mention a few examples. (Chen 2001, 104-110.) Demonstrating in the business plan, that there are the ability and experience to control the operations is essential as the plan has to be convincing. (Finch 2006, 45.) In some cases the supply or buy-in processes play a key role to the business. In these cases the supply should be paid extra attention to when writing a business plan. Systems – especially in internet business, need to be described. It is considered important to describe what kind of a computer system is used. (Finch 2006, 46-47.)

*On practical level the basic operations of Kukkura are recruiting new artists to join, maintaining the pages and running the virtual community, marketing the pages for customers and supervising the members' activities. To explain it further, each member is individually in responsible for maintaining Kukkura on one's own behalf. Each member has a profile and the customer contacts which have to be dealt with. New members are attracted by advertising and word of mouth marketing. The management team is in responsible for the supervisory tasks and recruiting new members.*



*The people, i.e. the suppliers are the members of Kukkura. The members are all professional artists and they are selling their own products or services. The members have been chosen; each member has applied for membership. Kukkura applicants must fulfil certain professional requirements to be chosen. The selected members are put into categories (below), so that their product or service can be given a headline and thus clarify the contents of Kukkura. Each category has its own special requirements, depending on the field. In a nutshell it can be said that each applicant must be able to demonstrate that they either have a diploma or at least supporting themselves with art. Each artist is a representative of at least one of the product categories. The categorization ensures the fact that each member markets only those goods and services which they produce professionally. In other words, they can not market something that they are not qualified at, because they have not been given a permission to do that.*

*The products sold in Kukkura are many; they are all unique. All products or services have been divided into categories. The categories are:*

- *architecture*
- *cinematography*
- *dramatic art*
- *literature*
- *visual arts*
- *new media art*
- *music*
- *crafts and design*
- *dance*
- *drama*
- *photograph*
- *light and sound art*
- *training*
- *producing*

*(Kukkura, 2010.)*

#### *Technical operations*

*From technological point of view Kukkura has the following features, which directly effect on operations on practical level. Kukkura is building on Liferay Portal enterprice web platform. Liferay was chosen as the web platform, because the solutions it offers are very practical and free of charge.*

Liferay runs on existing application servers, databases and operating systems and thus eliminates the need to invest on new infrastructure. (Liferay Inc. 2010) *This is crucial as there are many members in Kukkura and they all up-date their profiles and operate in Kukkura from their own computers.*

Liferay is also a very versatile and flexible solution. It offers features such as granular, role based authorization, which means that the site administration can assign individual users different roles and different amount of rights. (Liferay Inc. 2010) *This in the case of Kukkura means for example that each artist can only modify their own profiles.* Liferay also enables organizations to sort and group people or departments. This is to ease the administration of the organization. (Liferay Inc. 2010) *In Kukkura the artists are grouped into categories, this is an example of the grouping feature in practise.* The groups can have their own separate mini portal with its own set of pages, shared calendar and own authorizations. It is possible to belong in many groups and navigate between them. (Liferay Inc. 2010) *This in case of Kukkura could be used in making sub-groups for artists that represent the same fields od creative industry. For example the musicians could have their own sub-group, specifying on issues typical to that field.*

The fast and responsive interface makes Liferay Portal easy to use. Altering the page layout, adding new applications and content or changing the look can be done simply and without refreshing the page between changes. (Liferay Inc. 2010) *In Kukkura this is handy, because up dating the profile information could be a time consuming process and thus make it less likely for members to do it often enough. Learning to use the Liferay Portal tools should make it easier and fast for members to add information and modify their profiles.*

Liferay enables tagging web content, documents, and message board threads and therefore sharing information with other portal users, both other members and customers, is possible. (Liferay Inc. 2010) *In Kukkura the customers can make searches to find the wanted artists or products.*

Liferay Portal allow each user to create a personal space which can be made public as it is published as a website thus it gets its own URL. One is able to customize the looks of the profile page, choose the tools and applications, upload documents in the

document library and define who can see and access it. (Liferay Inc. 2010) *Essential parts of Kukkura are the individual profiles the members set up to market their goods and services. Liferay allows users to flexibly alter their individual pages, but in Kukkura some regulations have been done by the administrator for the interface. Each profile must have some common features and they are not be changed by the members.* (Kukkura, 2010)

## 2.4 Management

This chapter focuses on explaining the business from the managerial point of view. The first part, the theory explains why and how the management team and its' tasks should be described in a business plan. Right after this the theory is put into practise to explain what Kukkura's management team is like and what are its' managerial responsibilities. The part describing Kukkura's management is written in *italics*, to distinguish it from theory.

Showing that the management team is viable is significant, especially if the purpose of a business plan is to induce investors. In any case the role of management is important and it should be paid attention to when writing a business plan. Who ever the reader is, he or she has to be convinced that the management is capable of running the business and its operations. (Finch 2006, 49-50.) The management's key peoples' strengths and weaknesses should be carefully and sincerely analysed. The weaknesses should be abolished by showing that they can be over-came. (Reuvid 2009, 48.) To further describe the operations of the company from the managerial point of view the organizational structure should be presented. If the organization is very small, naturally presenting a structure is pointless. (Finch 2006, 55.) Also demonstrating that the organization and its processes can be controlled is essential. The purpose is to show that there are the required and functional procedures, which keep the company going and developing. The point of view should be on the things that are crucial for the success – these points should be addressed keeping in mind the possible risks and how to avoid them. To rephrase the idea; if the company success is, e.g. dependant from keeping its web-pages up to date, then how updating gets done should be thought and explained. (Finch 2006, 56-58.)

*Kukkura is managed by Sarka – Luova Pohjois Savo and North-Savo Arts Council and the team of administrators. The team of administrators is now formed by Jouni Ohtamaa and Jyri Wuorisalo from ProCivitas and Minna Jaakkola and Anna Vilkuna from Sarka. In practise they were the ones in charge of launching Kukkura and they are also the managerial team until the end of the year 2010. As Sarka is a two-year project financed by European Social Fund and is to come at its end as the year 2010 ends, North-Savo Arts Council will start governing Kukkura. The main responsibilities of the management team has been setting the requirements for admission in every field of art and estimating if the applicants fulfil them. They have also been steering the start up phase of Kukkura; deciding the critical steps to take and supervising that they are taken. Furthermore they have been making the marketing decisions and setting the time tables. The tasks between the team members have been divided so that Jouni Ohtamaa with Jyri Wuorisalo has been mainly responsible for the web-solutions, i.e. building the pages. Minna Jaakkola has been dealing with marketing and producing contents, other than artist profiles, to the pages. Anna Vilkuna has been mainly in the supervisory role; seeing that everything gets done and also setting objectives. The management team has also been in responsible for giving the members of Kukkura proper training, which enables them to start making and maintaining their profiles in Kukkura.*

*After publishing Kukkura the management team and the author of this thesis have been planning the future of Kukkura. It has become in evident that a virtual community of about 100 members and the number is increasing, can not be left without steering. Some sort of administrative team has to be formed in order to keep the community together and organised.*

#### *The future management*

*Before the end of 2010, it has to be communicated to the members of Kukkura, that the start-up phase is over and they must start forming an administrative team to steer the future of Kukkura. North-Savo Arts Council will take the supervisory role in running Kukkura, but it does not have the resources to manage Kukkura on daily bases. Therefore some kind of administrative team has to be formed from the members to manage Kukkura.*

*As discussed before, in general the entrepreneurial skills are not the strongest points in the members' know-how. Possible solutions to this problem would be finding a business angel or a god-father, who would bring in the business knowledge and skills. The party filling this role could either be an individual with substantial business skills and experience or it could be a company interested in supporting Kukkura. Additionally engaging business students in running Kukkura would bring in the needed know-how. The students could also help develop Kukkura; researches of customer satisfaction or surveys about the business developing needs among the members of Kukkura could be conducted, to mention a few examples. As a whole the management team could consist of representatives of Kukkura, a representative of North-Savo Arts-Council, a business angel or a company and a representative of business students.*

*There are several reasons why a managerial team should be formed. A set of rules, or terms of usage, have been created to guide and control members' activities in Kukkura. One of the most important tasks of the administrative team would be to see that the rules are being followed. The terms of usage, among other things, define what information must be given in the artist profile and what has to be told about the products or services. Furthermore it obligates the members to be active in updating their profiles. (Kukkura 2010.)*

