2019

**Gallery K : Business Plan**

Shane Shenghan Kong

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Gallery K – Business Plan

SOTHEBY'S INSTITUTE OF ART, MA PROJECT
SHANE (SHENGHAN) KONG

GALLERY K | Vancouver, Canada
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Executive summary

This business plan is to open a commercial art gallery in Vancouver, Canada. This business plan will elaborate on the art market in Canada, the art market in Vancouver, the gallery’s key partnerships, activities and resources, the gallery’s revenue streams and cost structures, the value propositions that the gallery offers as well as the potential challenges that the gallery faces. The key statistics from this business plan are gathered from Statistics Canada, ArtVenture’s Canadian Art Market Report 2018, Artsy.net, as well as from conversation with art dealers and gallery directors in Vancouver.

Opportunity

Vancouver is one of Canada’s most affluent and culturally diverse cities. Industries such as real estate and luxury retail have been growing here, along with the income level and household net worth, which indicates that people in Vancouver have the financial resources to purchase art. However, the contemporary art scene is lagging behind other major cities in Canada such as Toronto and Montreal, not to mention the global art capitals such as New York City and London. It is also worth noting that within the limited amounts of galleries in Vancouver, a good percentage of them are focusing on first nation art or traditional Canadian landscape paintings. However, the museums in Vancouver have been showing international artists from Europe, Asia and Africa. There is a need for more representations of international artists in the Vancouver commercial art market, and this need has not been addressed. Vancouver also has a considerable East Asian population, and many of them immigrated to Vancouver from Asia in recent decades along with their wealth. They have invested in real estate, jewelry and cars but have not yet tapped into the art market as buying and
investing art seem intimidating and require a certain level of knowledge and interest in art. We see an opportunity here to promote international contemporary art to Canadian and international collectors, especially the Asian collectors in Vancouver.

Solution
We will address the issue of the lack of diversity in the Vancouver art market by representing mostly artists who have Asian backgrounds and roots. We will also host bi-weekly talks and panels that are free for everyone to educate the population in Vancouver on art and art investing. Secondary market works by trendy international artists will also be available for the collectors who have already started to collect and who are interested in contemporary art outside of Canada.

Timeline

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<td>March 2022</td>
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<td>May 2022</td>
<td>Opening of Bookstore and Online Shop</td>
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<td>October 2022</td>
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<td>November 2023</td>
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We are expected to have our inaugural show in March 2021, and the preparation will start in early 2020. We will sign a lease for our gallery space before the end of September 2020. A Gallery Director, A Part-time Art Handler and two interns will be hired before March 2021, who will help to get the gallery ready for its inaugural show. We will be opening a bookstore and an online shop in May 2022 and attend the first art fair - Art Toronto in October 2022. Two more Art fairs - Seattle Art Fair and Westbund, are also budgeted in the 2023 operation plan. We are expected to break even on the initial investment at the end of 2023.

Financial Forecast

We are projecting an initial investment of $600,000 in the preparation stage of the gallery, which includes inventory acquisition, renovation of the gallery space and the first 4 months rents of the space. In Year 1, based on our assumptions, which will be mentioned in detail in the later chapters, we will make a small profit on total revenue of around $700,000. (Appendix F) In year 2 and year 3, the profit margin will become larger as we make more secondary market sales, and as we introduce a bookstore and
online store. Art fairs attended in year 2 and year 3 are also expected to bring additional profits.

Running a profitable gallery business is tough across different cities in the world. However, due to the relatively affordable labour and rent in Vancouver, we believe that our gallery will make a profit in the first year and break even on the initial investment within 3 years of operation.

The initial investment and first-year expense together add up to around $1,200,000, and it will be funded through the personal savings of the founder. Thus, the founder will also hold 100% equity in the gallery.

**Business Description**

The goal of this business is to turn art lovers in Vancouver, especially the younger generations, into art buyers and make the gallery a place where the people in Vancouver can discover and collect art from all around the world, specifically Asian contemporary art. The mission is to expand the art market in Vancouver and to support both local and international artists with a focus on Asian contemporary artists.

The name of the gallery will be Gallery K. K is the initial letter of the owner’s last name. Most of the galleries are named after the owner’s name, for example, Gagosian Gallery, Peter Blume Gallery, James Cohan Gallery, etc.... Therefore, we believe that the owner’s name should be part of the gallery’s name. However, we only chose one
letter because our gallery is intended for a younger and more international crowd, and K seems easier to remember and trendier than a full name. One of the most popular private museums in China uses just one letter in their name - M Woods, and one of the co-founders Michael Xufu Huang is set to open a new museum in Beijing named X museum.

The gallery will have three revenue streams from selling on the primary market, selling on the secondary market and selling prints & editions online, which will be discussed in detail in the operations chapter. The gallery will represent emerging to mid-market international artists. The customers and collectors will be largely younger generation of art lovers and collectors, and based on the demographics of Vancouver, a great percentage of our gallery’s clients will be of Asian ethnics.

According to the 2016 national wide Census, 30% of the total population in Vancouver is of East Asian origins, and Chinese origins alone make up 20% of the total population in Vancouver. Therefore, we believe that it is necessary to introduce Asian artists into the Vancouver art market. However, an art collector will not only acquire works by artists from their own origin. Instead, young collectors nowadays are worldly, and willing to collect artists from all the places in the world. Therefore, the secondary market works sold through our gallery will include works from trendy and popular international artists, which will have faster turnover than the primary market works and thus support the gallery’s operations.

