

# BIG

BROWNHILL INSURANCE GROUP | ISSUE 5 | 2019

BUSINESS  
*Bromley*★  
AWARDS 2019

IN ASSOCIATION WITH

**YOUR BROMLEY**  
AT THE HEART OF THE TOWN

**BROWNHILL  
INSURANCE  
GROUP**

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**WINNER**

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**BEST INDEPENDENT  
BUSINESS 2019**

# Director's Notes

By Gillian Henderson

A BIG warm welcome to the fifth edition of our BIG Magazine. We have lots of interesting articles inside for you to read including a piece on us winning 'Best Independent Business' at the Bromley Business Awards. We also won the SME News 'Best General Insurance Broker' for 2019. Both are real achievements and are a credit to our team.

A lot has been happening here at Brownhills and this year has been one of our most challenging, especially for our staff. In December 2018 we changed our computer software, telephone systems and our Bank! I am pleased to say that we are now at the end of these changes and are beginning to see the light again.

These improvements will take our company to the next level in providing a better customer experience and I can only apologise if at any time during this transition our customer service was slower than normal. I would personally like to thank all our clients for helping our journey through this period and for your complete understanding.

Winning 'Best Independent Business' meant a great deal to us. Being an Independent business means that we are free from outside control; Brownhill truly is a family business, now entering its third generation. We are totally focussed on looking after our clients and providing the best personal service. Independence allows us to work with insurers of our choosing, insurers whom we know will look after our clients in their moment in need.

I am very excited to announce that we have another shareholder and board member - Ben Henderson, who is one of my family. We have welcomed new staff to our personal team - Louise Lowden, Jasmine Hamman and Scott Thompson. Megan Thompson has also returned from maternity leave. We welcomed Jessica Hicks onto

our commercial team. We did though say goodbye to Louisa Mayfield who decided to choose a different career path and we wish her all the best.

Next year is going to be an exciting year for us as we concentrate on delivering those changes to you, our clients. I am also pleased to announce that we have been in business for 40 years on the 1st April 2020 so please look out for our celebration email.

As you all know, Art is one of my passions and I'm very pleased that Maria Rivans is showcased in this edition of our magazine, her work is truly unique and stunning.

To finish off, don't forget to send us your customer service surveys. These help us to improve the way we do business and allow us to choose our employee of the year; awarded in January.

May I take this opportunity to wish you the best for the rest of 2019 and a positive start to 2020.

Happy reading!



To complete our customer feedback survey, please visit:

[www.brownhillgroup.co.uk/customer-feedback-survey](http://www.brownhillgroup.co.uk/customer-feedback-survey)



# Brownhill Insurance Group honoured with 'Best Independent Business' award

Brownhill Insurance Group scoop 'Best Independent Business' and come Highly Commended in the 'Best Business with under 50 employees' category at the Bromley Business Awards on 7<sup>th</sup> November 2019.

Shareholder Pauline Andrews accepted the award on behalf of the company noting "we are celebrating 40 years in business next year, so this one is particularly special".

The ceremony, which was hosted by ITV's David Blackmore, was a huge success with Churchill Theatre becoming the well-deserved 'Business of the Year'.

Other notable winners included Ruxley Manor (Marketing & Social Media), Bromley Court Hotel (Employer of the Year) and Barrel & Horn (Best Business for Training & Development).

Brownhill Insurance Group have been participating in the Bromley Business Awards for 7 years and have previously won 'Business of the Year' (2014), 'Best Customer Service' (2014) and 'Best Medium Sized Business' (2015).

For a full list of our recent awards and honours, please visit the Bromley Business Awards Website - [www.bromleyawards.com](http://www.bromleyawards.com)



From left to right: Tracy Weedon, Gillian Henderson, Dionne Cummings, Patricia Sullivan, Pauline Andrews, Kim Wood



Bromley Business Awards 2019 - Winners Photo. Images by Paul Tanner Photography



# Young Masters & Brownhill People's Choice Awards

Brownhill have been a longstanding supporter of the Young Masters art prize and partner of the Cynthia Corbett Gallery. When Brownhill Managing Director, Gillian Henderson, was approached by the non-profit art prize to help raise funds for 2019, Gillian offered the suggestion of a People's Choice Award. Having not offered a public vote before the prize organisers were elated

with Gillian's idea and got to work on making the People's Choice Award a reality. Several thousand votes were cast with Keith Maddy receiving the most votes and a prize of £500. Giggs Kgoe was a close second; being awarded £200.

*Keith Maddy, Chinese Lanterns 1, 2019, Collage/Works on Paper ▼*







*Giggs Kgole, God Ke Mama, 2019, Oil and Charcoal on Black Linen, Collage with Fabric ▲*

## On Kgole's Work

Kgole's works are an exposition of the interplay between the identities of people living in rural Limpopo and the world which they inhabit. The artist grew up in a Limpopo village, South Africa and tells vivid human stories about the experiences of people who live there. They are stories that are untold to an urban audience, to whom rural South Africa is a hidden landscape. They tell tales of struggle, of abandonment, of promises broken and dreams deferred. They speak of resilience in the face of everyday injustice, of resistance through the simple act of living. Kgole's work is typified by his use of Anaglyphs, whereby two versions of his composite photographic images are printed in different colours (typically blue and red) onto canvas.

## On Maddy's Work

In our modern era of digital media, there are endless possibilities for producing imagery of any kind. Maddy, meticulously cutting and pasting, is indifferent to all that. As a child, colouring books full of characters caught still in motion were a retreat from the outside world to an inner sanctuary of unfettered imagination where play, adventure, and the joyful act of colouring and mark making were intertwined. As an artist, this place inspires him to delve deeper, deconstructing and transforming the material into the creation of new work, equally exuberant and uniquely contemporary. In doing so, he humbly embraces previous generations of Masters inserting and challenging contemporary art of their time with the cutting edge of paper.

## Kgole on the Awards

(On the award ceremony, I wore a shirt written, "Our Ancestors Didn't Die For Us To Be Just Mediocre" and that's what I stand by with my approach to life and leaving a lasting impression which should spark up conversation and inspire. I am truly honoured to be awarded the Brownhill Insurance Group People's Choice Highly Commended award this year, at the 10th Anniversary of the Young Masters Art Prize. Winning this award impacts all the young people who look up to me back home in South Africa and especially in my village in Limpopo, winning it means the world is starting to see us and hear the voice we have, winning it means we as young people are valued and that Kgole masterpieces are taking a step closer into being internationally recognized and highly collectible thanks to the Brownhill. - Giggs Kgonamotse Kgole"

# Looking for insurance?

*Tell the complete story  
and see the benefits.*



The 21st century world is flooded with 'personalisation' options; initials, embossed fashion items, must-guess-who-is-driving number plates and pizzas with your own unique toppings. Yet, whilst business owners are building their own burgers with zeal, they rarely appreciate that they can have a major influence when it comes to shaping their own insurance policy, by ensuring they thoroughly tell their own individual story.

Conveying a business's story is the key to being offered a competitive premium and relevant levels of cover. Think of it in terms of Miss Congeniality. Insurers have thousands of entrants to their 'beauty pageant' and have to judge solely on what is in front of them; the visual evidence with which they are supplied. The better and more complete the story, the easier it is to receive an accurate quote.