*The managerial team is also to set the course for the future. Kukkura must be developed; Kukkura is interactive. The customers may give new ideas or new needs may arouse for developing the services or systems of Kukkura. Secondly, Kukkura has to be marketed in the becoming years as well. There might be a need to organize live happenings, such as concerts, exhibitions, performances or some sort of event which is done in collaboration with all members.*

*Thirdly, new members have to be first recruited and then trained to use Kukkura. Also there probably will be a need to organize supportive training to existing members. To be more precise the supportive training means e.g. branding, pricing, marketing and product development training. Finally, the managerial team would be responsible for supervising the artist profiles; the profiles have to be updated occasionally and they also have to be maintained according to the rules of Kukkura.*

*To sum up, the ultimate purpose of a management team would be to prevent Kukkura from falling apart. Kukkura, as a virtual community, must have a common understanding of its goals and purpose. A strong feeling of team spirit has to be created and maintained to make sure that Kukkura is a vital and competitive community.*

## 2.5 The financial information

This chapter aims to explain what financial information should be given in a business plan. Furthermore this chapter aims to describe what kind of and how much financial information should be given depending on the purpose of the business plan. In this chapter also financial information on Kukkura is given. The part of the text in this chapter concerning Kukkura is written on *italics*.

Depending on the circumstances, the amount of financial information included in the business plan varies. It depends on the size and complexity of the business, whether the company is already trading or not and whom the business plan is presented. If the company is yet to be established estimation or forecast is to be presented. The focus should be on profit and loss account, balance sheet, cash forecast and funds flow.

As the estimations are made for the fairly unpredictable future, the estimation's sensitivity i.e. what if something goes wrong, has to be discussed. 'What-if' scenarios and plans to beat the obstacles should be included in the plan. (Finch 2006, 80-81.) Yet the amount of financial information included in the business plan depends entirely on the purpose of the plan and who are the readers. As in this particular business plan the financial information is not acting the fundamental role this section requires no further explanation.

*To start up the project for establishing Kukkura €35,000.00 euros was applied by ProCivitas for covering the expenses. The calculations were presented in the grant application to Finnish Cultural Foundation, North-Savo Foundation. The applied total sum of €35,000.00 euros consists of the following rough calculations.*

*ProCivitas:*

- *9 months salaries €2,500.00 per month + other expenses €29,925.00*
- *€4.000,00 for bought services*
- *€575.00 for travelling expenses*

(Appendix 1)

*According to Minna Jaakkola (17.8.2010) ProCivitas was granted €21,000.00 euros.*

*The workers of Sarka have been investing on the project their time. The time of two people has been used in development, coordinating and marketing the project. This investment in the project forms Sarka's financial input. In terms of money the input or the timely investment of Sarka into the establishing project of Kukkura was estimated to be worth about €26,925.00 euros. (Appendix 1) Furthermore over €10,000.00 euros have been used on marketing. (Jaakkola, 17.8.2010)*

## 2.6 The forecast

This chapter very shortly explains what the forecast section is for in a business plan. Furthermore it is revealed why Kukkura's business plan does not need one. Finch (2006, 68-72) suggests that the forecast section should contain financial estimations and predictions. Including sales and costs forecasts for the five becoming years are considered to be relevant material in this section. Naturally in a traditional business plan these calculations are important, but as Kukkura is a non-profit web-site calculations can not be done.

## 2.7 The risks

This chapter concentrates on describing the risks first from theoretical and then from practical point of view. Firstly it is explained how and why risks should be identified and taken into consideration in writing a business plan. The second part, written in *italics* focuses on explaining what the risks are in case of Kukkura.

Risks are to be discussed, because they do exist. It would be unrealistic to claim otherwise. Risks that are recognised are also more likely to be tackled – in case the risk becomes reality. Recognising risks and preparing a “plan b” is considered a crucial part of a business plan. Including a section where risks are addressed gives an impression to the reader that the plan is a realistic one. (Finch 2006, 93.)

The risks should not be covered by making a list of all possible horror scenarios. They should be tackled – the risk and a solution to it. Another way to cover a risk would be

demonstrating that the risk of something happening is not very likely. One can also play the risk down; show that the impact of something happening is very minimal to the business. (Finch 2006, 93-94.)

In general there are four types of risks: low sales; low margins; high costs; major operational problems. In case of Kukkura only the last one is possible, because Kukkura is a non-profit web-site. The first three are possible risks on individual level; they should be identified and tackled by the artists themselves. Therefore the first three are not discussed any further on this business plan. Operational problems can be such as failing to update Kukkura often enough. Another operational problem could be the dissolving of the virtual community of Kukkura. A severe risk in e-business could be such as the provider of web-platform selling or running down the platform service. In case of Kukkura this would be devastating. (Finch 2006, 94-95.)

*The possible risks are mainly operational in the case of Kukkura. On individual level the risks the artists have to tackle are much more versatile, but they will not be discussed here any further. Nevertheless it is highly recommendable that each artist considered the risks on individual level to be able to avoid them. To prevent some of the most obvious risks or violations a set of rules has been created to control members' actions in Kukkura.*

*One of the risks arising from the notion that in many cases the artists have problems in running the business, as pointed out before, could generate problems in running Kukkura. There are problems in the fields of financial and management accounting and marketing. This could be a risk to Kukkura; the customers might find the pricing or the marketing somewhat hazy and thus put them off. Therefore it would be important for each member of Kukkura to pay extra attention to their branding and pricing policies.*

*One risks very closely related to the previous is that the pages of Kukkura will not updated often enough. The pages need constant updating and attention from the maintainers, i.e. the artists. The content of the pages must be updated to gain a reputation of being topical and fresh. The customers keep coming back to the pages if Kukkura manages to stay interesting. Therefore a lack of time is a risk as Mari-Anni Hilander, a singer, pointed out during the panel discussion on the 2. June, 2010.*



*“Well, mostly the lack of time sets the limits – the time one has for taking care of the profile.”( Mari-Anni Hilander)*

*Epecially in the beginning the updating of the profile can be a time consuming task as new procedures must be learned. Therefore it should be bared in mind that the time invested in learning now will pay off later as the updating of the profile becomes faster.*

*The pages are interactive; customers can take contact to the artists thus the artists must be alert at all times. All inquiries must be noticed and answered fast. In the Internet people expect to get replies and service fast. Olli Yletyinen, designer and carpenter who has been running his business in the Internet for 7 years has experiences on this as he explained in the panel on the 2. June, 2010:*

*“In Internet business one can't be on holiday. People are terribly impatient when it comes to orders. If you submit an order on Friday and then I reply to them only on Monday, people call me during the weekend and ask if the order has been received. People assume that they get a reply immediately. One can't afford to check the orders only once a week. “(Olli Yletyinen)*

*As one can see from the argument, there is a chance of losing customers if the business is ran inactively. Inactivity is therefore a risk, not only to the individual artists, but for Kukkura as a whole. One artist being inactive can harm also others' businesses. To avoid the risk of inactive members of Kukkura harming the whole community, there should be the management team which has surveillance rights over the accounts. Or there should be on the pages an option for the customer to give feedback or reclamations on the services or products, which would then be processed by the management team. Already now there is a right to remove a member if extreme cases of violation to the rules take place.*

*One of the most severe risks would be the server crashing down. If something was to happen to the server it might have devastating results to Kukkura. Olli Yletyinen explained during the panel on the 2. June, 2010):*

*“Epecially if something happens to the server. If it for some reason crashes, the first thought in customers head is that the business has gone bankrupt.” (Olli Yletyinen)*

*This is not very likely to happen and if it did, everything should come back to normal after fixing the server. Luckily thou the customer contacts are maintained by e-mail.*

*Therefore the customers' contact information is naturally stored outside Kukkura and the member can still contact them even if the server had been run down.*

*One of the risks is that Kukkura is aimed to attract masses, to the whole North-Savo area and the Internet enables national visibility. On the other hand the products and services Kukkura offers are each unique, therefore they are as far as possible from mass production. There is a contradiction which has to be tackled at some point. Either the marketing of Kukkura has to be targeted to reach a selected segment or the product or service line has to be developed at least partially to be better suitable for masses.*

### 3 THE INTERNAL BUSINESS PLAN

The purpose of this chapter is to present how a business plan can be used internally. Firstly the idea of an internal business plan is explained on theoretical level and after that it is put into practise. The practical part sums up information about Kukkura presented in chapter two. It sums them up into factors that can be used as basis for making strategic decisions in the future. The latter part, describing Kukkura is written in italics.