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1 Statistics Canada, Census Profile 2016 Census, August 6th, 2019  
Industry & Market Analysis

Canadian Economy

The Canadian economy has been growing over the past decade (Appendix A) not only fuelled by its strong natural resources, manufacturing and agricultural sectors, but also by the international trade and migration of workforces and wealth from other countries. As a result, the number of high net-worth individuals (HNWIs) in Canada surged by 70% from 2008 to 2018 (Appendix B), putting Canada as the 7th in the world for the number of HNWIs.²

From Statistics Canada, in terms of annual income, the top 1% of Canadian population (277,695 in numbers) earned at least $236,000 in 2017.³ Among those top 1% earners, the average annual income is $477,700. 74,700 of the top 1% high-income individuals in Canada reside in Toronto, Ontario, 37,560 of those in Vancouver, British Columbia, 31,050 of those in Montreal, Quebec, and 27,460 of those in Calgary, Alberta. While Vancouver doesn’t have the highest number of highest-earning Canadians, its average household assets and net worth are far above the Canadian average. The total assets per household in British Columbia are $1,107,430 in 2018, the only province in Canada that reaches the $1 million threshold.⁴ When we take into consideration of household debt, The net worth per household in the province is $926,650 compared with an average net worth of $800,401 in Ontario, $787,849 in Alberta and $543,343 in Quebec. The economic and

financial status of Vancouver makes it an ideal location in Canada to open an art gallery given that an art buyer has to first have the financial means and then to have a certain amount of interest in art to make a purchase.

**Industry Analysis**

Several Canadian companies and brands have achieved success and reputation internationally in their fields such as Lululemon in retail and Shopify in e-commerce, but there is not yet an art gallery that has become known internationally nor can be compared to big galleries such as Gagosian or White Cube. One of the reasons that Canadian galleries as well as Canadian auction houses have lagged behind the global art market could be that they have been focused on local artists and local collectors, which restrain themselves from representing talents worldwide and from attracting wealthy international collectors.

According to a Canadian art market report published by ArtVenture, the top 4 Canadian auction houses together brought in $20,325,225 in sales during the 2018 spring auctions\(^5\), one of the two major Canadian auction seasons in a year. While the global auction market reached a sale of $29.1 billion in 2018 according to Dr. Claire McAndrew’s UBS Global Art Market Report.\(^6\) The Canadian art market is a small part of the global art market and the majority of art sold in this market tend to be local art. Among the artworks sold in the Canadian auction market, the top 20 best-selling artists make up 47% of the market, and all of them are Canadian painters. Another finding of the Canadian auction market is that 90% of artwork on the Canadian secondary art market is priced below $100,000. The most popular price range is

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\(^5\) ArtVenture, Canadian Art Market Report 2018, ArtVenture, ArtTO, November 2018  
\(^6\) Dr. McAndrew, Clare, The Art Basel and UBS Art Market Report 2019, Art Basel, UBS, March 2019
between $10,000 and $50,000\textsuperscript{7}, which gives me an insight into what the price level of the artworks in my galleries should be.

In terms of the dealer’s market, among the 1650 Canadian galleries that ArtVenture surveyed, “86% of dealers mostly participate in the primary market, while 12% focus only on the secondary market and a margin of 2% sell on both markets. On the primary market, more than 25% of Canadian dealers reported an expected estimated revenue of above $1 million by the end of 2018. In regards to market performance compared to the previous 3 years, nearly 40% of art dealers reported improvements of 10-30% growth in sales in 2018, followed by approximately 35% who reported no significant changes. 13% of dealers reported significantly better market performance of more than 30% sales growth in 2018 compared to the last three years.”\textsuperscript{8} According to the results, Canadian art dealers hold a moderately positive outlook for the market. Although the Canadian art market is small, the positive outlook is one of the reasons to open an art gallery there.

**Market Analysis**

As discussed earlier in this chapter, British Columbia has the highest average household net worth but it does not have the highest number of galleries in Canada. About 34% of the Canadian art galleries are in Ontario, 22% of them are in Quebec and 17% in British Columbia.\textsuperscript{9} We went into the website of each gallery in the metropolitan Vancouver area as well as their pages on Artsy, and gathered data and

\textsuperscript{7} ArtVenture, Canadian Art Market Report 2018, ArtVenture, ArtTO, November 2018

\textsuperscript{8} ArtVenture, Canadian Art Market Report 2018, ArtVenture, ArtTO, November 2018

\textsuperscript{9} ArtVenture, Canadian Art Market Report 2018, ArtVenture, ArtTO, November 2018
information on the artists these galleries represent, the secondary market works they sell as well as their geographic location within the city. There are in total less than 50 art galleries in the metropolitan Vancouver area with roughly 20% of them selling aboriginal art and crafts. Another 20% of the galleries deal in antiquity, Modern & Impressionism art, and Canadian landscape art. Among the 20 noticeable art galleries in metropolitan Vancouver that deal in contemporary art, A majority of them sell works from the primary market with rosters of Canadian artists. Together, these galleries represent about 440 artists. However, only 80 artists (18%) are from outside of Canada, and within the 80 international artists, a good amount of them are from the U.S. (Appendix C) The lack of diversity in the Vancouver’s primary art market is an issue my gallery will address.

In terms of secondary market activities, only 9 of those 20 galleries listed available secondary market artworks on their website. These works tend to be more international than the primary artworks that Vancouver galleries exhibit. One gallery specifically listed secondary market works available from 97 artists including big names such as Andy Warhol, Roy Lichtenstein, Anish Kapoor, Zhang Huan, Jeff Wall etc…. While these artists’ masterpieces have made auction record, this gallery only engages in the prints and editions works of these artists with a price range from $10,000 to less than $100,000. The gallery owner walked me through his office where an Andy Warhol polaroid, a Damien Hirst skull sculpture were displayed, and he told me that these works sell better than the primary market works in his gallery. There is not another gallery in Vancouver that has this amount of inventory from internationally acclaimed artists. We believe that collectors in Vancouver who are interested in international contemporary art have to travel to the U.S. and Europe to
purchase the art that they like due to the limited supply here in the local art market. Thus, our gallery will have an inventory of secondary market works to cater to the needs of local collectors that were not being fulfilled before.

**Competitor Analysis**

Out of the 20 Contemporary art galleries in Vancouver, there is only one of them (Z Gallery Arts) that would be identified as a direct competitor to our gallery based on its mission and the type of artists it represents. Z Gallery Arts was founded in 2016, and its mission is to foster the work of emerging and internationally established artists, and to promote diversity, which is very similar to our gallery’s mission. Out of the 14 artists that this gallery represents, most of them are emerging to mid-market artists from Asia and Europe. Xie Lei, one of the artists that Z Gallery Arts represents, grew up in China and now works and lives in France. His works range from $5,000 to $20,000. Ferle is a contemporary color field artist from Paris and has a price range between $10,000 to $30,000. Kangi Connie Wang grew up in China and now works and lives in Vancouver, and his works range from $2,000 to $8,000. The price range of works from Z Gallery Arts gives us a benchmark on how we should price the artworks we sell in our gallery. The gallery also participates in several international art fairs such as ART New York, Context Miami and Paris Contemporary Art Show.