This takes the form of hard facts and figures relating to the business's risk performance; such as how many claims has it made?

What were the reasons? What measures have been taken to prevent a repeat? How compliant is it? Does it train its employees to manage risk? A good broker will ask these probing questions, to ensure the full picture is built. To not disclose a fact because you were not asked a particular question could invalidate a policy or even lead to a claim being turned down. Insurers want to have the full story, with no missing chapters.

A few years ago, the answers to these questions may have been enough for a business to be offered an insurance package that did the job. Now, thanks to less certainty in the economy, beauty pageant candidates have to stand out from the crowd. The judges have become more critical, more demanding and more selective in providing terms.

Businesses need to work with their broker to make proposals attractive, honestly appraising risks within their business and explaining as much as possible about them. Detailed analysis of their

different exposure to risks is required, not just a broad brushstrokes overview.

Compelling narrative, becoming so important in marketing, is just as vital in insurer presentations. It is not all about demonstrating compliance, that should be a given. It is about going the extra mile, drilling right down into the data, the descriptions, the whys and the wherefores of risks and the subplot, what everyone within the business is doing to keep risk at bay.

But most businesses do not have a command of the right language for this narrative. They often do not know how to engage the insurer with a strong first page, an appealing plot and what the insurer regards as the happy ending. This is where a broker really shows value, by being proactive and well aware of the required hook to get a particular insurer to sit up and positively 'want' to insure the risk.

Presenting clients to an insurer in a positive manner is one of the skills of a good broker. Having the insurer contacts to whom to sell the business's story is where the broker becomes the 'literary agent', securing a deal for their client. Having the understanding essential to all elements of this process comes from face-to-face client meetings, site visits, an ongoing dialogue and the ability to soak up detail like a sponge and translate it into a strategy are all other key strengths of a good broker, that you should look for.

Way before it comes to renewal, businesses need to be realistic and question whether they have really gone all out to become the winner of the 'beauty parade'. If the answer is 'no', they should question why their broker has not communicated their efforts to manage risk sufficiently well and, if needs be, seek out a broker who can. The prizes are significant insurance savings, better levels of cover for key areas, choice of insurer and a virtuous circle created by ever-improving risk management are well worth competing for.

To learn how we work to engage with insurers on your behalf, please contact us on 020 8658 4334.





# Maria Rivans

**For those that aren't familiar with your work - please introduce yourself.**

Hi, I'm Maria Rivans, a British artist, my studio is based in Brighton where I love to live and work.

I create collages where I re-appropriate my collection of printed ephemera to create fantastical worlds of the imaginary.

**Collage is clearly your medium of choice - how did you first decide that was what you wanted to focus on?**

It wasn't really a decision, I guess it happened subconsciously when I was playing around with some photos of skyscapes that I'd taken. I just began cutting them up, then found some really cool anatomical figures to play around with. I really enjoyed spending hours cutting out the circulatory systems of those bodies and my obsession with collage grew from there. I loved the hands-on making aspect.

**We know you like to listen to music while in your studio - what is currently on your playlist?**

I always like to listen to the latest releases, sometimes I get obsessed with new albums and play them far too many times.

**I think my work has become more intricate and more considered.**





# ia

## THE BIG INTERVIEW





I am currently addicted to the latest releases of Metronomy, Bat For Lashes, Lana Del Ray, Cate Le Bon and Hot Chip.

I always revisit albums by Nick Cave, Catpower, Joan as Policewoman, Sigur Ros, David Lynch and Alice Coltrane.

**Where do you find the imagery from which you create your work?**

I mainly scour second hand shops and boot markets in the UK. If I am abroad I love visiting boot markets, this year I went to Lisbon, there was a massive market in the city and I found some really great stuff in Tel Aviv. People have also been very generous and given me donations of their own collections, that is pretty cool!

I tend to source found objects like retro magazines, postcards, photographs, engravings and books.

I love the vintage print quality, the colours and illustrations from the past. I particularly love images of animals and flora from the 1890's to the 70's. I don't cut up anything of value, I will scan those images and print them out ready to cut.

**How long does a piece typically take to create?**

If I were to make a collage of say 70 x 100cm, typically it would take around 4 to 8 weeks. It really depends on if I am in the flow or not, but searching for the right image is the most time consuming, the cutting can be pretty slow and I will cut hundreds of images and probably not use half of them. That doesn't include the time I take to search for the found materials, that's become part of my day to day living and something I really enjoy. All in all my work is a very labour intensive process.

**What's hanging on your wall at home?**

I have an eclectic collection growing. Bonnie and Clyde, Peter Blake, Tracey Emin, Michelle Thompson, Magnus Gjoen, Joe Webb, Magda Archer, Slim Aarons, Peter Philips some great Peter Doig exhibition posters and then a real mish mash of stuff like a Bob Ross style 70's painting and a vintage hair salon poster and some gig posters.

**In 2015 you held a solo show at Saatchi Gallery entitled 'Popcorn Noir' - what was it like to have a show in such a prestigious venue?**

It was pretty special. I loved the build up to the show, it was very exciting making the body of work, even though it was nerve wracking as the pressure was on to make a good collection. I had to keep pinching myself when it was finally up and on display, I couldn't quite believe it.

**What books are you reading at the moment?**

Trumpet by Jackie Kay which I am really enjoying

Independent People by Halldor Laxness, this is an Icelandic classic which is rather fabulous. I've visited Iceland a couple of times and would love to spend more time there.

I Scream Daddio by Sarah Lucas which is the book documenting her exhibition at the Venice Biennale in 2015. That show really rocked! I always have a lot of art books on the go and have a growing collection.

**Where can our readers find your work next? Do you have any solo or group shows planned?**

My work will be represented by Liberty Gallery at the Affordable Art



**Amelia ▲**

Original Collage on Paper  
82 x 112cm (framed)

When I  
was a kid  
I wanted  
to be a  
marine  
biologist  
or an  
astronaut

**Jungle Call ►**

Original Collage on Paper  
185 x 116cm (framed)





Fairs in Stockholm, Battersea and Amsterdam, all about to kick off soon.

Next year I have been invited to take part in a show titled, Piranesi 300: A Visionary Revisited in Dublin, Ireland. I'm excited about this as I will be making a large landscape piece to hang in the porcelain cabinet of the Casino at Marino. This is a very elaborate room full of stuccowork and I will be making a collage for the section 'Views of Rome' which responds to Piranesi's prints and drawings of Classical Rome.... but with that Rivan's twist.

**How has your work evolved since 'Popcorn Noir'?**

I am still influenced by the same things but I think my work has become more intricate and more considered. Still evolving and developing and I am still

excited about making and expanding my ideas.

**What was the last show you went to?**

Olafur Eliasson at Tate Modern, I loved it, it was quite an experience, so immersive and of course it had that Icelandic influence which was conveyed beautifully.

**Your landscape 'Jungle Call' was included in Christie's annual 'Out of the Ordinary' auction - is your creative process for a landscape piece different to that of your portraits?**

The making process is the same, sourcing images, cutting and gluing. But creating the composition is very different and the themes are much more film and city based. I like to swap from one to the other as it is always refreshing working in different ways, which often opens you up to new ideas.