A business plan can also be used internally. Then the focus of the plan is on strategies, more than the focus of external plans. There are different ways in which a business plan is useful internally; in general they help run a business or a non-profit organization. A business plan gives strategic direction, direct performance management and performance measurement, it helps in coordination and control, communication and empowerment. A business plan is to help in realising the strategies. A strategy can thus be the starting point to a business plan – business plan is to explain and start putting it into actions. (Finch 2006, 105-110.)

A business or any non-profit organization needs to have a common understanding on the objectives of their actions. A business plan has to be communicated to all to ensure that everyone is working in the same direction and it can be used to set goals. In performance management terms a business plan can also be used to set objectives, identify objects and strategies that are incompatible and thus set priorities, identify training and development needs, focus training and development on achieving the wanted goals. A simple tool which is generally used by managers to understand where the company is now is the SWOT analysis. SWOT stands for strengths, weaknesses, opportunities and threats. The strengths and the weaknesses represent the internals of the company and the opportunities and the threats the external environment. The reason why an analysis called SWOT should be done is simple; for setting objectives for the company's future the present state of it must be understood. (Blythe 2001, 16-17.)

A good business plan sets objectives clearly and measurably. A well-known tool to help in this is the SMART criteria. SMART stands for specific, measurable, agreed, realistic and timed. In other words, the objectives should be realistic and stated

clearly, so that the achievements can be monitored and measured. A good business plan helps in controlling and coordinating the efforts to achieve the set goals. Most importantly a business plan can be used as a communication tool inside the company. Firstly people of all levels in the company should be engaged in the project of making a plan. This starts the conversation, revealing ideas and underlying misconceptions. Furthermore it creates a feeling of cohesiveness as everyone is allowed to contribute, thus it promotes openness and trust and builds ownership. Engaging people from all levels of the company also ensures that the information gathered is based on actual experience of reality and not on assumptions. The plan is also an excellent tool of communication when explaining the company's operations and objectives to all staff members. (Finch 2006, 107-110.) The whole process of making the business plan and then circulating it to the staff members has an empowering effect. As the people are involved in the process, they commit to the results. (Finch 2006, 110.)

Conducting the internal business plan is more focused into creating corporate vision and mission and coming up with new development ideas and strategies. Internal business planning is very close to strategic planning, which's purpose is to define what the company or an organization does, for whom it does it and how. Thus creating clear mission and vision statements are fundamental parts of internal business plan. A truly useful business plan is to focus on setting objectives on individual or department level, specifying actions and providing a vision statement that is to motivate and guide people in their pursue to achieve the set objectives. (Finch 2006, 113-114.) The mission statement defines the purpose of the company (Kotler & Armstrong 2008, 37.) The corporate vision defines in a nut shell where a company or an organization is aiming, or what the desired results are. (Finch 2006, 114.) A vision statement is an image of a better future; it is a guideline defining the rules for acting incrementally and opportunistically (Bowman & Faulkner 1997, 181). A vision statement is usually not to be changed as time passes by, but the mission statement must be up-dated to survive time. The benefits of having defined a clear vision and mission statements are inevitable. A good and well formed vision statement is the guiding star to the whole company or organization and its operations. (Finch 2006, 114.) When staff understands where all the actions are aiming it is easier to work for the common goal. The mission statement guides the everyday operations and procedures; it gives the purpose to everything (Kotler & Armstrong 2008, 37-38.)

*For getting started with Kukkura's internal business plan, it is crucial to find out the starting points. In order to understand the present condition of Kukkura a SWOT analysis is presented in Table 1.*

*Table 1. SWOT analysis for Kukkura*

	<i>Internal factors</i>	<i>External factors</i>
<i>Positive factors</i>	<i>Strengths</i>	<i>Opportunities</i>
	<i>Wide range of products and services</i> <i>Professionals as members</i> <i>Regional suppliers</i> <i>Easy accessibility</i>	<i>Gaining consciousness</i> <i>Demand increases</i> <i>New prospects for artists</i> <i>New customer groups</i> <i>The hits translate into sales</i>
<i>Negative factors</i>	<i>Weaknesses</i>	<i>Threats</i>
	<i>Scarce resources</i> <i>Scattered virtual community</i> <i>Poor entrepreneurial &amp; IT skills</i> <i>The pages remain unfinished</i> <i>Lack of commitment</i> <i>Wide product range</i>	<i>Failing to attract customers</i> <i>Failing to satisfy customers</i> <i>Increasing competition</i>

*Table 1 presents Kukkura's strengths, weaknesses, opportunities and threats in a nutshell. To explain them more additional information must be given. Therefore all the four aspects are discussed below as follows.*

### *Strengths*

*The biggest strength Kukkura has is that it offers a wide range of quality products. Kukkura offers a wide range of products from the field of creative industry. The different product branches of creative industry have traditionally been scattered around, which has made it difficult for a consumer to find them.*

*Another huge benefit Kukkura has is that all members are professional artists, this translates into quality products. Customers can rely on the products and services, their substantial quality is high. Strength is also the fact that the members of Kukkura are from North-Savo area. The products are locally produced and the services are easily available in North-Savo area.*

*As Kukkura is operating in the Internet the customers have an easy access it. People can browse Kukkura at home or anywhere they like, which is convenient. Kukkuras presence in the Internet may also encourage people who are not either familiar or convenient with going into galleries, concerts or theatres to buy art or a service.*

#### *Weaknesses*

*One of Kukkura's biggest weaknesses is the general lack of resources which is due to the fact that it is a non-profit web-site. The problem is that there is no person or personnel running Kukkura like a business should be ran. Sarka and ProCivitas have been starting up Kukkura, but they have been doing it among other things and not full-time. This will be a problem in the future too, as there will not be anyone hired to take care of running and managing the virtual community of Kukkura. This leads us to another weakness Kukkura has. The virtual community of at the mean time about 100 members is very scattered. The members have not yet formed a community. If the community is never formed and common understanding created Kukkura is not very likely to success.*

*One weakness which may cause problems is that not all members of Kukkura have knowledge on how to run a business. This may mostly cause problems in branding and pricing. Of course this weakness can be fixed; the members can acquire training or study the topics where they feel they have inadequacies. Some members have also quite poor computing skills, which has proved to have an impact on learning how to up-date the profiles. During spring and summer 2010, training was provided for new members to teach them how to use Kukkura. Some members had more problems than others according to the feedback survey, which was done to develop the training. (Training feedback 2010). This problem should be solved by providing more training to those with most problems. One of the biggest weaknesses Kukkura has is that the web-pages remain unfinished. E.g. the search function which would make the usability much more customer friendly does not work yet. There are also other great features Liferay would enable, but have not been put into practise yet.*

*Lack of commitment or to put it better, the members not realizing how much effort operating in Kukkura would require is a weakness. Each member should now become familiar with the idea that the Internet speeds thing up, which in this case means that customer contacts must be taken care of in a daily basis. Also forming a functional*

*virtual community, which has common goals and a common understanding, takes commitment. On top of this, as some sort of managerial team should be formed to run Kukkura in the future, the members should take action. This leads us to another possible weakness. As nice it is to have a wide range of products and services presented in Kukkura, it may also prove to be a problem. Finding a common understanding and forming a team between members who represent so many and so different fields of creative industry might be hard.*

### *Opportunities*

*Kukkura should start gaining reputation in North-Savo area. A huge opportunity for Kukkura would be it gaining peoples' consciousness, so that Kukkura would be a well known service and product provider in the field of creative industry. If Kukkura was well known, demand for products and services of creative industry might increase and thus create new work opportunities for artists in North-Savo area.*

*Kukkura's presence in the Internet might attract also new customer groups. Those people, who have not traditionally been consuming products or services of creative industry, might find it easier to look for them in the Internet. New demand may rise from the fact that culture is easily available in Kukkura.*