Z Gallery Arts has a clean and simple website. It is also on Artsy and Artnet. It has a strong Instagram account that has over 13,000 followers. Our gallery will also build a strong Instagram account, but subscribe to just one of the art online platforms due to the budget limitations.
Operations plan

Timeline

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<tr>
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<td>Searching for Space</td>
<td>Negotiating and signing the lease</td>
<td>Renovation of the space</td>
<td>Searching for Primary Market Artists</td>
<td>Acquiring secondary Market Works</td>
<td>Recruiting Gallery Director</td>
<td>Incorporation and paper works</td>
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<tr>
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<td>Signing contract / agreement with Primary Market Artists</td>
<td>Moving Inventory to the space</td>
<td>Preparation for the Inaugural Show</td>
<td>Preparation for the Second Solo Show</td>
<td>Preparation for the Summer Group Show</td>
<td>Preparation for the Third Solo Show</td>
<td>Preparation for the Fourth Solo Show</td>
<td>Preparation for the Winter Group Show</td>
<td>Monthly Pannel Talks</td>
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<td>Winter Group Show</td>
<td>Preparation for Solo Show</td>
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<td>Preparation for Summer Group Show</td>
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<td>Preparation for Solo Show</td>
<td>Preparation for Solo Show</td>
<td>Monthly Pannel Talks</td>
<td>Preparation for Bookstore</td>
<td>Bookstore Launch</td>
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Before the gallery opens, we will spend 9 months in finding primary market artists, acquiring secondary market works, finding a gallery space as well as recruiting a gallery director. In the meanwhile, we will find artists through studio visits, through Instagram and MFA graduate shows. We will also acquire secondary market works from auctions and other dealers.

In FY1, there will be 6 shows including four solo shows and two group shows during the low seasons of the gallery, which are from July to August and from December to February. Each month, we will host a panel talk to attract more visitors and to foster the collector base. In FY2 and FY3, we will have 7 shows per year. A bookstore will be launched in the middle of FY2. We will also attend Art Toronto in October in FY2, Seattle Art Fair in August the following year and West Bund in October the following year.

**Physical space**
The gallery will be located in the Mount Pleasant area of Vancouver, which is in the southeast of Downtown Vancouver. Many commercial contemporary art galleries are situated in this neighbourhood, including Equinox Gallery and Monte Clark gallery, which are the two largest contemporary art galleries in Vancouver. Z Gallery Art, our
direct competitor, is also in this neighbourhood. There are a couple of reasons for this area to become the art neighbourhood of Vancouver. Firstly, Emily Carr School of Design, the leading institution in Canada that specializes in post-secondary art and visual design education, is located in Mount Pleasant. Some of the internationally well-known Canadian artists graduated from Emily Carr School of Design, for example, Douglas Coupland and Terrance Koh. The proximity to this art school gives galleries easy access to the MFA students that are studying or have graduated from it. Secondly, the real estate is much cheaper than other neighbourhoods in Vancouver such as Yaletown, Gastown and Coal Harbour. Real estate prices and rents have always been a burden for most of the galleries worldwide. However, based on the affordability of the rent in Mount Pleasant, Vancouver, my gallery is expected to have less of a worry from the heavy rents. Another reason for galleries to come to this neighbourhood is that it used to be an industrial area and there are many factory buildings left, which give galleries ample amounts of spaces for exhibitions and storages. The cost to rent a 4,000 square feet commercial space is around $12,000 a month. It will also cost the gallery around $20,000 to renovate the space during the preparation stage before the gallery opens to the public.

Online Presence
Apart from the physical location, there will be a gallery website as well as subscriptions to one of the online platforms, Artsy, Artnet or Ocula, to build up the gallery’s international and digital presence. The website can be built through online software and platforms such as Squarespace and Shopify for a fraction of the cost of hiring engineers to build the website for us. A premium plan on Squarespace to build and to maintain a website with e-commerce functions cost only $40 a month. The
drawback of using this type of software is that you can only choose from the existing templates, and a more complex and personalized site will require engineers. However, there is no need for a complex website for a gallery. Galleries across the world, including the mega galleries, have simple websites with a couple of pages highlighting their artists and exhibitions. Appendix D is an example of what the website could look like using Squarespace, which is clean and simple with an emphasis on the works and exhibition information. The homepage will consist of current and upcoming exhibitions. Visitors can click on the individual buttons on the top of the page to navigate to each page on Exhibitions, Artists, Available Works, About, Stores for more detailed information that they need.

There will be no price information available on the primary market works on the gallery’s website, which hopefully will draw online visitors to the gallery and to see the works in person. However, we will display prices for secondary market works on the website because a lot of secondary market works have price information already elsewhere, which collectors can find out themselves. So there is no reason to hide the prices. Another reason to display secondary market price is that for young collectors who are interested in making a fast purchase on in-demand artworks, they can make a purchase right away on the website without having to come to the gallery or making back and forth inquiries and negotiations on the prices. Appendix E is an example of how the Available Works page would look like with pricing information.

In addition to our own website, we will also subscribe to Artsy and have a presence on there. The reason why we choose Artsy over other art online platforms is that Artsy has over 2 million active visitors worldwide every month. With 3,000+ partners
across 100+ countries and the most-read art publication online, Artsy empowers a
global audience to learn about, discover, and collect art. Without a doubt, our
gallery would like to join the platform to engage with Artsy users and buyers all
around the world. Artsy’s mission is to expand the art market to support more artists
and art in the world, which echoes our gallery’s mission to expand the art market in
Vancouver and to support more international artists. We believe that Artsy is a great
platform for us to attract more customers and make more sales outside of Vancouver.
The monthly subscription at Artsy starts at $350 a month, and we think that the
standard plan is sufficient enough during the first 3 years of the gallery’s operation.
The standard plan comes with a gallery profile page, it provides our gallery with
analytics. We can upload unlimited artist profile pages and artworks, and receive
unlimited artwork inquiries from users across the globe.