**Cascadia** ▶  
Original Collage on Paper  
185 x 116cm (framed)

I tend to  
look for  
portraits  
that have  
distinctive  
lighting,



**Marianne** ▲  
Original Collage on Paper  
82 x 112cm (framed)



**Freya** ◀  
Original Collage on Paper  
82 x 112cm (framed)

the pose  
and  
character  
of the  
model,  
the  
position  
of the  
face and  
head.





**How do you choose the subjects of your portrait pieces?**

I tend to look for portraits that have distinctive lighting, the pose and character of the model, the position of the face and head. They all have to lend themselves to my style, it is quite time consuming finding just the right portrait, I am pretty fussy and particular.

**You feature a lot of nature and sci-fi in your work - how have these two worlds influenced you?**

When I was a kid I wanted to be a marine biologist or an astronaut or astronomer. I wasn't cut out to be any of these but I have been able to include my passion for them through my work. I still love a good sci-fi novel or film and I love going for walks by the sea and countryside, and I have a true love

for animals. Give me a David Attenborough documentary any day.

**You've previously stated that Alfred Hitchcock is a big influence on your work - do you have a favourite work of Hitchcock?**

I can't say that I do, they are all so brilliant. If I was pushed to answer it would have to be between Rear Window and North by North West. Oh but then there is The Birds, which reminds me I have recently purchased a 'Tippi Hedren the Birds' Barbie Doll which is just ridiculously good.

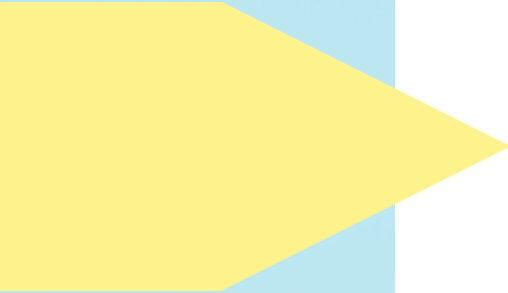
Find Maria's work at [www.liberty-gallery.com](http://www.liberty-gallery.com).



***Attention all landlords:***  
*‘10 of the best’ available for you*







Finding relevant and pertinent insurance protection for commercial and residential properties can be a struggle for landlords, but as your broker, we have access to market leading cover offering all that a landlord requires.

We can help landlords navigate what can be a huge issue, the potential trap of the sum insured and the insurance law of 'average'. Now it is possible to steer clear of the pitfall of underinsurance, if an RICS-accredited chartered surveyor's professional valuation is provided when policy cover is taken out.

This cover rightly lays claim to offering '10 of the best' – elements that landlords have previously struggled to find in a commercial or residential landlords' insurance policy, or for which an extra charge has typically had to be paid, making our exclusive option well worth considering.

Automatic accidental damage cover and subsidence cover are offered as standard, the latter being a real bonus after last year's heatwave and drought. Another key area ticking a landlords' box is rental income protection, providing cover for lost rental income should damage occur before a new tenant moves in. Any costs incurred in housing them elsewhere will also be picked up as per the policy details.

There is not only protection for fixtures and fittings, outbuildings and annexes, but also for components of the property, such as walls, fences and car parks, and those more likely to be found in a high net worth rental property, such as a tennis court.

Scenarios such as flood, lightning and explosion are covered, along with theft cover and tenant damage protection. Whether property is damaged by a leakage of oil, or an infestation of vermin, we can ensure you will have cover for the agreed cost of repairs and reinstatement. The exclusive arrangement to which we have access also protects landlords against outbreaks of infectious diseases within a mile of their property, which might render their properties impossible to access. Up to three months' rent will be covered if that is the case. Costs incurred via the legal obligation to recycle items that have been left at the premises by fly-tippers can also be claimed. Should a landlord with a portfolio of properties accidentally forget to name one property, that is seen just as a natural mistake.

Whilst landlords' covers continue to focus on practical losses, such as the provision of replacement keys and modern-day issues such as unauthorised occupants and the utility bills they may rack-up, the world of landlord insurance is also embracing less tangible losses. Reputational damage is one of these and our exclusive option offers up to £2500 of PR support to handle a media crisis and carefully manage a landlord's image.

Such covers provide a real step-up for landlords who need wide-ranging coverage for their property. Discovering how this can protect your portfolio can be done in just one phone call, so contact us now.

# The staying power of bankruptcy and its insurance implications

Q1 2019 has seen the highest underlying level of company insolvencies of any quarter since Q1 2014, with 4187 company insolvencies – a rise of 6.3% since Q4 2018 and an increase of 5.1% on the same quarter last year. Meanwhile, Q1 2019 has seen 31,257 individual insolvencies - up 15.9% on Q1 2018. But what does insolvency – corporate or individual – mean in insurance terms?

The answer is to be found in the area of material facts – those things of which you should make your insurance provider aware at the time of taking out cover. Whilst crimes spent under the Rehabilitation of Offenders Act 1974 do not need to be mentioned to your insurer, bankruptcy, CCJs and insolvencies – whether of the individual(s) seeking the cover or of a business of which they were an owner or a director - do need to be declared and are never wiped off the slate so far as insurance is concerned.

Whilst this may seem unfair, the thinking behind it is that a fraudulent claim could be made by someone seeking to pay off debts. However, insurance – in the form of employer and public liability insurance - is either legally required or an essential form of protection for an employer, or those conducting their work in the public domain.

Tradesmen also need to have relevant covers, in case they damage a customer's property and many need to protect valuable tools as well. Many professions require professional indemnity protection. And there are many other covers that may be required, according to the business being run.

In this scenario, it might be tempting to conveniently forget a bankruptcy, an insolvency, or a CCJ. Some people may, alternatively, try to hide behind a business as a shadow or de-facto director, registering their new business in a relative or friend's name, to gloss over their financial past. Neither will work. Should a claim be made, the insurer is more than likely to discover the

individual or previous company's past, given the ease of access that is available to financial records. This will, in all probability, lead to them declining the claim, on the basis of failure to declare a material fact.

