

THE CREATIVE ENTERPRISE TOOLKIT

INTRODUCING THE CREATIVE ENTERPRISE TOOLKIT

Created by



In partnership with



If you're a creative person and want to start your own business, then this guide can help. The Creative Enterprise Toolkit gives you a framework to develop a business plan by exploring your idea and creating a business model that suits your hopes and motivations.

Using this Toolkit

This section sets out:

- **Who this guide is for**
- **Why it's different from other business guides**
- **How it can help**
- **What you should expect to get out of the process**

What Next?

This section sets out:

- **What kind of company to set up**
- **Links to useful organisations to help you move to the next stage**

WHO IS THIS GUIDE FOR?

In the Creative Enterprise Toolkit handbooks you will find information and advice together with a series of exercises and activities that we have developed to help you explore and develop your business idea, describe the ‘story’ of your business, and develop your business plan. By the time you get to the end of this guide you’ll be able to answer the following key questions:

- What should I do to make my business work?
- Why should my customers care and how will they benefit?
- How can I make money to allow my business to be sustainable?

**“The biggest risk is not taking any risk...
In a world that is changing really quickly,
the only strategy that is guaranteed to fail
is not taking risks.”**

Mark Zuckerberg, Facebook

In realising your business idea you take risks, solve problems and make ideas happen. This is what business is really about. In a rapidly changing world opportunities are many and so are the risks.

Having a clear focus, perseverance and passion for what you want to achieve will help you along the way: “The best way to predict the future is to create it... In every success story, you will find someone who has made a courageous decision.”
(Peter F. Drucker, educationalist and author).

Starting a business can be daunting. Becoming familiar with business language and processes will help you, and allow you to articulate and discuss your ideas confidently with partners, suppliers and customers as well as business support agencies.

Traditional methods of developing a business involve engaging with bank managers, business support agencies, family and friends, and they’re all likely to ask you to develop a business plan – particularly before investing in your idea.

WHAT MAKES THIS GUIDE DIFFERENT?

Business planning can seem alienating, because it tends to use a rigid linear process to define and describe your business. We've tackled this differently. In the Creative Enterprise Toolkit we've brought together a variety of approaches to business planning that draw on your creative skills to help you design your business. There are four main elements:

01 Practical Handbooks

In addition to this introductory handbook, there are three practical handbooks to help you describe your business, explore how it works and to develop a business model that suits your aspirations.

02 Worksheets

Each handbook contains two or three worksheets to help you explore the key issues about your business through modelling.

03 Case Studies

Case studies of real entrepreneurs who have used the worksheets and exercises to successfully shape their business are included.

04 Tutor Notes

Tutors Notes are provided for those who might use the materials as an educational tool with students and graduates.



**‘WHAT’S HARD
ABOUT STARTING
AND RUNNING
A BUSINESS?
...EVERYTHING.’**

Katharine E Hamnett, Designer, UK

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WHAT MAKES THIS GUIDE DIFFERENT?

Practical Handbooks

Here's a summary of the handbooks. We recommend you use them in the order they're presented. This will lead you through a logical path, from scoping your idea through to practical considerations of marketing and finance.

02

In **Setting Up a Creative Business** you define the values you'd like your business to embody, and develop a vision and mission statement. You then explore your idea to look at the real business opportunity and possible customers.

03

In **Making Your Business Work** you identify your customers and the benefits they gain from your product or service. You will define your business process and identify key relationships you need to develop to help you achieve your goal. You then look at ways to fund your business.

04

In **Engaging With Customers and Staying in Business** you explore different ways to interact with your customers and generate sales, as well as how to manage your cash flow to make sure the finances stack up.

Worksheets

Modelling means making a visual representation of something, a depiction of reality such as a graph, picture, object or mathematical representation. The worksheets in each handbook are designed to help you to develop a range of models to explore different aspects of your business to better understand, describe and predict how it could work. You'll use them to explore the activities involved in turning your ideas into products and services that people want. They help you explore what you're offering, whom you're offering it to and how you can engage those people and earn money for your business.