*One of the most important opportunities is that the hits Kukkura gets as people are browsing the Internet will start translating into sales. It is not enough that people know that Kukkura exists as Kukkura is not only for informing purposes. Kukkura is supposed to promote creative industries in the North-Savo area. Therefore it would be very important that the visits the pages get would start generating sales.*

### *Threats*

*One of the most severe threats for Kukkura is that people do not find it attracting or interesting. Any sort of real market research to study North-Savo as a market area for creative industry products remains undone. There is no proof that people are interested in larger scale in buying the products or services of creative industry.*

*Kukkura might fail in satisfying customers' expectations. Especially at this point when Kukkura's pages remain unfinished and their usability is poor. Customers may find*

*this irritating and this may have an effect on the willingness to use the pages in the future.*

*Increasing competition is also a threat. New similar services to Kukkura might emerge. Also competition on peoples' attention in general is intense. People can choose from several alternatives on how to amuse themselves or how to decorate their homes. Therefore it has to be noted that Kukkura also competes, even thou indirectly, with e.g. entertainment business and furnishing business.*

*These are the aspects of Kukkura; they are its components. Baring in mind Kukkura's strengths, weaknesses, opportunities and threats its future is to be planned. Most important steps that need to be taken during the autumn 2010 are forming a functional and empowered management team and putting final touches to the functionalities of the web-pages. Also marketing has to be continued to gain publicity and to attract customers.*

*To set more detailed objectives for Kukkura's operations it must be suggested that e.g. marketing should be planned at least annually by the management team. Also the need for training the members must be recognized and organized. Furthermore the pages must be developed according to customer and member feedback.*

*In long-term planning the development of the business must be dealt with. If Kukkura should ever become an actual on-line store it would require careful planning and know-how. Transforming Kukkura into an on-line store would require some sort of incorporating of the business. Running an on-line store and all additional procedures, such as paying taxes and seeing that everything works would require hiring a professional to be in responsible for those actions.*

### 3.1 Proposals

This chapter describes the measures needed to be taken to create Kukkura the bases for success. The theoretical part aims to explain what the proposal is and what its purpose is in a business plan. The latter part of this chapter sets the proposal in terms of Kukkura. It defines and sums up the most important message of this thesis.



In the proposal part the idea is to explain what exactly is to be done in putting the business plan into reality. It, in a way, sums up all sections of the business plan and the result is a clear and concise plan. The proposal must be clear, achievable, measurable, useful and timed. Giving grounds on why the business will be successful is probably the most important part of the proposal; it has to convince the reader. If the purpose of the business plan is to raise investments, it should be clearly stated how much is needed and for what purpose. (Finch 2006, 61-63.)

The audience, or the readers of the business plan must be made aware of the investments the founder or founders of the business have put in the business. It communicates commitment to and belief in the business thus encourages also others to take part. It should be noted that an investment can also be other than money. It can be for example time and effort; preliminary work in research and development for instance. (Finch 2006, 64-66.)

Closing the deal is the next step to take; the audience is promised to get something out of the deal. If they invest, they get something back too – this is the idea. In terms of money it can be return on investment, but the return can be something else too. It can be long-term trading contracts, publicity, anything that is possible benefit to the investor. (Finch 2006, 67.) To sum up; as the idea of the proposal is to sell the idea to the audience, the “price” has to be stated. Covello and Hazelgren (1998, 67-70) suggest that the financial part of the business plan should be the “proposal” part. There it is possible to present the expenses and the need for investments.

*In the case of Kukkura the proposal is addressed to the individual members of Kukkura and the future administrators. As discussed before, Kukkura has been planned for a long time before the actual launch of the site. It has required time and effort to get it his far. The artists, who are the members of Kukkura have had very little to do with the start up phase. Now that SARKA project is ending, the artists must form a team and take the initiative to start running Kukkura.*

*To make Kukkura a vital and renewing virtual community takes time and commitment. Therefore the investment Kukkura needs from its members is commitment and will to work for the common good. It should be bared in mind that Kukkura will always be as good as its weakest link, because Kukkura is a community. One possible way to*

*encourage commitment to Kukkura might be placing a fee for membership. This might motivate the members to contribute to Kukkura.*

*Starting to run Kukkura is like starting a business. It must be given a lot of time and attention. In business life it is a commonly known fact that when a business is being started, it is realistic to start waiting for profit on the third year after the launch. This should be remembered in case of Kukkura too; even if it seems that Kukkura does not start generating profit right away it is no reason to abandon it. Patience is needed. Each member should be unyielding in their work for the virtual community Kukkura.*

*Kukkura needs managing and therefore a management team, formed by members and non-member supporters. As Sarka still exists it should take the step to encourage members of Kukkura and support them in forming the management team. The first team should be formed before the end of 2010, so that some plans for next year could be done. The management team should also take the initiative to start contacting the possible cooperative parties to find the solutions for challenges Kukkura is to face in the future. The management team should make sure that they have people in the team who are skilled and knowledgeable.*

*Kukkura will start generating return on investment if the virtual community finds the right procedures to operate it. Kukkura has the potential of becoming a popular and well-known web-site for buying products and services of creative industry. Kukkura might even gain national popularity, but it will not come easy.*

#### 4 DISCUSSION

The main results of this thesis are the objectives for developing Kukkura. The two most important ones are putting Kukkura's web-pages in order and founding the management team. These should be the primary objectives during the fall 2010 because the web-pages are in the key role in customer interaction and the management team is needed to ensure Kukkura's future success. The critical points for Kukkuras success are getting the members of Kukkura to commit equally to the community and to activate them to form a dynamic virtual community. It is important to create a basis for the development of Kukkura's organizational culture.

To evaluate this thesis objectively, some critique must be presented. There is a possible problem in the usability of this thesis. I am not quite convinced that this thesis could be used for its purpose in its present form. It might be necessary for me to rewrite it partially. The problems of this thesis are the following issues. The language of this thesis is English and because of the theoretical information this is not as concise as a real business plan should be. Therefore it might be necessary to translate the key issues in Finnish to ensure that all readers understand and to draw the parts concerning Kukkura together. On the other hand, for people who may not be that familiar with business-like thinking the theory might help understand the viewpoint of the plan. In any case if this business plan is to be used as a communicational tool, as it was intended to, it sets requirements for the language and the structure. This was one of my major concerns as I wrote this thesis; finding the balance between academic requirements and practise. I wanted to write a good thesis, but also an applicable business plan.

The process of writing this thesis was surprisingly demanding, because I feel that the topic could have enabled a much broader study. It was difficult at one point to set the limits; what to rule out and deciding the focus. What made it so difficult was that I tried to balance between keeping in mind the readers and the requirements of creating a professional-like business plan. Because of the background of the readers, the members of Kukkura, I felt that I had to explain some terminology and issues more thoroughly to ensure intelligibility. On the other hand I wanted to write a business plan that stands up for the requirements of a good plan. Therefore I wrote the

theoretical parts of this thesis first; I wanted to teach myself what a business plan should optimally be like. But keeping the theory concise and still descriptive enough was not easy. Also deciding how this plan was to be structured in the end was quite challenging. At first I wrote this thesis in more conventional way; first setting the theoretical framework and then explaining the practise, making a clear division between these two. At some point I thought about mixing these two parts as they are now, but I abandoned the idea. My thesis supervisor then brought the idea up again and I took it. I think now the flow of ideas is better and at least for me the entity is easier to handle and understand.

One of the issues I am concerned of is that optimally a business plan should be drawn by the people who will actually be running Kukkura in the future. Now that I drew it, there is a chance that this plan will not be approved by the members of Kukkura. A business plan should not be a dictation, if it aims to build consensus and team-spirit. Drawing a good business plan should involve the members and thus strengthen commitment to the organization. I could have involved the members more into the planning process but in practise I found that it would have been difficult and too time consuming in practice.

Kukkura might prove to be an interesting case also in the future. In my opinion there are several possibilities for further research and development. In the future the objectives I set for Kukkura could be achieved and then new objectives will have to be set. Therefore a possible tool for the management team in the future could be writing business plans to understand the current state of Kukkura and to set new objectives. Regular business planning could also be used as a management tool for communicating ideas and setting new goals. The business planning could also be done by ordering them from students of Savonia Business.