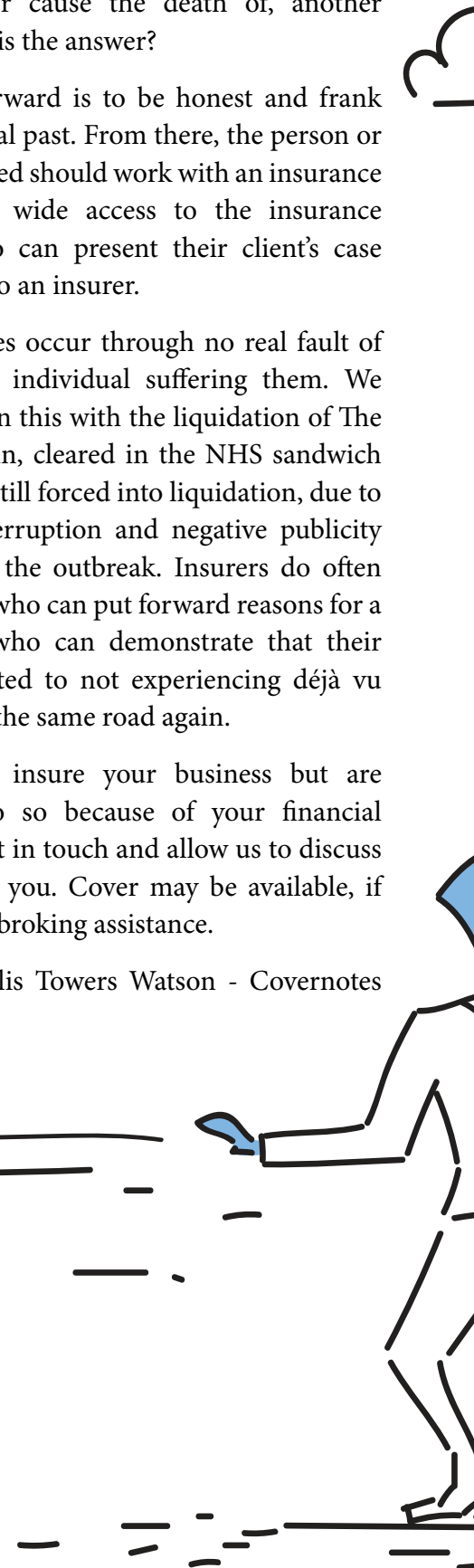
Yet, go without the cover and the financial ramifications are huge, particularly if the business's actions harm, or cause the death of, another person. So, what is the answer?

The best way forward is to be honest and frank about the financial past. From there, the person or business concerned should work with an insurance broker that has wide access to the insurance market and who can present their client's case sympathetically to an insurer.

Many insolvencies occur through no real fault of the company or individual suffering them. We have recently seen this with the liquidation of The Good Food Chain, cleared in the NHS sandwich listeria case, but still forced into liquidation, due to the business interruption and negative publicity that surrounded the outbreak. Insurers do often listen to brokers who can put forward reasons for a bankruptcy, or who can demonstrate that their client is committed to not experiencing déjà vu and going down the same road again.

If you need to insure your business but are struggling to do so because of your financial history, please get in touch and allow us to discuss the options with you. Cover may be available, if you get the right broking assistance.

Provided by Willis Towers Watson - Covernotes Summer 2019











# The Homes Act 2018 brings new rules for landlords.

The Homes (Fitness for Human Habitation) Act 2018 comes into force today – 20th March 2019 – and gives tenants of private and social housing in England new rights. Landlords are now required to ensure their properties are ‘fit for human habitation’ and in a good state of repair.

Tenants are now able to sue landlords who fail to keep their properties fit for habitation and suitably maintained. The new Act gives tenants the

opportunity to compel landlords with inadequately maintained properties to carry out improvement works.

The majority of landlords ensure their properties are safe, secure, warm and dry – but some landlords are not maintaining their properties adequately. This new law, will make sure irresponsible landlords improve their properties or compensate the tenants for the harm caused by the property.

## Who is effected by this new Act?

Only private and social tenants that have started a new tenancy or renew a tenancy after 20 March 2019 will be covered by this new legislation.

If you are in temporary accommodation, a lodger or property guardian, this Act may not apply to you. If you are unsure you may want to check if you have a licence to occupy rather than a tenancy.

For full information on The Homes Act 2018 visit

[www.legislation.gov.uk/ukpga/2018/34/introduction/enacted](http://www.legislation.gov.uk/ukpga/2018/34/introduction/enacted).

If you are a tenant and think you may be affected by this new legislation, please read the guide for tenants on the the gov.uk website –

[www.gov.uk/government/publications/homes-fitness-for-human-habitation-act-2018/guide-for-tenants-homes-fitness-for-human-habitation-act-2018](http://www.gov.uk/government/publications/homes-fitness-for-human-habitation-act-2018/guide-for-tenants-homes-fitness-for-human-habitation-act-2018).

# How we stopped a hacker in their tracks

▼  
We recently received an invoice from a third-party to settle a claim via bank transfer. Shortly after receiving the emailed invoice, we were sent a further email which read:

“There was an error with our previous invoice, we have recently changed our bank account and haven’t yet updated our invoices. Please can Brownhill transfer the balance into the following account...”

On the face of it this email appeared legitimate, but we became suspicious of the content due to a few minor spelling and formatting errors. We contacted the third-party who confirmed the email had not come from them; their email account had been compromised.

The compromising hacker had been monitoring all the third-parties emails waiting for their opportunity. Hackers will often wait weeks for an invoice to be

emailed before making their move.

This criminal act is known as ‘Social Engineering’ which is defined as - “the psychological manipulation of people into performing actions or divulging confidential information.”\*

Had we not noticed the emails irregularities and organised the money to the hackers account, we would be responsible for the error and would still be required to settle the correct invoice. Brownhill has a cyber insurance policy in place which would have covered the cost of this social engineering attack; but how can this sort of attack happen in the first place?



There are many ways a hacker can gain access to an email account including:

## Brute Force

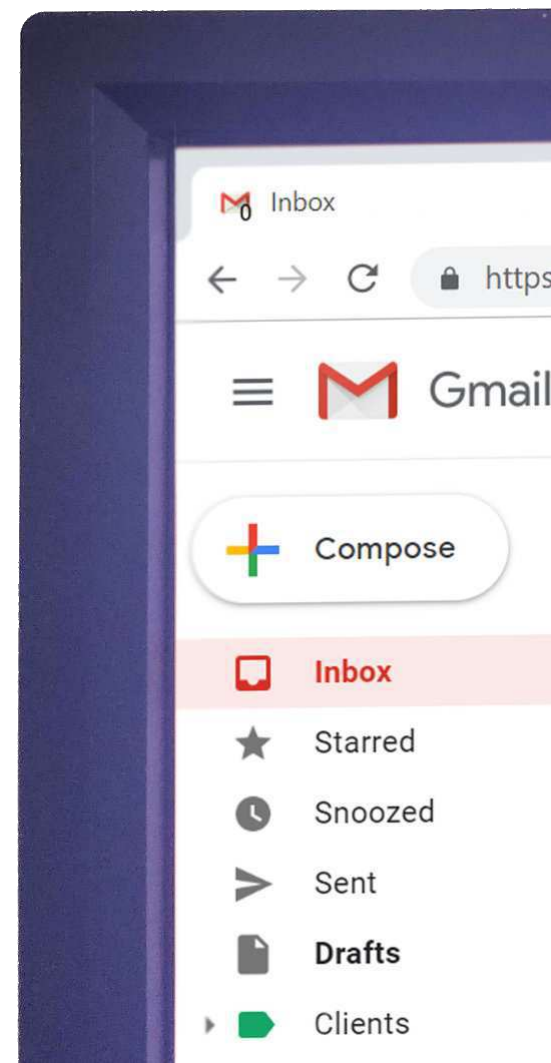
A brute-force attack consists of an attacker submitting many passwords or passphrases with the hope of eventually guessing correctly\*.

## Data Breach

Is the intentional or unintentional release of secure or private / confidential information to an untrusted environment\*.

## What to do if your email is hacked:

- Immediately change your password.