The gallery will also have social media presence, namely Instagram, which has
become increasingly popular and important in the art world. A good Instagram
account plays an important role in the marketing of the gallery. the gallery will post
original content such as installation shots of the works by represented artists as well as
shared posts of popular artworks and art events. The quality of content on Instagram
is key. Therefore, the gallery will hire a paid intern to shoot original content for our
Instagram with a professional camera. While traveling to a different country and
seeing art in person through galleries, museums and art fairs is still a great way to
discover art, people now can also discover new artists and trendy artworks on
Instagram. In fact, for a lot of lower price point works, collectors, especially younger

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10 Artsy, Build awareness for your gallery online, Accessed Nov 28th 2019,
https://partners.artsy.net/build-your-gallery-brand-online/
collectors, buy them directly from Instagram through shoppable posts. According to Dr. Clare McAndrew’s 2019 Art Market Report, “A considerably higher share of younger collectors preferred online channels for sourcing and purchasing art than older generations. For the youngest Gen Z collectors, the share favoring online channels was more than twice the average, at 30%, for online platforms, and 20% for sales facilitated through Instagram.” Therefore our gallery needs to have a memorable Instagram account with quality content to attract the younger generation of art collectors. Our gallery’s Instagram account will be followed by families and friends at the beginning. Gradually, it will gain followers from regularly posting quality content as the key to grow any Instagram account is to post quality and relevant content on a regular basis. We will live stream our monthly panel talk via Instagram so that collectors outside of the Vancouver area can join us as well. Our gallery will also collaborate with art world influencers and have them to share our posts to gain additional exposure.

Target Collectors
When it comes to the collector base in Vancouver, although it is currently small, the outlook is positive. Earlier this year, Sotheby’s auctioned off a set of Supreme skateboards with artist collaborations for $800,000. The buyer Carson Guo is a 17-year-old Chinese Canadian based in Vancouver. According to the article published by Sotheby’s, the decks join his (Guo’s) art collection of work by Pablo Picasso and Claude Monet. Shortly after the Supreme skateboard auction, Another Canadian collector paid more than half a million dollars and bought a pair of ultra-rare Nike skateboards.

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sneakers from Sotheby’s. From these two cases, we can see that Canadian collectors have a diverse interest in art collecting. They also have a considerable amount of budget but they have not yet make big-ticket purchases within Canada because of the limited supply.

Although the two collectors mentioned above have a substantial amount of budget and willingness to purchase art, the majority of the art lovers in Vancouver are not yet willing to spend hundreds of thousands of dollars in art. The gallery believes that in addition to targeting existing collectors in Vancouver, there is a bigger opportunity to target those who have financial resources but not yet spent on art. Helping this group of demographics to build a collection and educating them on art history and art investment will be one of the priorities for the galleries. As addressed earlier in this business plan, 20% of the population is of Chinese origin, therefore, a good amount of the collectors of our gallery will be Chinese as well, which also determines the type of the artists represented by the gallery. Our gallery also chooses to target the younger generation of collectors because they have a longer collecting path in front of them, and they are probably more willing to spend money on an alternative asset such as art, than their parents or grandparents.

**Primary Market**
The average price of the primary market work will be around $5,000 - $80,000, and this range is defined based on the targeted group of collectors and their budget in art as well as the type of artists the gallery will represent. The gallery will start by representing 10 artists. On average, a contemporary art gallery in the metropolitan Vancouver area represents 22 artists. However, in the beginning, my gallery will start with 10 artists and then have more artists in the future. Our artists will range from
emerging to mid-market, and generally born after 1970, have an Asian culture or a multicultural background. The reason to represent primarily Asian artists is based on the demographics of Vancouver that 30% of the total population is of East Asian origins. The subject matter, the characteristics and the context of the works by Asian artists will resonate more with the Asian population here in Vancouver. And as discussed earlier, there is currently a lack of representation of Asian artists in the Vancouver art market, and we would love to promote diversity in the Vancouver art market. Our gallery will take on works from the artists in all medium including paintings, sculpture, photography, performance art, video art and installations with a focus in the first two mediums due to their commerciality. Here are some examples of the artists suitable for our program. (but we will not necessarily represent them when our gallery goes into operations)

Xiaoyi Chen was born in Sichuan, China in 1992, and she currently lives and works in Chengdu. Chen’s practice is tied to a natural, oriental aesthetic, influenced by Western abstract art and oriental philosophy. Photography is a personal tool for Chen, used to question broad concepts that migrate from the personal to the philosophical realm. Xiaoyi Chen has exhibited internationally; she received an MA from London College of Communication and a BSc in Photographic Journalism at the University of Leeds MET. Chen’s photography work ranges from $3,000 to $20,000. I believe that Chen’s works are a great entry point for new art collectors because they are aesthetically pleasing with a personal and rich context, and they have a relatively affordable price point.
Another example would be Wang JiaJia, who was born in 1985. He graduated from Central Saint Martins, London, UK and he currently lives and works in Beijing, China. “Inspired by art history, comics, animation and pop culture, Wang Jiajia’s artworks are imbued with a strong personal universe of intense colors mixed with abstractions and figurations. His adventure series are composed of digitally sketched collages, gestural abstraction paintings as well as modern printing techniques.”

13Wang’s work would be popular among the younger generations of art collectors in Vancouver who’s into comics, pop culture as well as new mediums and new painting techniques. his works have been shown in galleries around the world as well as major art fairs such as Frieze New York. His canvas works range from $8,000 - $25,000, which is also a friendlier price tag compared to other western contemporary artists with a similar resume and background.

Qiu Anxiong, a mid-career artist, currently represented by Boers-li gallery, is one of the more renowned artists that the gallery would like to represent, who will appeal to the established collectors in Vancouver. Qiu was born in 1972 in Si Chuna, China. He graduated from the Sichuan Art Academy, China in 1994 and then later on graduated from Kunsthochschule of University Kassel, Germany in 2003. “Qiu is part of a new generation of Chinese artists synthesizing Chinese culture and history with global contemporary art through addressing new utopias produced by real conditions of globalization.”