In the future the management team will very likely need help with marketing planning. I think there is a very natural way of involving Savonia Business into the planning process; e.g. once a year a marketing plan could be drawn by the students. Possibly it could be a part of a marketing course and it could involve studying all Medias; their pros and cons and then coming up with the best solutions for Kukkura. There are also quite a few possibilities for future research. Customer satisfaction surveys could be conducted regularly to find out what people think of Kukkura. The

survey could be done to investigate how content people are with the web-pages or the products and services. Internally the virtual community could be made subject to a study. The relations of the group and its development and how a virtual community can be managed might prove to be an interesting topic. Kukkura's organizational culture could be studied.

This thesis could have been drawn differently. A research could have been conducted to find how different parties see Kukkura. I could have come up with a research question to involve the members of Kukkura into this process a bit more. But then again, a better time for doing this thesis would have been the winter time. During the summer I found that it was very difficult to get contact to any people; they are on holiday. Therefore I think that conducting a research could have lead into trouble and ruined my schedule completely. If I did this thesis again, I would do it in the winter time and not during the summer. Also I would probably want to use more time for the process. The planning process was the most time consuming task. The writing and creating this business plan was relatively easy, after I decided what the focus of this thesis was. Perceiving the entity was hard in the beginning and it took some time. I could have used more time for planning this thesis. I do not know if it had made any difference in the end, but what I have learned from life in general, it usually pays off.

In practise this thesis was born page by page. I had a plan and the guiding star; the topic. But I think the biggest concern I had while writing this was that I could foresee the end and the final result, but could not see the way there. I just had to set milestones as objectives and then work and see how the thesis develops. Phase after phase I had to set new objectives still baring in mind the focus; creating a business plan for Kukkura.

To evaluate how well I reached the goals I set in the introduction the following must be stated. In my opinion I managed to create a realistic business plan. As one of my aims for this thesis was to document the start-up phase and the origins of Kukkura, I explained them thoroughly. The objective was to create a business plan that can be used for communicating ideas and creating consensus among the members of Kukkura. I think I managed to write a plan which responds to this need. Another objective was to give development ideas for the future. I did quite well, but I could have given more precise suggestions and possibly for a longer term in the future. I think if I had been deeper into the community, I might have felt more confident in

making more detailed suggestions concerning strategies. This is why I concentrated more on just giving the view points and leaving the community more space for independent decision making. Still I have to say, that I felt that the suggestions I made were the crucial ones for the future of Kukkura. Suggestions like forming the new management team will not be easily done in reality. Therefore I wanted focus on essentials and not to distract the reader with numerous suggestions and with long lists of some minor issues, like separate advertising campaigns. I am not saying that an advertising campaign is a minor issue in general, but at this point there are bigger things to tend to.

I learned much as I conducted this thesis. Beforehand I thought I would be a person who writes her thesis in the last minute, but I proved myself wrong. I learned that I am capable of disciplined and intensive working. I was not convinced at all that I could do this and therefore I was very stressed out and worried about the whole process and the end result. This is what made me work very hard. To rephrase; I learned something about myself. Another thing I learned is that the planning of the thesis takes time and it should be given the time it needs. I think it is not good to rush; it takes time to form a concise picture of the entity. I also learned that writing a business plan is not simple. The topic is very broad and the business field always adds up its special features to it. I found that writing this plan was like consulting, that is at least how I see it now. During the process I kept in mind to whom I was writing the business plan and I felt like I was explaining the case to someone who does not know much about Kukkura. This made the process interesting for me and kept me going. I learned that choosing an interesting topic and also addressing the text to someone is motivating.

.

## SOURCES

*Published sources*

Aaker, D. 1995

Strategic Marketing Management. John Wiley & Sons, Inc. United States of America.

Blythe, J. 2001

Essentials of Marketing. Pearson Education Limited. England.

Bowman, C. & Faulkner, D. 1997

Competitive and Corporate Strategy. Times Mirror International Publishers Limited. England.

Chaston, I. 2001

E-Marketing Strategy. McGraw-Hill Publishing Company. England.

Chen, S. 2001

Strategic Management of e-Business. John Wiley & Sons, Ltd. England.

Coupey, E. 2001

Marketing and the Internet. Prentice-Hall, Inc. New Jersey.

Covello, J. & Hazelgren, B. 1998

Your First Business Plan. 3rd edition. Sourcebooks Inc. United States of America.

E-Media 2010. 2010

Verkkodokumentti. Luettu 9.8.2010. Tilastokeskus.

e-media 2010

<http://www.taloustutkimus.fi>

Finch, B. 2006

How to Write a Business Plan. Kogan-Page. United Kingdom.

Jobber, D. 2001

Principles and Practice of Marketing. 3<sup>rd</sup> edition. McGraw-Hill  
Publishing Company. England.

Kotler, P. & Armstrong, G. 2008

Principles of Marketing. 12th edition. Pearson Prentice Hall. United  
States of America.

Kukkura. 2010

Verkkodokumentti. Luettu 17.6.2010. Kukkura  
Kukkura  
<http://www.kukkura.fi>

Liferay Inc. 2010

Verkkodokumentti. Luettu 15.7.2010. Liferay Inc.  
Liferay Portal Features  
<http://www.liferay.com>

Luovien alojen nykytila Pohjois-Savossa. 2010

Verkkodokumentti. Luettu 1.8.2010. Arthub.  
Arthub  
<http://www.arthub.fi>

Reuvid, J. 2009

Start up & Run Your Own Business. 7th edition. Kogan-Page. United-  
Kingdom.

RISC Monitor 2010. 2010

Verkkodokumentti. Luettu 9.8.2010. TNS Gallup, 2010  
Suomalaisen onni löytyy pienistä asioista  
<http://www.tns-gallup.fi>



Saaristokaupunki. 2010

Verkkodokumentti. Luettu. 27.7.2010. Kuopion Kaupunki.

Saaristokaupunki

<http://www.saaristokaupunki.fi>

Saunders, M., Lewis, P. & Thornhill, A. 1997

Research Methods for Business Studies. Financial Times Management.

London.

Sloman, J. 2001

Essentials of Economics. 2<sup>nd</sup> edition. Pearson Education Limited.

England.

Taidelaari. 2010

Verkkodokumentti. Luettu 1.8.2010.

Taidelaari

<http://www.taidelaari.fi>

Tarjanne, P. & Kaunisharju, K. 2007

Verkkodokumentti. Luettu 9.8.2010 Edita Publishing Oy.

Luovien alojen yrittäjyyden kehitysstrategia.

<http://www.tem.fi>

Tutustu – Osta – Käytä 2010. 2010

Verkkodokumentti. Luettu 9.8.2010. TNS Gallup.

Ihmisten arjesta on tullut monikanavainen

<http://www.tns-gallup.fi>

*Unpublished sources*

Hankehakemus. 2008.

SARKA – Luova Pohjois-Savo. Kuopio

Training feedback. 2010.

SARKA – Luova Pohjois-Savo. Kuopio

Jaakkola. 2010.

Discussion with the marketing manager Minna Jaakkola. 9.6.2010

SARKA – Luova Pohjois-Savo. Kuopio

Jaakkola. 2010.

Discussion with the marketing manager Minna Jaakkola. 17.8.2010

SARKA – Luova Pohjois-Savo. Kuopio

Vilkuna. 2010.

Discussion with the project manager Anna Vilkuna. 27.7.2010

SARKA – Luova Pohjois-Savo. Kuopio

## APPENDIX 1 Apurahahakemus



Suomen Kulttuurirahaston  
Pohjois-Savon rahasto  
Vuorikatu 34 A 4, 2.krs  
70100 Kuopio



Taiteen uudet alueet  
2009

## APURAHAHAKEMUS

Kuv-tua

Hakija yhteisö

ProCivitas osk

2046757-2

Ohtamaa Jouni, 040 725 0820, jouni.ohtamaa@civitas.fi

Aihe

Pohjoissavolaisten ammattitaitelijoiden taiteilijapankin toteutus internetiin.