- Sign-out of all devices (if the option is available – this is possible with Gmail accounts).
- Advise your contacts that your email account has been compromised.
- Change any security questions on your account.
- Check none of your settings have been changed. Hackers often set up an auto-forward of all emails to another address.
- Turn on two factor authentication (2FA).
- Change all other accounts using the same password.
- Scan your computer for Viruses and Malware
- Consider setting up a new email address.

#### **How can you reduce the chance of a hack?**

Always use strong and unique passwords. Consider using a password manager such as 1Password or LastPass.

If you are sending sensitive information over email, follow it up with a phone call.

You can check that your email address has not already been compromised in a data breach at <https://haveibeenpwned.com/>

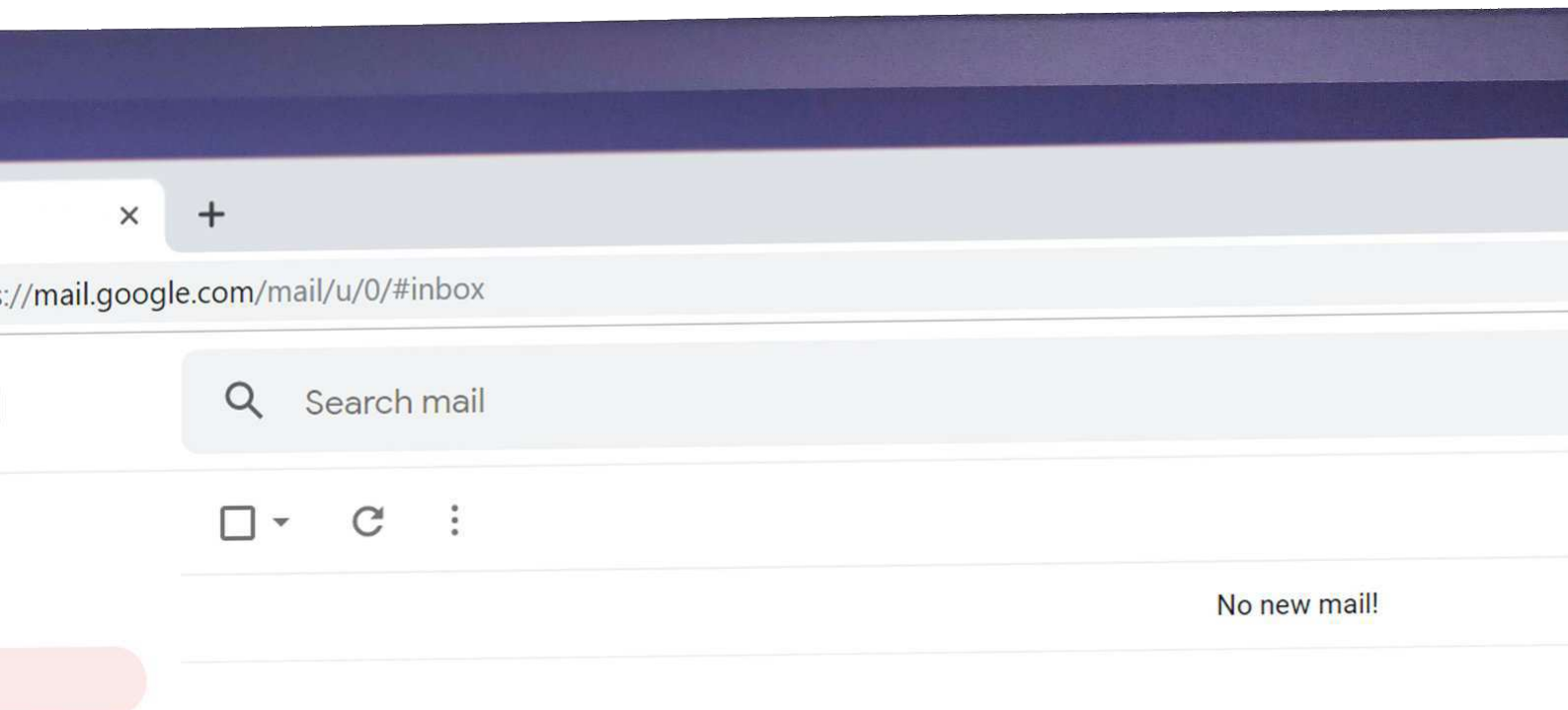
You can also check that your password has not been exposed in a data breach by going to <https://haveibeenpwned.com/Passwords>.

#### **What can be learned from this?**

Sending unencrypted invoices over email is not safe.

The owner of the hacked account is not always the victim. The most stringent cyber procedures cannot protect you from falling victim to social engineering. If in any doubt, double check.

*If you are considering a Cyber Insurance policy, please speak to Keith Penning on 020 8353 8956.*



# Cyber Crime: *who are you letting in through the door?*

Three-quarters of businesses are estimated to be unprepared for a cyber attack despite, in many cases, leaving the door open for cyber criminals to freely enter their systems. Furthermore, with the ever-growing number of connected devices available through the Internet of Things, the number of doors open to cyber criminals is snowballing. Even a connected fish tank has served as an attack entry point.

Most UK businesses are simply not putting enough budget or effort behind cyber security to minimise the impact of a breach. Despite the added legal pressures to protect their data imposed by GDPR, businesses are seemingly unaware of how at-risk they are, despite many having already suffered an attack.

A Federation of Small Businesses (FSB) member survey in 2016 found 66% of small businesses were cyber crime victims. The Government's 2017 Cyber Security Breaches Survey highlighted that 45% of micro-businesses had been breached in the previous 12 months. Expert, Adam Bradley, Regional Vice President of security firm, Sophos, has said of cyber criminals: "With small businesses, it is not whether they are going to get in, but when."

Significant international names have also displayed cyber security Achilles heels. An attack in 2017, led to data theft from 143m Equifax customers. The WannaCry ransomware attack in May 2017 affected up to 300,000 computers in 150 countries.

The Government's Cyber Security Breaches Survey 2019 showed just 11% of businesses have purchased specific cyber insurance policies. 15% of businesses have considered cyber insurance, but not bought it. In 23% of cases this was due to lack

of knowledge, whilst 22% of businesses considered themselves too low-risk.