With the worksheets you will explore the following areas of your business:

- Your Values
- Evidence Modelling
- Your Customers
- Blueprint Modelling
- Relationship Modelling
- The Marketing Mix
- Critical Marketing Tasks.

Each of the worksheets is described in more detail on the following pages.

“You have an idea and you think it’s easy to execute, but it’s not. You need to evaluate and analyse before executing, like an engineer, and that’s what the Toolkit taught me.”

Basar Under, Soundscapes Designer, Sonik Buti, Turkey

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WHAT MAKES THIS GUIDE DIFFERENT?

Each worksheet helps you ask crucial questions about your business. Working through them as exercises will help you build a convincing picture, for yourself and others, of your future business. You can use them on your own or with partners and friends. The worksheets have been designed so you can photocopy them, allowing you to revisit and change things over time. Of course you can write directly onto your worksheets, or you can use stickies to keep a clean sheet for future use. You can also download fresh worksheets from www.nesta.org.uk.

“It was valuable to get a clear strategy at a time when we didn’t now what to do and had considered stopping. It gave us new vision for our business.”

Alyona Kotlyar, Accessory Designer, Be Different Tie, Ukraine

Case Studies

The case studies feature real entrepreneurs who’ve used the worksheets and exercises contained in the Creative Enterprise Toolkit to successfully shape their business. They include commercial companies as well as social businesses working in a range of creative fields such as fashion, jewellery, technology, product design, festivals and creative hubs. Many of the creative entrepreneurs have taken part in workshops using the Creative Enterprise Toolkit and organised by Nesta and the Cultural Enterprise Office in the UK and by the British Council overseas.

HOW CAN THIS GUIDE HELP ME?

When someone starts turning their idea into a business idea, they go through different stages:

Fantasy. We've all had those moments of spotting something that doesn't work as well as it could do or wondering how to improve things in our lives. Those moments of saying: "Wouldn't it be great if...", "I've got this idea...", or "Would it be better if...". In this fantasy stage, we have an idea that we think is worth exploring and maybe developing further.

Vision. At this stage you're clearer about what you want to achieve, what your business will offer, who'd be interested in buying what you have and how you might deliver this. Further research might still be needed to develop the idea, including knowing if there is a need or demand for it.

Animation. At this stage you're testing your idea to see if it could be a sustainable business. You're considering how you'll reach your customers, who you'll need to partner with or involve for the business to deliver what it sets out to do, how you'll pay for this, and whether what you charge will provide enough profit to create a sustainable business.

“In the beginning my business was very much an idea. Gradually my ideas and confidence have progressed and I now feel able to take my business forward successfully.”

Anna Stutfield, Product Designer, UK

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HOW CAN THIS GUIDE HELP ME?

Operation. At this point you're trading and concentrating on making the business work on a practical level. You'll be testing its different parts to ensure they work profitably to achieve a sustainable business.

Refresh. Once you've operated for a period, you'll be able to measure the performance of the business. You might consider the value you give your customers, as well as the profit this generates for the business, in order to determine what to do next. The wider environment and your ideas will be constantly evolving, so you need to refresh your initial ideas around your customers, business and financial models.

Developing and refining your business idea is an iterative process. Whilst your vision often remains relatively static, you'll need to continually check the viability of your animation and operation processes against changes in the marketplace and the business environment.

WHAT CAN I EXPECT TO GET OUT OF THIS PROCESS?

The three practical handbooks that are the core of this guide aim to support you in the vision and animation stages, and prepare you for operation. Each provides practical outputs:

Setting Up a Creative Business - outputs

In handbook 02 you explore the building blocks that will help define the foundations of your business. The outputs you should expect include:

- Using basic business facts to explore your idea as a business idea.
- Looking at how you can identify, protect and exploit your intellectual property.

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- Identifying the values that underpin why you're doing what you're doing. It's these values – combined with your energy and ambitions – that will make the difference between your business and others. Balancing passion, talent and economic drive will enhance the chance of your business being successful and sustainable.
 - Creating a Vision and Mission Statement that summarises the impact you want to have.
 - Using Evidence Modelling and Future Evidence to illustrate how your business might look and what success means to you.
 - A SWOT analysis to look at the strategic positioning of your company, and to identify possible weaknesses and threats to address as well as strengths and opportunities to exploit.