Henkilökohtainen	Matka	Materiaali ja laite	Aputyöv. ja ostop.	Muu	YHTEENSÄ (€)
29.925	575	0	4.500	0	35.000
Käyttötarkoitus näyttelyn järjestäminen		Kesto (kk) 12	Erityisapuraha maakunnallinen hanke		
Toimipaikka/opiskelupaikka		Yhteystiedot Honkasaarentie 13 F 22 70100 Kuopio			
Kotipaikka Kuopio	Syntymäpaikka		040 725 0820 jouni.ohtamaa@civitas.fi		
Työn suorituspaikka ProCivitas osk toimisto, Suomi		www-sivu			
Tutkimusryhmän johtaja					

Yhteys maakuntaan

asuu, toimii, on syntynyt, hanke toteutetaan, hanke kohdistuu

Yhteisön aiemman toiminnan tiivis esittely

ProCivitas on kuopiolainen osuuskunta, jonka tarkoituksena on hyvinvoinnin ja kulttuurin sektorilla edistää luovien alojen toimintaa erityisesti hyödyntämällä uutta teknologiaa ja digitaalista mediaa. Osuuskunta kokoaa yhteen pitkän linjan viestinnän ammattilaisia, jotka ovat olleet tai ovat edelleen toteuttamassa omilla tahoillaan kansallisia ja kansainvälisiä projekteja. Taustalla on mm. suomalaisen mediakoulutuksen kehittäjiä, vuorovaikutteisten mediapalvelujen suunnannäyttäjiä, viestinnän alan kirjoittajia ja julkaisijoita. Osuuskunnan hallituksen puheenjohtaja on Jouni Ohtamaa.

Aiemmat apurahat

Vireillä olevat hakemukset

# APURAHAHAKEMUS

## Työsuunnitelma

Pohjoissavolainen taiteilijapankki

ProCivitas osuuskunta on toteuttamassa yhteistyössä Sarka-hankeen kanssa virtuaalista kauppapaikkaa, maakunnallista taiteilijapankkia, jossa pohjoissavolainen ammattitaiteilija voi tarjota vaivattomasti ja ilman kustannuksia omaa teoksiaan tai palveluitaan laajalle yleisölle. Taiteilijapankki toimii ikään kuin taiteen lähikauppana.

Taiteilijapankki on:

- helppokäyttöinen
- saavutettava, matalan kynnyksen kohtaustapaikka
- ilmainen sekä siihen osallistuville taiteilijoille että sen käyttäjille
- puolueeton (kriteerit, hahmot) (jat)
- maakunnallinen
- laadukas

Miksi pankkia tarvitaan?

Ajatus taiteilijapankista on syntynyt todennetusta tarjonnasta ja kysynnän kohtaamattomuudesta: Taiteilija ei löydä asiakastaan eikä asiakas tarvitsemaansa taiteilijaa. Taiteilijapankki koostuu ihmisistä, jotka haluavat ostaa syntymäpäivälahjaksi taulun, yrityksiä jotka yrittävät löytää asiakastilaisuuteen juoksaavattavia vanhusterveikkeitä, jotka etsivät sopivaa taiteilijaa vetämään tanssituokiota. Ja toisaalta taiteilijoista, organisaatioista ja yrittäjistä joilla on tarjolla maalauksia, videoita, esityksiä, luokioita, mutta joiden on vaikea löytää asiakkaita omiin voimiin. Taiteilijapankki tuo yhteen niin tekijät kuin taiteen kuluttajat. Samalla pankki nostaa pohjoissavolaisen taiteen ja kulttuurin näkyvyyttä alueellisesti ja valtakunnallisesti.

Taiteilijapankin avulla

- kysyntä ja tarjonta kohtaavat
- lietoisuus luovista aloista kasvaa
- luovien alojen etinkeinoasema vahvistuu

Keitä pankki palvelee?

Taiteilijapankki edistää saavutettavuutta, sillä siihen liittyvä taiteilija voi toimia yhtä hyvin Vesannolla kuin Iisalmessa. Samoin asiakas voi löytää haluamansa asun hän Kuopiossa tai Rautavaaralla. Taiteilijapankki esittelee Pohjois-Savon maakunnasta löytyvän taiteellisen osaamisen kaikista taiteen aloista. Taiteilijapankissa asiakas voi tilata myös sellaista, mitä ei ole vielä tarjolla, jättää avoimen tarjouksen. Tätä kautta voi syntyä uutta tarjontaa ja myös kysyntää. Taiteilijapankissa syntyvä virtuaalinen yhteisö voimistaa ammattitaiteilijoiden identiteettiä ja näkyvyyttä alueellisesti ja valtakunnallisesti. Taiteilijoiden videot, kuvat, ään- ja työnäytteet ovat olennainen osa sivustoa, lisäksi jäsenten välinen verkottuminen on mahdollista. Ennen kaikkea taiteilijapankki on ilmainen markkinoinnillinen ratkaisu huonosti resursoitulle ja yksin toimiville taiteilijoille.

Pankki tulevaisuudessa

Pohjois-Savon taidefoorumia on maakunnallisen organisaationa lupautunut ottamaan pankin ylläpidon vastuulle sen jälkeen kun ProCivitas ja Sarka-hanke ovat saaneet oman osuutensa valmiiksi. Pankin taiteilijakunta vaihtuu vuosien mittaan ja uusien jäsenten sisäänpääsyä varten Pohjois-Savon taidefoorumia muodostaa toimituskunnan.

Miten pankki toteutetaan?

Taiteilijapankki muodostaa taidefoorumille elävän julkaisun ja vuorovaikutteisen foorumin. Taiteilijapankin toteutukseen hyödynnetään internetin yhteisöllistä kehitystä ja sosiaalisen median menetelmiä.

Taiteilijapankin käyttöönotto toteutetaan vaiheittain

- 1) tehdään prototyyppi
- 2) testataan prototyyppiä aidossa tilanteessa pilotiryhmän kanssa
- 3) toteutetaan 1. julkaistava versio visuaalisten alojen taiteilijoiden kanssa
- 4) avataan taiteilijapankki avoimeen käyttöön

Taiteilijapankin teknisen toteutuksen työt

- käsikirjoitus
- ohjelmointi
- informaatioarkkitehtuuri
- käyttöliittymä
- ulkoasu
- toimitettu sisältötuotanto (tekstit, valokuvat ja videot)

Taiteilijapankin toiminnallisuuksia

- taiteilijoiden omat sivut (päivitys omaoimisesti)
- virtuaaligalleriat
- yhteisöfoorumit
- ilmoitukset näytelististä yms.
- kauppapaikka

Taiteilijapankin ominaisuuksia

- teksti- ja media-aineistojen käyttö
- keskustelukanavat
- palaute- ja arviointilomakkeet
- tilaus- ja ilmoittautumislomakkeet
- asiansaonin perustuvat monipuoliset haku-toiminnot

Aikataulu

2008 syysy-talvi - taiteilijapankki idean kehittäminen - tarvekartoitus

2009 talvi - sisältöarkkitehtuurin suunnittelu - kriteeristön suunnittelu ja testaus

## APURAHAHAKEMUS

2009 kevät - taiteilijapankin prototyypin toteutus - käyttöliittymän suunnittelu, graafinen suunnittelu alkavat  
 2009 kesä-syysy - taiteilijapankin prototyypin pilotointi alkaa  
 - taiteilijapankin toteutus - taiteilijarekrytointia vahvistetaan tarpeen mukaan - taiteilijoiden koulutus  
 2010 talvi-kevät - taiteilijapankin testaus - julkaisu - markkinointi  
 2010 kesä - markkinointihuippu Kuopion Asuntomessujen aikaan  
 2010 syysy-talvi - taiteilijapankin siirtäminen Pohjois-Savon taidetoimikunnalle - pankkiin rekrytoidaan uusia taiteilijajryhmiä - jatkomarkkinointia

### Budjetti

ProCivitas osk toteuttaa taiteilijapankin tekniset työt itse ja ostopalveluna sekä sisältötuotantoa Sarka-hankkeen kanssa.

- käsikirjoitus
- ohjelmointi (osa ostopalveluna)
- informaatioarkkitehtuun
- käyttöliittymä (osa ostopalveluna)
- ulkoasu (ostopalvelu)
- toimitettu sisältötuotanto (valokuvat ja videot)

### ProCivitasin työt

- 9 kk ä 2500e + sivukulut 29 925e

### Ostopalvelut

- 4500e

### Matkat

- 575e

Yhteensä 35 000 euroa

ProCivitas hakee Suomen Kulttuurirahaston Pohjois-Savon rahastolta 35 000 euroa apurahaa taiteilijapankin toteuttamiseen.