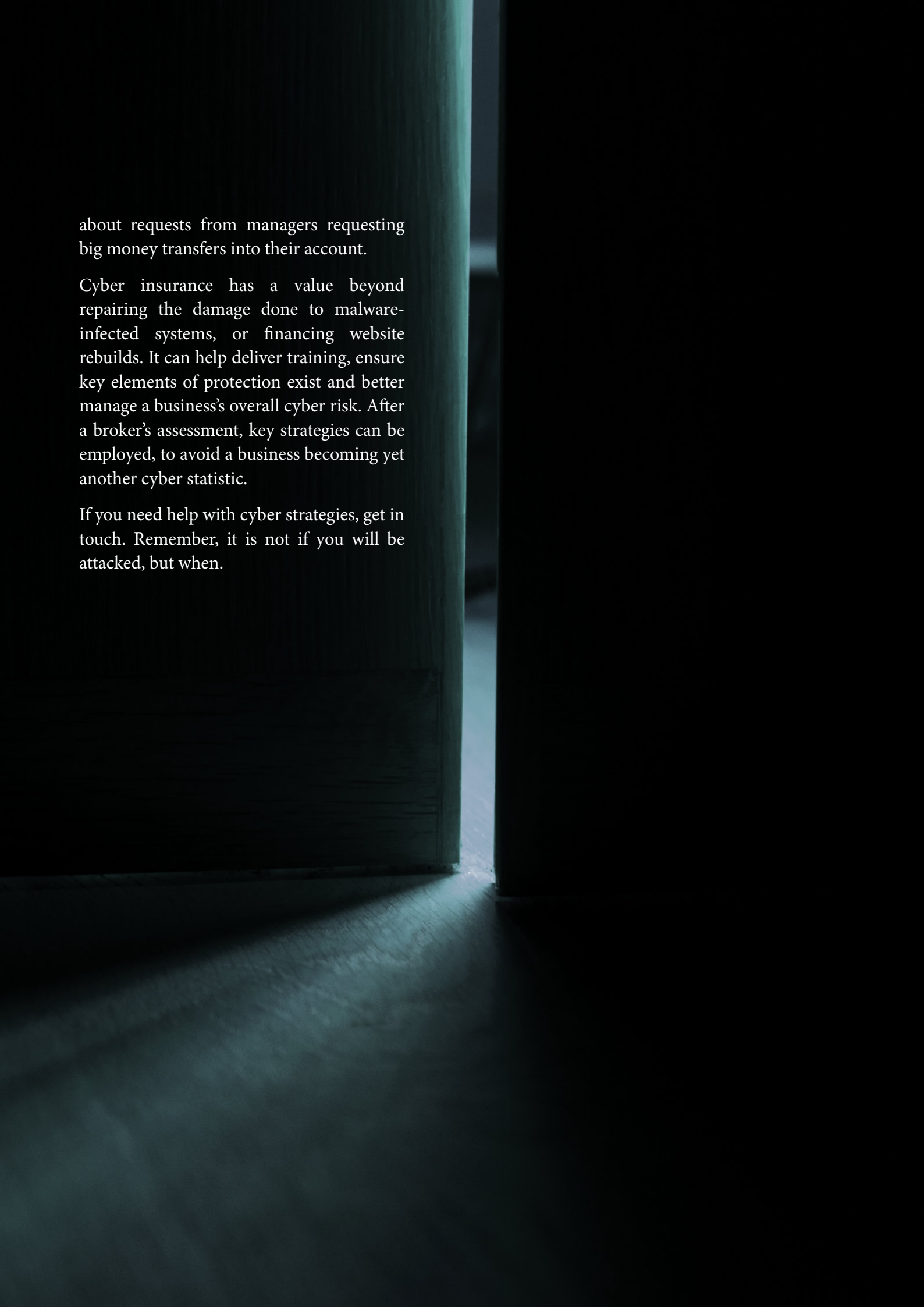
Many businesses are unaware of how cyber criminals operate and their 'stepping stones' strategy. This is the law of the savannah, where a cyber criminal attacks weak prey, until they can feast on something bigger. The fish tank example is a good one. It had no cyber security and was networked to various systems. Once the criminals were swimming in the tank, they accessed everything else on the network. In such attacks, much larger frauds occur, with raids on bank accounts and data being lucrative and usually ramification-free for faceless cyber criminals. Police division, Action Fraud, says 85% of reported fraud is cyber-enabled.

Brokers are trying to ensure their clients do not become gullible guppies. Cyber criminals operate in key ways. Weak passwords are always vulnerable. Phishing emails and smishing SMS messages with malware-ridden attachments and links can infect computer systems within minutes.

Application attacks focus on software and system weaknesses with no anti-virus protection or sufficient firewalls. Public wifi zones can be insecure, or even hotspots set up by criminals, to catch out unwitting users. The means of committing cyber crime are numerous, as are the opportunities. The motive is often a cryptocurrency payment or the satisfaction of bringing an organisation to its knees, with significant reputational damage.

Social engineering – predicting human error – is something cyber criminals thrive upon. Companies must engage staff in robust cyber security programmes, ensuring they are prompted to think before clicking on a link, hover over an email address before trusting it and be dubious





about requests from managers requesting big money transfers into their account.

Cyber insurance has a value beyond repairing the damage done to malware-infected systems, or financing website rebuilds. It can help deliver training, ensure key elements of protection exist and better manage a business's overall cyber risk. After a broker's assessment, key strategies can be employed, to avoid a business becoming yet another cyber statistic.

If you need help with cyber strategies, get in touch. Remember, it is not if you will be attacked, but when.

# Don't let fate ruin your fête



24

In 2018 Britain had that rarest of things, a heatwave, but it may come as some surprise to learn that it still rained 40% of the time and on 147.4 days last year. In August, regarded as the height of summer, raindrops fell on 13.2 days.

Whilst precipitation can be irritating for those holidaying, it can result in financial loss for event organisers. Those hosting indoor or outdoor exhibitions or events face a whole range of circumstances that could lead them to be out-of-pocket or sued or prosecuted. For this reason it is advisable for organisers to get protection in place from day one of their event planning.

This advice applies no matter what size the event and regardless of whether it is a national music festival or a local village fête. Insurance cover is available for all manner of celebrations, sports fixtures, member-focused shindigs, farmers markets, county shows, exhibitions, conferences and voluntary fundraisers, to mention just a few. A number of insurers offer protection and policies which can be tailored to the needs of the specific event, making it relevant and affordable.

Cover tends to fall into three categories – protection against cancellation due to weather and other circumstances, property and money protection, and legal liability cover (public and employer liability).

Cancellation is not all about the weather, there are numerous reasons for calling the 'do' off. These can range from the non-appearance of a key guest, celebrity, act or speaker, to an event having to be called off to respect a day of national mourning. Some policies will also allow an event organiser to add in terrorism cover.

Property at the event can be at risk of damage or theft, whilst takings and money set aside for wages need to be protected, to avoid the financial loss that could occur if these sums were stolen.

On the liabilities side, there is always the risk of staging, props or equipment injuring a member of the public or damaging their property, which is why public liability cover is essential. Those employed to erect displays, lighting, backdrops, stands or other features required at the event, even if only taken on as temporary workers, legally need to be protected by employer's liability insurance.

Any size event is vulnerable to an incident that results in proceedings being brought under the terms of corporate manslaughter legislation, the Health and Safety at Work Act, or the Food Safety Act. Defending a claim is typically expensive, so this alone makes buying protection a wise move.

Event insurance can cover aspects such as bouncy castles, the cost of litter clean-ups, problems arising from facepainting and henna tattoos, the cost of hiring equipment (should the event not run), trailer security and credit and debit card theft or fraud.

The vital thing for such cover to be worthwhile is working out the sum insured – the amount needed to cover potential losses – correctly. This is where a broker adds value, assisting you with the calculations and ensuring you are not left short on protection, if you need to call on your policy.

Tales of the unexpected have been the undoing of many an event organiser. If you do not wish these to catch you out, talk to us to ensure you have the right cover in place for your event.





18 - 28 JUNE 2020

PRIVATE PREVIEW 17 JUNE

## The Art & Antiques Fair Olympia

The Art & Antiques Fair Olympia runs from 18-28 June 2020 (Private Preview: 17 June). With 10 days of unrivalled choice from antiquity to contemporary, you can buy with confidence from London's original Art & Antiques Fair. Find one off pieces for your home from over 50,000 beautiful objects for sale. Plus, an informative free talks programme covering interiors and collecting.