14 Qiu works in various mediums but is best known for his acrylic on canvas that adopts the aesthetic of Chinese ink painting. His works are in both

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prestigious private collections and museums such as MoMA and the Met. A medium-sized work on canvas by Qiu averages from $30,000 to $50,000.

The artists above will have a market in Vancouver because of their Asian background, which echoes to the Asian population in Vancouver. These artists were born between the late 60s and the late 80s. The subject matter in their works reflects the time and culture they grew up in, which the Asian population in Vancouver today can relate to because a lot of them were also born and grew up in the same time period in Asia. Moreover, the subject matters such as abstract paintings, landscape photographs and modern ink paintings are not political nor controversial. Their works also have a friendlier price point than some of the contemporary western artists. Moreover, there is certain investment value lies in these Asian artists’ works as they are currently undervalued compared to the peak of Asian contemporary art from 2007 to 2009. The population in Vancouver love to invest in different types of assets, therefore, if an artwork has excellent investment potential, they will purchase it with ease.

There will be three to four solo shows and two to three group shows in the first year of operation. Before each show, there will be an opening reception when the collectors can meet with the artists. The gallery will also invite artists for panels talks in the gallery, and everyone will be welcomed to the events for free. It would be an excellent way to promote the gallery, to bring in foot traffic as well as to educate the public in Vancouver on art and art collecting.
Secondary Market
In terms of the secondary market, the gallery will have works to cater to the young collectors who’s into fashion, street art and pop culture. The gallery will acquire inventory by some of the most in-demand street and pop artists today such as Daniel Arsham, Kaws, Takashi Murakami, Basquiat and Keith Haring. More than half of the works will be works on paper, prints, and limited editioned objects, and the works can range from $2,000 to $50,000. Unique works by these artists are likely to be out of both the galleries’ budget as well as the targeted collectors’ budget. For collectors that have more knowledge and interests in art history, the gallery will also acquire works by artists both mid-market and established, that have historical significance and whose works tend to be less affected by trends. Those artists include Zhang Huan, Ai Weiwei, Zheng Guogu, Yayoi Kusama, Louise Bourgeois, Richard Serra, Yoshitomo Nara and Izumi Kato. In the beginning, the gallery will only have the budget to acquire works on paper, prints and editions by those artists. But later on, when the gallery becomes profitable and start to get positive cash flows, it would be interesting to invest in higher price tagged secondary market works and to tap into a different collector base. The gallery aims to have an inventory of 100 secondary market works in the first year, and then maintain around 100 or more secondary market works in the following years according to the market demands. Mark-ups for secondary market works that the gallery acquired as inventory will differ drastically based on the popularity of the works and the artists, but on average around 30%. Consignments from local and international collectors can also bring revenues to the gallery. However, in the first three years, the scale of our consignment business is expected to be relatively small with around 20 - 30 submissions per year and among them, 70% of them will be sold, and the gallery will take 10% of the total sale price as commission.
As we grow the collector base in Vancouver, we will be expected to receive more consignments.

There are a couple of channels where our gallery will acquire those secondary market inventory, the first being through auctions. One of the benefits of purchasing art through auctions is that the process and the prices are transparent and anyone can bid on a work, compared with the long wait and the lack of price transparency at galleries. However, there is a hefty buyer’s premium which is typically 20 - 25% added on top of the selling price. Benefit auction and online benefit auctions are great ways to make auction purchases since they usually do not buyer’s premiums. Our gallery has already acquired a few artworks through various auction houses including Phillips, Artnet and Paddle 8. Works acquired include a print by Jasper Johns, a work on paper by Dan Walsh, and a print by Anish Kapoor. Another way for our gallery to acquire works is to buy from other art dealers through their gallery or through the art fairs that they attend. It’s convenient to buy from art fairs since dealers tend to be more upfront with prices and more willing to negotiate since they bring the works to the fairs to sell them. Our gallery has already acquired works by various artists such as Zheng Guogu, Izumi Kato and Brendan Tang, a Vancouver based local ceramics artist. Last but not least, a lot of street art and pop art artists today realize editioned works right out of their studio, which skips galleries and auction houses. For instance, Daniel Arsham studio releases limited edition works almost every two months. The editions usually get sold out almost within minutes of the release time, and due to the popularity, people are selling those works on the secondary market for 30% to over 100% over the original price. However, not all artists releases increase in value over time. Murakami prints published by his Kaikai Kiki Gallery have dropped significantly due
to the abundant supply. Buying editions and prints generally has fewer risks than buying unique works because their value tends to be much lower than the latter, and their prices also don’t fluctuate as much as prices for canvas works. Despite the low risks of acquiring prints, our gallery will be cautious and conduct thorough research before making an acquisition.

From now to the opening of the gallery, the gallery will continue to make acquisitions. Some criteria for future acquisitions are 1). Does the artist have an Asian background, if not, are they popular or in-demand artists 2). Is the price of the work comparable to similar works by the same type of artists. 3) If it’s a prints & edition work, the price shouldn’t exceed $10,000. If it’s a work on paper, the price shouldn’t exceed $15,000 and if it’s a canvas work, the price shouldn’t exceed $50,000.

The average acquisition costs for a secondary market work will be around $6,000. We have come up with this price based on the works we have already acquired as well as based on the current auction market on prints and multiples. Take the most recent auction on Artnet “Winter Editions” ¹⁵ for example, which will close on December 10th 2019. The works in this sale are by some of the most sought-after contemporary artists today, including Bruce Nauman, Kara Walker, Ai Weiwei, David Hockney and more. There are 33 lots in the auction, and the median low estimate of these lots is $5,000, while the median high estimate is $7,000. Along with buyer’s premium, it will cost around $6,000 - $9,000 in median to acquire a work on this auction. Another example would be the Phillips “Unbound: Online Auction”¹⁶, which closed on

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October 30th 2019. It is an online-only sale featuring modern, postwar and contemporary art, editions and photograph. Among the 86 lots in this auction, there are not only editioned works by iconic contemporary artists, but also unique works by some of the most in-demand emerging to mid-market artists, such as Nicolas Party, Shio Kusaka, Andy Dixon, Katherine Bernhardt, and Josh Smith. The median hammer price with buyer’s premium for this auction is $7,500. The estimates and hammer prices from these two auctions give us a good benchmark on the prices we will pay for our inventory acquired on auctions. However, to purchase from dealers or directly from a publishing house or artist studio should be cheaper because there is no buyer’s premium. Thus, we think the average acquisition cost for our inventory should be $6,000.