Sarka-hankehenkilöstön käyttämä työaika taiteilijapankin kehittämiseen, kehittämisen koordinoituihin ja markkinointiin muodostaa hankkeen rahoitusosuuden. Sarkan rahoitusosuuteen tulee sovelluksen valmistuksen jälkeen taiteilijoiden käyttökoulutuksesta ja osittain palvelun tiedotuksesta aiheutuvat kulut.

### Suunnittelu ja koordinoituihin

- 1,5 kk ä 3500e + sivukulut 7000e  
 - 1,5 kk ä 3000e + sivukulut 6000e

### Koulutussuunnittelu ja organisoituihin

- 1 kk ä 2500e + sivukulut 3325e

### Koulutukset (sis. tilat ja tarjolla)

- tuotteistaminen ja hinnoittelu 1200e  
 - sopimuskäytännöt ja tarjouksen jättäminen 1200e  
 - viestintäkoulutus 1200e

### Nimikkorahastot

Luettelo liitteistä  
 Työsuunnitelma  
 Tilinpäätös

### Linkit

### Lausunnonantajat

### Sitoumus

Vakuutan, että antamani tiedot ovat oikeita ja annan suostumukseni luovuttamieni tietojen ja asiakirjojen käyttöön.

Paikka ja päiväys

Allekirjoitus ja nimen selvennys

ProCivitas osk

9.2.2009

Hakemus Suomen Kulttuurirahaston Pohjois-Savon rahastolle  
Työsuunnitelma

#### **Pohjoissavolainen taiteilijapankki**

ProCivitas osuuskunta on toteuttamassa yhteistyössä Sarka-hankkeen kanssa virtuaalista kauppapaikkaa, maakunnallista taiteilijapankkia, jossa pohjoissavolainen ammattitaiteilija voi tarjota vaivattomasti ja ilman kustannuksia omia teoksiaan tai palveluitaan laajalle yleisölle. Taiteilijapankki toimii ikään kuin taiteen lähikauppana.

Taiteilijapankki on:

- helppokäyttöinen
- saavutettava, matalan kynnyksen kohtaupaikka
- ilmainen sekä siihen osallistuville taiteilijoille että sen käyttäjille
- puolueeton (kriteerit, hallinnoijat)
- maakunnallinen
- laadukas

#### **Miksi pankkia tarvitaan?**

Ajatus taiteilijapankista on syntynyt todennetusta tarjonnan ja kysynnän kohtaamattomuudesta: Taiteilija ei löydä asiakastaan eikä asiakas tarvitsemaansa taiteilijaa. Taiteilijapankki koostuu ihmisistä, jotka haluaisivat ostaa syntymäpäivälahjaksi taulun, yrityksistä jotka yrittävät löytää asiakastilaisuuteen jousikvartettia, vanhustenpalvelutaloista, jotka etsivät sopivaa taiteilijaa vetämään tanssituokiota. Ja toisaalta taiteilijoista, organisaatioista ja yrittäjistä joilla on tarjolla maalauksia, videoita, esityksiä, tuokioita, mutta joiden on vaikea löytää asiakkaita omin voimin. Taiteilijapankki tuo yhteen niin tekijät kuin taiteen kuluttajat. Samalla pankki nostaa pohjoissavolaisen taiteen ja kulttuurin näkyvyyttä alueellisesti ja valtakunnallisesti.

Taiteilijapankin avulla

- kysyntä ja tarjonta kohtaavat
- tietoisuus luovista aloista kasvaa
- luovien alojen elinkeinoasema vahvistuu

#### **Keitä pankki palvelee?**

Taiteilijapankki edistää saavutettavuutta, sillä siihen liittyvä taiteilija voi toimia yhtä hyvin Vesannolla kuin lisalmessa. Samoin asiakas voi löytää haluamansa asui hän Kuopiossa tai Rautavaaralla.

Taiteilijapankki esittelee Pohjois-Savon maakunnasta löytyvän taiteellisen osaamisen kaikista taiteen aloista. Taiteilijapankki edistää näin kulttuuripalvelujen saavutettavuutta.

Taiteilijapankissa asiakas voi tilata myös sellaista, mitä ei ole vielä tarjolla, jättää avoimen tarjouksen. Tätä kautta voi syntyä uutta tarjontaa ja myös kysyntää.

Taiteilijapankissa syntyvä virtuaalinen yhteisö voimistaa ammattitaiteilijoiden identiteettiä ja näkyvyyttä alueellisesti ja valtakunnallisesti. Taiteilijoiden videot, kuvat, ääni- ja työnäytteet ovat olennainen osa sivustoa, lisäksi jäsenten välinen verkottuminen on mahdollista.

Ennen kaikkea taiteilijapankki on ilmainen markkinoinnillinen ratkaisu huonosti resurssoiduille ja yksin toimiville taiteilijoille.

**Hyödyt taiteilijalle**

- maksuton markkinointi- ja myyntikanava
- kontaktoinnin helppous asiakaspintaan
- ansaitsemismahdollisuuksien laajentuminen
- helppokäyttöisyys

**Hyödyt käyttäjälle**

- kattavasti laatua yhdestä paikasta
- vertailtavuus
- helppous
- vuorovaikutteisuus

**Miten pankki toteutetaan?**

Taiteilijapankki on yhteisöllinen verkkopalvelu, jossa taiteilijat voivat esittäytyä, tuoda töitään ja osaamistaan esille sekä kohdata taiteen kuluttajia. Taiteilijapankki muodostaa taidetoiminnalle elävän julkaisun ja vuorovaikutteisen foorumin. Taiteilijapankin toteutuksesa hyödynnetään internetin yhteisöllistä kehitystä ja sosiaalisen median menetelmiä.

Taiteilijapankin käyttöönotto toteutetaan vaiheittain

- 1) tehdään prototyyppi
- 2) testataan prototyyppiä aidossa tilanteessa pilottiryhmän kanssa
- 3) toteutetaan 1. julkaistava versio visuaalisten alojen taiteilijoiden kanssa
- 4) avataan taiteilijapankki avoimeen käyttöön

Taiteilijapankin teknisen toteutuksen työt

- käsikirjoitus
- ohjelmointi
- informaatioarkkitehtuuri
- käyttöliittymä
- ulkoasu
- toimitettu sisältötuotanto (tekstit, valokuvat ja videot)

Taiteilijapankin toiminnallisuuksia

- taiteilijoiden omat sivut (päivitys omatoimisesti)
- virtuaaligalleriat
- yhteisöfoorumit
- ilmoitukset näyttelyistä yms.
- kauppapaikka

Taiteilijapankin ominaisuuksia

- teksti- ja media-aineistojen käyttö
- keskustelukanavat
- palaute- ja arviointilomakkeet
- tilaus- ja ilmoittautumislomakkeet
- asiasanoihin perustuvat monipuoliset haku-toiminnot

**Koulutus pankin edellytyksenä**

Ollakseen asiakkaalle houkutteleva Taiteilijapankin ei tule vain olla helppokäyttöinen, visuaalisesti kiinnostava vaan ennen kaikkea sen sisällön tulee vastata siitä luotua mielikuvaa. Ensisijaisesti tämän takaa ammattilaisuus ja toissijaisesti ammattilaisten koulutus ja sitoutuminen pankin käyttöehtoihin (ajantasaisuus, materiaalin

laadukkuus, jne.).

Sarka-hanke kouluttaa taiteilijat käyttämään pankkia, vastaamaan tarjouspyyntöihin, tehostamaan viestintää, tutustumaan sopimisen ehtoihin ja tekijänoikeuskysymyksiin sekä oppimaan tuotteistusta. Myös muut Sarka-hankkeen tarjoamat koulutukset kuten verokoulutus luovat taiteilijoille parempaa pohjaa toimia virtuaalisessa taiteilijapankissa.

#### **Pankin tiedotus ja markkinointi**

Taiteilijapankin tarvekartoitus aloitettiin heti Sarkan käynnistyttyä elokuussa. Sen mahdollisuuksista on keskusteltu hankkeen eri yhteistyötahojen kanssa, kuntatoimijoiden kanssa käydyissä keskusteluissa ja avoimissa keskusteluverstaissa (24.10.2008, 9.1.2009) visuaalisten alojen, esittävän taiteen ja musiikin ammattilaisille. Teemoina ovat olleet toiminnot (sähköinen myyntikanava), koulutustarpeet (tuotteistaminen ja hinnoittelu) sekä sisäänpääsyn ja ammattilaisuuden kriteerit.