Tickets are available from £16 in advance.

[www.olympia-art-antiques.com](http://www.olympia-art-antiques.com)



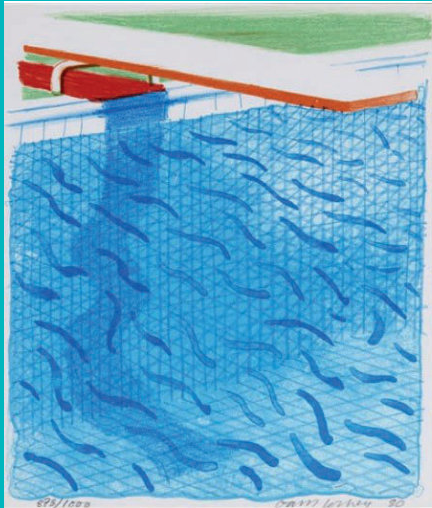


**Ben Hanly**

Head of Contemporary Art

## Does Your Current Insurance Reflect Art Market Increases?

We asked our Head of Contemporary Art, Ben Hanly, to look at how values have changed over the past few years to illustrate just how important it is to have the value of your collection updated regularly. We think you will be shocked by the results!



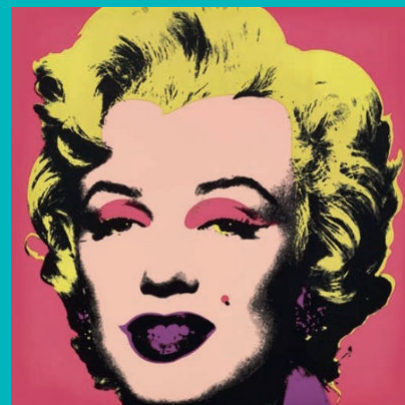
**David Hockney (British, 1937)**  
*Pool Made with Paper and Blue Ink for Book, 1988*  
Lithograph, edition of 1,000  
26.5cm x 22.5cm  
**2015 - £10,000    Now - £25,000**



**Yayoi Kusama (Japanese, 1929)**  
*KOKORO (Heart), 1988*  
Acrylic on canvas  
65cm x 53cm  
**2006 - £45,000    Now - £225,000**

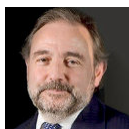


**Banksy (British, 1974)**  
*Girl with Balloon, 2003*  
Spray-paint and stencil on canvas,  
edition of 25  
40.5cm x 40.5cm  
**2015 - £175,000    Now - £600,000**



**Andy Warhol (American, 1928-1987)**  
*Marilyn (no. 31)*  
Screen-print, edition of 250  
91.4cm x 91.4cm  
**2015 - £175,000    Now - £300,000**





## Jonathan Horwich

Modern British art specialist



### LS Lowry

I have been involved in Modern British painting and sculpture since 1987 when I took charge of Christie's Modern British department. This brought me into direct contact with the artists themselves, their families, friends and collectors, which I found totally absorbing and fascinating. My fate was sealed, and I think I became a Modern British 'Lifer' in 1988 when we held the Camden Town Group exhibition. However, little did I know back then just how large a part Lowry would play in my working life over the next 32 years.

I think it's fair to say that L. Lowry is probably one of the best known 20th century painters in the UK, with his work being more easily recognisable to British people than many other national or even international artists. This wide recognition and easy acceptance have led to a healthy and consistently strong level of interest from private collectors over the last 60 or more years.

For the first-time art collector, Lowry's signature pieces are immediately engaging and have a broad appeal. Typically, a first and second Lowry purchase would both be signature pictures, after which would follow less obvious works, such as a minimalist sea piece or a dreamlike, haunting, empty landscape. This interest in collecting a single artist led to the formation of some great collections, many of which I have had the privilege of either helping put together and or selling over the years.

Critical and financial success for Lowry, like so much in his life, came late. Although born in 1887, his first London exhibition at the Lefevre gallery was not until Autumn 1939, then again in 1943 and the third in 1945, when Britain had other things on its mind.

Lowry served the War out as a Fire Warden in Manchester and when life and exhibitions began again at Lefevre in the 50's, buying Lowry pictures suddenly became very fashionable and fun and his exhibitions were sell-outs. So strong was the interest that at one point in the early 60's Lowry's prices at auction exceeded his then current gallery prices. As if to illustrate this, an article featuring a 1935 picture called 'The Village Street' (pictured) appeared in the Christie's Review of the Year for the 1964-65 season having been sold for a then record price of 1,600 Guineas.

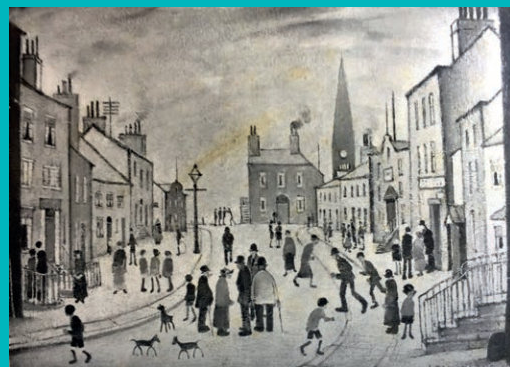
If the sixties marked the beginning for Lowry acquisitions and collections, then March 1995 and the Rev. Geoffrey Bennett collection sale at Christie's, marked the beginning of a series of collection sales at auction. Bennett was followed by the Frederick Forsyth collection, 2002, Laurence Ives, 2004, Lord Forte, 2011 and the Thompson collection in 2014. All of these single owner, single artist sales helped to expand the market and to increase the awareness of Lowry and also spawned new collectors many of whom I have got to know well.

Although there haven't been any significant collection sales since the Thompson sale in 2014, Lowry prices and interest have remained strong with top prices still being achieved for signature pictures such as Northern Race Meeting (pictured) in 2018, which achieved £5,296,000.

Equally many records still stand from 2011-2014 such as The Football Match (pictured) in 2011 at £5,641,00 and Piccadilly Circus (pictured) at £5,122,000 in 2014.

Lowry painted and drew continuously throughout his long and very productive life, so happily there are still many new works out there still to be discovered. I have been fortunate enough to have seen hundreds of works by Lowry over the years through my work with collectors and involvement with the Lowry collection in Salford and I look forward to seeing many more...

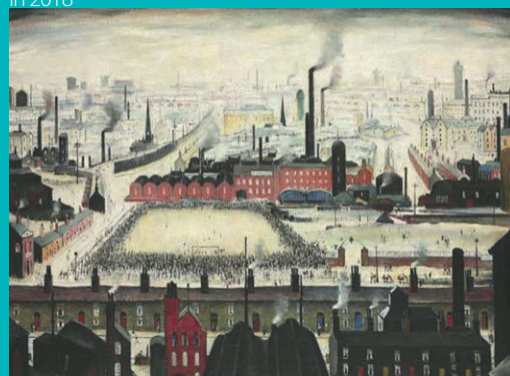
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'The Village Street' appeared in the Christie's Review of the Year for the 1964-65 season having been sold for a then record price of 1,600 Guineas



'Northern Race Meeting' which achieved £5,296,000 in 2018



'The Football Match' sold for £5,641,00 in 2011



'Piccadilly Circus' achieved £5,122,000 in 2014



## Mary Waterfall

### Jewellery Specialist

"My dream is to adorn the necks of all women around the world with pearls."