**Bookstore and Online Shop**

Starting in the second year of operations, there will be a bookstore and an online store opened in addition to the gallery space. Exhibition catalogs, artists merchandise (clothing and accessories), prints at a lower price point from $300 - $3,000 will be sold through these two channels. The profit margin for books, merchandise and prints from our gallery’s bookstore is expected to be 50% after cost of goods sold.

**Marketing plans**

**Organic Marketing**

The gallery’s organic marketing strategies include building an SEO focused website, posting on its social media account, hosting opening receptions before each exhibition as well as hosting panel talks. The gallery will hold panel talks on a monthly basis. Panelists will include artists, local museum directors as well as our gallery director.
The artists can walk guests through their works exhibited at our gallery and explain their art making process. It would be a great way for collectors to understand the artists’ works and build a connection with them. Local museum directors can give visitors art history lessons and focus on particular movements. Our gallery director will give collectors advice on building an art collection and investing in art. All of this information can help the local visitors and collectors to be more educated in art and more to be more confident in collecting art. By doing this every month, we are hoping to see more and more people to come visit our gallery and to learn about art. We will also ask visitors to leave their contact information on our address book when they leave the gallery, and we will send them emails once in a while to remind them of our new exhibitions.

**Paid Marketing**

Apart from organic marketing, there are also many methods to run paid marketing campaigns to attract visitors to the gallery. For example, we can make sponsored ads on social media. Sponsored ads can target specific demographics with certain interests and online behaviours. For example, we can make a post with pictures and information about the upcoming exhibitions, pick an audience that resides in Vancouver, who has an income over $100,000 a year and who has an interest in art, and then show the post to them when they are browsing their social media. This type of ad is called PPC (pay-per-click) ad, which means that as an advertiser, we only pay when people click the ad. It is very effective since we can choose the demographics that we would like to target. It is also affordable compared with traditional offline ads such as billboards, magazines and subway ads.
We will also run a paid search campaign on google. We will bid on keywords such as “contemporary art”, “Asian contemporary art”, “contemporary art in Vancouver”, “buy paintings in Vancouver”... By doing that, whenever people are searching for these terms and keywords, our gallery’s website page will come up in the search result. Since people are already searching these art-related keywords, they must already have an interest in art. It is more likely for them to visit our gallery after seeing our gallery in their search result than people who are not interested in art at all. The paid campaigns will cost the gallery roughly $20,000 in the first year, and it will rise gradually in the second and third year. We will closely monitor the paid campaigns on how much impact and new visitors that they bring to the gallery, and then double down on the most impactful campaigns.

Art Fairs
Attending art fairs would be another way to promote the gallery and to make sales. According to the 2019 Art Market Report by Dr. Clare McAndrew, a dealer on average attended 4 fairs in 2018, and the share of the total value of global dealer sales made at art fairs has grown from less than 30% in 2010 to 46% in 2018. The share of sales at international events in 2018 was 31% versus 15% at local or domestic fairs. However, galleries in their first year of operation generally do not attend fairs because they may not get approved by fair committees. Thus, Gallery K will only start to attend fairs when the gallery has quality artists and inventory, and achieves profitability during the regular operation. Art Toronto, one of the biggest art fairs in Canada would be the first fair that the gallery will attend since it is domestic and thus, more convenient for the gallery. The other art fair the gallery would consider during
the first few years of operation is Seattle Art Fair. The 3-day event is the biggest fair in the Northwest Pacific for contemporary art. Due to the geographic proximity, Seattle Art Fair would also fit in the budget of the gallery in this emerging stage. The gallery would have a budget of $30,000 per fair, including the cost of the booth, accommodations and transportations, if everything goes as planned. The gallery could potentially attend art fairs in China if the North American fairs are a success. China is one of the world’s largest art markets, and there has been a growing amount of interest from western dealers to enter this market starting by exhibiting at Chinese art fairs. Notable art fairs in China include Art 021, Art Beijing and Westbund.

**Personnel**
The gallery will hire a gallery director, and two gallery interns in the first year of operation, during the second and third year of operations, one or two gallery assistants and salesperson will be added to the personnel depending on the growth speed of the gallery. A part-time art handler will also be employed to assist with the logistics and art handling during, before and after exhibitions. In general, the labor cost in Vancouver is relatively cheaper than in the U.S. cities. the headcount cost will be around $100,000 in the first year and then increase to around $150,000 - $200,000 later in the operation.

**Challenges**
Due to the nature of the business, international trade will be involved. Therefore, taxes and tariffs should be considered. Unlike the situation now between China and the states where the U.S. government has imposed higher tariffs on several Chinese imports including art, there is no tariff charged on art imported to Canada from either China nor from the states. However, all imported items are subjected to Canadian
taxes. In Canada, there are three types of sales taxes: GST, PST, and HST. GST and HST are both federal taxes while PST is provincial taxes. Federal sales tax is 5% across all provinces but the provincial taxes differ depending on the provinces. In Vancouver specifically, the PST is 7%. So together, when we add up GST/HST and PST, the total sales tax in Vancouver is 13%. Basically, all goods and services sold as well as imported are subjected to this 13% tax rate. However, imported goods are non-taxable if it is “a print, an etching, a drawing, a painting, a sculpture or other similar work of art where (i) the work is part of a shipment of imported art on consignment and the total value of the shipment, determined in accordance with section 215 of the Act, is at least $250,000, (ii) at the time of importation, having regard to previous experience, if any, of the importer in importing works of art, it is reasonable to expect that at least 75%, in value, of the shipment will be exported within one year after the importation,(iii) the work is imported for the purpose of supply by the importer in the ordinary course of the importer’s business.” Since the gallery is business and importing art is in the ordinary course of business, artwork imports will be tax-exempt.