Eryisesti matkailuyrittäjiä on noussut esiin tarve saada erilaisia kulttuuripalveluja kattavasti ja laatuvarmistuksella helposti "yhden katon alta".

Taiteilijapankkia on markkinoitu Sarka-hanketta koskevissa lehdistötiedotteissa ja haastatteluissa ja sitä kautta se on esiintynyt maakunnallisessa ja paikallisessa mediassa jo yli 10 kertaa 2008-2009.

Taiteilijapankin kehittämiseen osallistuu Sarka-hankkeen projektiryhmä, jossa on edustettuna sekä taiteilijapankin tuleva hallinnoija, palveluntarjoajat, palvelunostajat sekä luovien alojen oppilaitokset. Projektiryhmä on kehittänyt taiteilijapankkia sähköisellä alustalla joulukuusta lähtien. Alustalle kutsutaan vaihteittain muita yhteistyötahoja, taiteilijoita ja toimijoita kevään 2009 aikana.

Keväällä 2009 taiteilijapankkia markkinoidaan Sarkan järjestämässä keskustelutilaisuuksissa. Keväällä julistetaan avoimeksi myös taiteilijapankin nimeämistä koskeva kilpailu. Sarka järjestää myös keskustelutilaisuuden taiteilijapankin etenemisestä pohjoissavolaisille luovien alojen ammattilaisille.

Sovelluksen valmistuttua prototyyppi testataan visuaalisten alojen ammattilaisten kanssa. SARKA etsii ensivaiheen osallistujat ja järjestää tarvittavan koulutuksen. SARKA hoitaa taiteilijapankin markkinointia taiteilijoille sekä asiakkaille Asuntomessujen 2010 yhteydessä. SARKA myös jatkaa palvelusta tiedottamista ja markkinointia paikallisessa ja valtakunnallisessa mediassa.

#### **Pankki tulevaisuudessa**

Taiteilijapankki rakennetaan niin, että sen ylläpito ei tuota suuria taloudellisia tai muita rasitteita. Pohjois-Savon taidetoimikunta on maakunnallisena organisaationa lupautunut ottamaan pankin ylläpidon vastuulleen sen jälkeen kun ProCivitas ja Sarka-hanke ovat saaneet oman osuutensa valmiiksi.

Ylläpidon edullisuuden takaa etenkin se, että taiteilijat itse päivittävät omaa sivuaan. Näin ollen teknisiä kustannuksia tulee vain palvelinvuokrista sekä mahdollisista kehittämistarpeista.

Pankin taiteilijakunta vaihtuu vuosien mittaan ja uusien jäsenten sisäänpääsyä varten Pohjois-Savon taidetoimikunta muodostaa toimituskunnan. Toimituskunnassa on edustus myös Kuopion kaupungin kulttuuripalveluista. Tämän lisäksi työaika kuluu pankin sisältöjen seuraamiseen; ylläpitäjä vastaa siitä, että pankin sisällöt vastaavat pankin palvelulupausta.

#### **Taiteilijapankin tekijät**

ProCivitas osuuskunta toteuttaa taiteilijapankin yhteistyönä SARKA – Luova Pohjois-Savo hankkeen kanssa. Mukana yhteistyössä ovat myös Pohjois-Savon taidetoimikunta ja Kuopion kulttuuripalvelukeskus.



ProCivitas on kuopiolainen osuuskunta, jonka tarkoituksena on hyvinvoinnin ja kulttuurin sektorilla edistää luovien alojen toimintaa erityisesti hyödyntämällä uutta teknologiaa ja digitaalista mediaa. Osuuskunta kokoaa yhteen pitkän linjan viestinnän ammattilaisia, jotka ovat olleet tai ovat edelleen toteuttamassa omilla tahoillaan kansallisia ja kansainvälisiä projekteja. Taustalla on mm. suomalaisen mediakoulutuksen kehittäjiä, vuorovaikutteisten mediapalvelujen suunnannäyttäjiä, viestinnän alan kirjoittajia ja julkaisijoita. Osuuskunnan hallituksen puheenjohtaja on Jouni Ohtamaa.

Osuuskunta vastaa taiteilijapankin teknisestä suunnittelusta ja toteutuksesta sisältäen taiteilijapankin konseptoinen prototyyppiä ja sen jatkojalostamisen toimivaksi verkkopalveluksi käyttöliittymineen ja graafisine ilmeineen. ProCivitas testaa alustan sekä siirtää sen ylläpitäjän palvelimelle. ProCivitas toimii yhteistyökumppanina verkkopalvelun kehittämistyössä myös jatkossa. Taiteilijapankin käyttöoikeudet ProCivitas siirtää Pohjois-Savon taidetoimikunnalle.

SARKA, luovien alojen ESR-rahoitteinen kehittämishanke, vastaa toimijoiden kartoittamisesta, toimijoiden hausta, valintakriteerien luomisesta ja teknisen alustan käyttöönottokoulutuksen järjestämisestä. Sarkan hankehenkilöstö on myös luomassa sisältörakenteet, kuten toimijahierarkian, alajaottelun ja täytettävät yhteismitalliset lomakkeet, ohjelmaan tuotavalle tiedolle. Sarka myös vastaa sisällöntuotantoon liittyvistä henkilöstö- ja koulutuskuluista. Lisäksi Sarka vastaa projektin tiedottamisesta ja markkinoinnista hankkeen aikana.

#### **Aikataulu**

2008 syksy-talvi

- taiteilijapankki idean kehittäminen
- tarvekartoitus

2009 talvi

- sisältörakenteen suunnittelu
- kriteeristön suunnittelu ja testaus

2009 kevät

- taiteilijapankin prototyypin toteutus
- käyttöliittymän suunnittelu, graafinen suunnittelu alkaa

2009 kesä-syyskuu

- taiteilijapankin prototyypin pilotointi alkaa
- taiteilijapankin toteutus
- taiteilijarekrytointia vahvistetaan tarpeen mukaan
- taiteilijoiden koulutus

2010 talvi-kevät

- taiteilijapankin testaus
- julkaisu
- markkinointi

2010 kesä

- markkinointihuippu Kuopion Asuntomessujen aikaan

2010 syksy-talvi

- taiteilijapankin siirtäminen Pohjois-Savon taidetoimikunnalle
- pankkiin rekrytoidaan uusia taiteilijaryhmiä
- jatkotarkkinnointia

## Budjetti

ProCivitas osk toteuttaa taiteilijapankin tekniset työt itse ja ostopalveluna sekä sisältötuotantoa Sarka-hankkeen kanssa.

- käsikirjoitus
- ohjelmointi (osa ostopalveluna)
- informaatioarkkitehtuuri
- käyttöliittymä (osa ostopalveluna)
- ulkoasu (ostopalvelu)
- toimitettu sisältötuotanto (valokuvat ja videot)

ProCivitaksen työt  
- 9 kk à 2500e + sivukulut 29 925e

Ostopalvelut  
- 4500e

Matkat  
- 575e

Yhteensä 35 000 euroa

ProCivitas hakee Suomen Kulttuurirahaston Pohjois-Savon rahastolta 35 000 euroa apurahaa taiteilijapankin toteuttamiseen.

Sarka-hankehenkilöstön käyttämä työaika taiteilijapankin kehittämiseen, kehittämisen koordinointiin ja markkinointiin muodostaa hankkeen rahoitusosuuden. Sarkan rahoitusosuuteen tulee sovelluksen valmistumisen jälkeen taiteilijoiden käyttökoulutuksesta ja osittain palvelun tiedotuksesta aiheutuvat kulut.

Suunnittelu ja koordinointi	
- 1,5 kk à 3500e + sivukulut	7000e
- 1,5 kk à 3000e + sivukulut	6000e
Koulutussuunnittelu ja organisointi	
- 1 kk à 2500e + sivukulut	3325e
Koulutukset (sis. tilat ja tarjoilu)	
- tuotteistaminen ja hinnoittelu	1200e
- sopimuskäytännöt ja tarjouksen jättäminen	1200e
- viestintäkoulutus	1200e