*Kokichi Mikimoto, Founder*



## Rediscovering the Allure of the Cultured Pearl

Ancient cultures considered natural pearls to be 'tears of the Gods'. They were believed to bestow mythical powers and wisdom to whoever possessed them. In today's society the cultured pearl is considered the 'stone of sincerity' and represents purity. It symbolises the birthstone for June and the third and thirtieth wedding anniversary. Jackie Kennedy once said 'Pearls are always appropriate'.

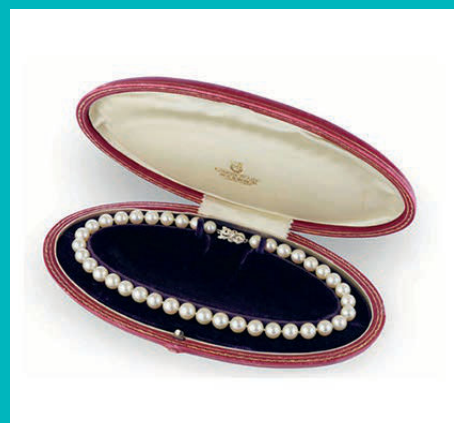
Yet for many years pearls have fallen out of fashion, with people associating them with their grandmothers and the older generation. However, as with the cyclical nature of all things, pearls are now enjoying a renaissance. Iconic women such as Michelle Obama can be seen wearing both a classic cultured pearl necklace as well as more contemporary cultured pearl set jewellery. The Duchess of Cambridge often sports a pair of cultured pearl earrings.

Cultured pearls are making a comeback but not just in the traditional sense of the simple necklace and stud earring set. The classic string of cultured pearls, such as the set gifted to Marilyn Monroe in 1954 by Joe Dimaggio (pictured), will always have a place in our hearts, however we appear to be moving away from the need for a string of perfectly round pearls and contemporary designers are embracing the irregular shapes of baroque pearls to make innovative and unique pieces. Freshwater cultured pearls such as the fireball are being combined with diamonds and gems to make beautiful, abstract creations.

The production of pearls is a fascinating business. Whether the end product is perfectly round or completely irregular in shape the process is the same.

When it happens naturally a 'foreign body' invades the mollusc and as a way of protecting itself the mollusc secretes nacre. Gradually layer upon layer of this lustrous substance containing microscopic crystals of calcium carbonate, covers the 'foreign body' and a natural pearl is formed. When it happens artificially and a piece of mantle tissue or bead nucleus is inserted into the mollusc the pearl is cultured.

It's of little wonder that before Mikimoto commercialised the cultured pearl industry in the late nineteenth century, pearls were only accessible to royalty and the very rich. This is because of the many mollusc varieties known to us only a small number can produce pearls. Of the pearls that they produce only a small number will be of a desirable shape, colour and quality, and only a fraction of these will actually be discovered by man. Consequently natural pearls are extremely rare and very expensive.



A set of cultured pearls gifted to Marilyn Monroe in 1954 by Joe Dimaggio





So how can you tell the difference between natural and cultured pearls? If you take a look at the drill hole you may be able to see the bead nucleus of a cultured pearl. A factor in the value of natural pearls is weight, so the drill hole tends to be a lot smaller compared to cultured pearls. Also a string of naturally formed pearls will tend to be slightly mismatched and irregular in shape, they will be smaller and almost always graduated. However to be absolutely sure the pearls need to be sent to a laboratory for certification, where they will be x-rayed.

There are many different types of cultured pearl but they fall into two categories and are either saltwater or freshwater.

Freshwater cultured pearls are cultivated in mussels, in lakes and rivers. Mantle tissue from another mussel is often used to start the process and this is why they are often irregular in shape. However bead nucleation is becoming more and more common in order to cultivate larger more rounded pearls. Up to forty freshwater cultured pearls can form within a single mussel, making them more readily available on the market.

To cultivate saltwater cultured pearls is a slightly more labour intensive process. They are grown in a variety of oysters. Often just one pearl per oyster, using both mantle tissue and a bead nucleus to produce a more round pearl.

There are three main types of saltwater cultured pearls: Akoya, South Sea and Tahitian. Akoya cultured pearls are farmed in Japan, China and Vietnam. They are usually white and cream in colour and measure from 2mm to 11mm.

South Sea cultured pearls are grown in Australia, Indonesia and the Philippines. They come in shades of white, silver and gold and typically measure from 8mm to 20mm.

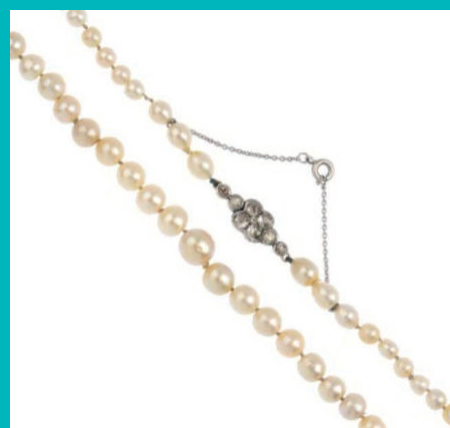
The Tahitian cultured pearl are cultivated in French Polynesia and The Cook Islands. They are much darker in colour, blacks, greys and browns and measure from 8mm to 18mm.

Pearl jewellery is often passed down through generations and many people are unsure if it is natural, cultured or imitation.

When we consider that cultured pearls have gone up in value by approximately 10% over the last 5 years, and South Sea cultured pearls have gone up even more significantly, the question is, does your inherited pearl necklace have an accurate, up to date valuation and is it properly insured?



In 1937 the Yaguruma, a sash clip with interchangeable settings in 12 different forms, attracts crowds at the Paris Expo. Its unique design is a breakthrough in multi-functional jewellery. Sold in Paris, it disappears from public view, then reappears at an auction in New York in 1989. It is purchased by Mikimoto Pearl Island where it remains today.



This natural pearl and diamond necklace was recently valued for the purpose of insurance at £10,000.

Call **Doerr Valuations** today to enquire about an appointment on **01883 722736** or email **enquiries@doerrvaluations.co.uk** or visit **www.doerrvaluations.co.uk**

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## **Cyber Crime**

*Who are you letting in through the door?*

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## **Don't let fate ruin your fête**

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Thanks to the following people and organisations for their contributions to BIG Magazine: Issue 5

- [Paul Tanner Photography](#) for the front cover image and photos from the [Bromley Business Awards](#) on page 3.
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- [Maria Rivans](#), Patsy Dixon and [Liberty Gallery](#) for the interview and images on pages 8 to 13.
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- [Unsplash](#) and [FreePik](#) for various images.

***Thanks for reading.***

Please give Brownhill Insurance Group a call on 020 8658 4334 if you have any questions.

We welcome any article contributions for our next issues.

Please email [alex.andrews@brownhillgroup.co.uk](mailto:alex.andrews@brownhillgroup.co.uk) if you have any suggestions for issue 6.

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