Another challenge the gallery will face is the relatively small collector base in Vancouver. The total population in Vancouver is only 625,000, much smaller than other major cities in North America. Thus, the collector base is smaller as well. We believe that our gallery’s monthly panel talk and information session will help to foster and to grow the local collector base. It is also very important for our gallery to

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build online presence and to attend art fairs so that collectors elsewhere can learn about our gallery and our artists as well.

Financial Projections

Our gallery requires an initial investment of around $600,000, and we will be breaking even on the initial investment at the end of the third financial year as the profit margin increases each year.

The majority of the initial investment will be the cost to acquire secondary market inventory, assuming that the average acquisition price of a work is $6,000 and we will need around 90 works as available inventory. $42,000 from the initial investment will be used to pay the first three month rent and utilities. We will need some lead time for the renovation of the space ahead of the first opening, therefore, we will sign a lease 3 months before we officially start the first financial year. According to the current commercial real estate market in Vancouver, a 4,000 to 5,000 sq feet space in Mount Pleasant area will cost at most $14,000 a month. We assume that our rent will be around $12,000 a month and utility costs, which include internet, air conditioning and
heating will be $2,000 a month. Another $20,000 from the initial investment will be used for renovation of the space.

Cost

![Cost Structure Chart]

We estimate that for each artwork, the handling cost including logistics and handler’s fee will be $500. For bigger sized work that will be shipped internationally, the cost will be higher. However, the smaller sized works, which can be handled by the gallery director and gallery owner, will bring the average cost per work down. During the first year, a total of 228 artworks will be handled. Among those, 108 of the works are primary market work involving shipping, installation and de-installation of the works. 100 of the works will be the secondary market inventory, and 20 of the works will be from consignment. In total, the first-year art handling costs will come to $114,000. The insurance cost for the artworks will be around $50,000 per year. As the gallery operates, we will continue to acquire additional inventory. We are expected to purchase 50 works in the first year of operation. The inventory acquisition costs, insurance and art handling cost together will be considered as cost of goods sold. In this first year, cost of goods sold of $414,000 will make up 60% of total costs. Cost of
goods sold as a percentage of total costs will gradually decrease to 53% in the third financial year as marketing costs increase.

Marketing costs consist of digital marketing spend, cost to build and to maintain our gallery’s website, subscription cost to Artsy as well as cost to attend art fairs. In the first financial year, we project our digital marketing spend to be $20,000. Digital marketing costs will rise as we will reach more and more audiences. We assume the cost will double as we reach the third financial year. Website maintenance will cost around $2,000 in the first year. However, when we introduce an online store in the second year, the cost will double since the e-commerce function will be added. We expect the annual budget of $4,000 subscription cost for Artsy will be stable in the first three years. We assume that when we attend art fairs in FY2 and FY3, each fair will cost the gallery around $30,000. As we will start as an emerging gallery, our booth in the fairs won’t break the bank. Apart from the cost of the booth, The $30,000 will also include the transportation cost to the fair, food & accommodations and logistics for the artworks. In the first year, total marketing cost is $30,560, which is roughly 4% of the total cost. However, the percentage is expected to increase to 15% in FY3.

All other costs are considered non-marketing SG&A, which include rent, utilities and overhead costs. A gallery director will be hired before the opening of the gallery and their annual salary will start at $65,000. We will be giving our intern stipends, which will be around $20,000 per year. Our gallery believes everyone who works for us should be compensated and we believe that unpaid internships are unethical. A part-time art handler will also be hired. As mentioned earlier, the monthly rent will be
$12,000 and with a $2,000 utilities bill. These costs will remain relatively stable compared to marketing costs and cost of goods sold.

Revenue

The gallery has three main revenue streams. Secondary market revenue will account for 67% of total revenue in FY1, but it will gradually decrease to 63% and 57% of total revenue in FY2 and FY3 respectively. While the secondary market becomes less significant for us in the third year, primary market revenue and bookstore revenue take more percentage of total revenue in FY2 and FY3, which we see as a good sign and a success metric. We would like to diversify our revenue streams instead of depending too heavily on one source.

Our gallery will generate $779,800 in revenue in FY1, $243,000 of which will come from the primary market. We believe that we will host six shows each year, which around 18 works for sale in each show. We assume that in FY1, the average selling price of primary market work is $9,000, and we will be able to sell 55% of the works shown in the six shows. In FY1, the average selling price will increase to $10,000 with a sell-through rate of 60%. In FY2, the average selling price will further rise to
$11,000 as we put higher price point works on the market, and the sell-through rate will be 65% as we grow the collector base in Vancouver. More than half of the gallery’s revenue will be coming from the secondary market. Before the gallery opens, we will have 100 secondary market works in our inventory. We will sell 50% of the inventory in FY1, 60% of it in FY2 and 65% of it in FY3, while adding new works to the inventory so that in the following year, we will still have about 100 works. As for consignment, we will accept around 20 consignments in the first year while selling 70% of them, and we will take 10% of the total selling price as commission. As the collector base grows, we will take 30 consignments in the second year and 40 consignments in the third year. Last but not least, we will also have a small part of our revenue coming from the bookstore in FY2 and FY3. We believe that we will be able to sell 1,500 books, exhibition catalogs and merchandises each year after our bookstore opens with an average selling price of $40 per item.

**Funding**

We will not seek outside funding during the first three years since the only major investment would be the cost of inventory, and it will be from our personal savings. We will also not ask banks for business loans because loans for small businesses in Canada can be quite expensive. Therefore, there is no debt on our balance sheet, and no interest expenses on our income statement.
## Balance Sheet

Financial Statements in Canadian Dollars

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Current assets:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Cash</td>
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<td><strong>Total current assets</strong></td>
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<td>$667,000.00</td>
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<td>Property &amp; Equipment</td>
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<td><strong>Liabilities</strong></td>
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<td></td>
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<tr>
<td><strong>Current liabilities:</strong></td>
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<tr>
<td>Unearned revenue</td>
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<td><strong>Total current liabilities</strong></td>
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<td>Long-term debt</td>
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<tr>
<td>Other long-term liabilities</td>
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<td><strong>Total Liabilities</strong></td>
<td>-</td>
<td>$8,300.40</td>
<td>$11,800.00</td>
<td>$17,000.00</td>
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<tr>
<td><strong>Shareholder's Equity</strong></td>
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<td>Equity Capital</td>
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<td>$20,000.00</td>
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<td><strong>Total Liabilities &amp; Shareholder's Equity</strong></td>
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<td>$688,460.00</td>
<td>$735,910.00</td>
<td>$785,000.00</td>
</tr>
</tbody>
</table>
# Income Statement

Financial Statements in Canadian Dollars

## Revenue

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross Sales</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Primary Market</td>
<td>$</td>
<td>$243,000.00</td>
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<tr>
<td>Secondary Market</td>
<td>$</td>
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<td>$649,200.00</td>
<td>$735,800.00</td>
</tr>
<tr>
<td>Bookstore</td>
<td>$</td>
<td>$</td>
<td>$36,500.00</td>
<td>$82,500.00</td>
</tr>
<tr>
<td>Less: Sales Returns and Allowances</td>
<td>$</td>
<td>$(7,798.00)</td>
<td>$(9,462.00)</td>
<td>$(11,514.00)</td>
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<td>Total Sales</td>
<td>$</td>
<td>$772,002.00</td>
<td>$975,238.00</td>
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## Cost of Goods Sold

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning Inventory</td>
<td>$</td>
<td>$60,000.00</td>
<td>$60,000.00</td>
<td>$60,000.00</td>
</tr>
<tr>
<td>Add: Purchases</td>
<td>$540,000.00</td>
<td>$250,000.00</td>
<td>$250,000.00</td>
<td>$250,000.00</td>
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<tr>
<td>Direct Labor</td>
<td>$</td>
<td>$(114,000)</td>
<td>$(119,000)</td>
<td>$(133,000)</td>
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<tr>
<td>Inventory Available</td>
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<td>$669,000.00</td>
<td>$983,000.00</td>
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<tr>
<td>Less: Ending Inventory</td>
<td>$</td>
<td>$600,000.00</td>
<td>$600,000.00</td>
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<tr>
<td>Cost of Goods Sold</td>
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<td>$(364,000.00)</td>
<td>$(399,000.00)</td>
<td>$(383,000.00)</td>
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## Gross Profit (Loss)

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gross Profit (Loss)</td>
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<td>$408,002.00</td>
<td>$806,238.00</td>
<td>$839,386.00</td>
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</tbody>
</table>

## Expenses

### Marketing Cost

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Marketing</td>
<td>$</td>
<td>$(20,000.00)</td>
<td>$(30,000.00)</td>
<td>$(40,000.00)</td>
</tr>
<tr>
<td>Subscription</td>
<td>$</td>
<td>$(4,200.00)</td>
<td>$(4,200.00)</td>
<td>$(4,200.00)</td>
</tr>
<tr>
<td>Website Maintenance</td>
<td>$</td>
<td>$(360.00)</td>
<td>$(600.00)</td>
<td>$(600.00)</td>
</tr>
<tr>
<td>Art Fairs</td>
<td>$</td>
<td>$(30,000.00)</td>
<td>$(30,000.00)</td>
<td>$(30,000.00)</td>
</tr>
<tr>
<td>Events</td>
<td>$</td>
<td>$(5,000.00)</td>
<td>$(7,000.00)</td>
<td>$(7,000.00)</td>
</tr>
</tbody>
</table>

### Non Market SG&A

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rent</td>
<td>$(38,000.00)</td>
<td>$(144,000.00)</td>
<td>$(144,000.00)</td>
<td>$(144,000.00)</td>
</tr>
<tr>
<td>Renovation</td>
<td>$(20,000.00)</td>
<td>$</td>
<td>$(20,000.00)</td>
<td>$(20,000.00)</td>
</tr>
<tr>
<td>Headcount</td>
<td>$(80,000.00)</td>
<td>$(115,000.00)</td>
<td>$(120,000.00)</td>
<td>$(120,000.00)</td>
</tr>
<tr>
<td>Utility</td>
<td>$(24,000.00)</td>
<td>$(24,000.00)</td>
<td>$(24,000.00)</td>
<td>$(24,000.00)</td>
</tr>
<tr>
<td>Insurance</td>
<td>$(50,000.00)</td>
<td>$(50,000.00)</td>
<td>$(50,000.00)</td>
<td>$(50,000.00)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Expenses</td>
<td>$(56,000.00)</td>
<td>$(328,560.00)</td>
<td>$(404,800.00)</td>
<td>$(469,800.00)</td>
</tr>
</tbody>
</table>

## Net Operating Income

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Operating Income</td>
<td>$</td>
<td>$79,442.00</td>
<td>$201,438.00</td>
<td>$369,586.00</td>
</tr>
</tbody>
</table>

## Other Income / Expense

### Gain (Loss) on Sale of Assets

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depreciation</td>
<td>$</td>
<td>$(20,000.00)</td>
<td>$(20,000.00)</td>
<td>$(20,000.00)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Other Income</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>FY0</th>
<th>FY1</th>
<th>FY2</th>
<th>FY3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Income (Loss)</td>
<td>$</td>
<td>$59,442.00</td>
<td>$181,438.00</td>
<td>$349,586.00</td>
</tr>
</tbody>
</table>
Appendix

Appendix A

Canada GDP 2008 - 2018

Source: The World Bank

Appendix B

Canada HNWI 2008 - 2018

Source: Capgemini Financial Services Analysis, 2019
Appendix C

Artists represented by Vancouver Galleries

Source: Artsy.net, Google, Galleries Websites

Appendix D

Website Example 1

GALLERY K

Jasper Zhang | Marble: March 25th - May 10th, 2020

Cat Wesson | Into the Darkness: May 10th - June 4th, 2020
Appendix E

Website Example 2

GALLERY K

Avish Kapoor: Red Shadow
$9,000

Daniel Arsham x Reoma
Eroded Attache Case White
$7,000

Ai Weiwei: Free Speech
Pendant, $4,000

Zheng Guogu: Wave Exercise
2, $50,000
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