Making Your Business Work – outputs

Having given some shape to your business idea and defined the foundations for its development, in this handbook you identify your customers, explore the connecting aspects of your business, and the various relationships you'll want to develop to help your business move forward and deliver your products or services. The main outputs are:

- Identifying your customer base and checking there's a need for your product or service. You will have established there are enough customers willing to pay you the desired amount of money for your offering.
- Understanding the interrelation of your business vision, your customer expectations, and the qualities of your product or service as key to your business activity.
- You will have looked at different finance options that can help you set up in the early stages of your business.

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WHAT CAN I EXPECT TO GET OUT OF THIS PROCESS?

- Blueprint Modelling will have helped you develop a more detailed operational plan, and identify areas where you need external expertise and resources to deliver your product or service to your customers.
- Relationship Modelling introduces the four key areas of business activity: Generator, Realiser, Distributor and Customer. You will identify the different types of relationship you need to develop your product or service and to deliver it to your customers.

Engaging With Customers and Staying in Business – outputs

You need to get your message to your customers and make sure the finances make business sense. In handbook 04 you're introduced to marketing and finance. The main outputs include:

- The Marketing Mix provides a framework for you to consider the key elements that should be in place for you to learn from, interact with and co-create with your customers. These are the 7Ps of Marketing: Product, Place, Price, Promotion, People, Process and Physical Environment.
- The Marketing Mix also allows you to explore the key components for planning communications activities.
- Having a structure and format to develop a marketing plan allows you to prepare your communications strategy to ensure you maximise the impact of any information you release to customers.

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- Financial Modelling introduces the vital role of finance to allow you to control your business activities. This is crucial for you to anticipate problems that might arise and to ensure that your business doesn't lose money.
 - Cash flow is a tool that can help you understand how money flows into and out of the business. By understanding this you can be in real control of your business finances to ensure you keep a healthy and sustainable business that meets your aspirations.

The tools and approaches in the Creative Enterprise Toolkit are designed to help you shape, define, explain, communicate and control your business. Going through this process helps you develop a clear business plan that you can use to guide your activities and make your idea work!

In the following section, What Next?, you will look at different types of businesses and consider which suits your business best. You will also find links to useful organisations that can offer assistance with setting up your business.



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What Next?

Once you've worked through the three handbooks with their exercises and worksheets, you will have the building blocks to make your idea happen by developing your business idea into a viable enterprise.

You should be able to clearly describe the 'story' of your business and how your business will work.

WHERE DO YOU WANT TO TAKE YOUR BUSINESS?

You should be able to confidently answer the questions set at the beginning of this journey:

- What should I do to make my business work?
- Why should my customers care and how will they benefit?
- How can I make money to allow my business to be sustainable?

But this is only the start... You are only past the first stage of setting up a business. However, by following the processes in the Creative Enterprise Toolkit, you should be able to move from having just an idea to having more of a business idea; through to interacting with customers and forecasting your financial situation. By defining the components of your business plan, you will be able to form answers that any person or organisation wanting to support your business is likely to ask.

Some of these questions may be difficult ones that you'll need to ask yourself before you embark on any enterprise. Indeed, having gone through this process you might have even more questions than answers. You'll need to think whether you can commit the time, energy and emotional investment needed to make your business happen. You'll also need to consider whether this is the right time in your life to establish this venture and why you're favouring self-employment or setting up a company over working somewhere else.

There might still be a lot of research and development work ahead of you before you're in a position to be able to launch your business. Do remember that there's support out there for aspiring entrepreneurs. And a great deal of it's free. You'll need to assess what's going to be of most value to you, and how you can make most use of it. There's a list of UK support agencies at the end of this handbook. The list is not exhaustive and will change over time, so try to keep up-to-date with the latest changes through contact with your peers and professional networks.

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WHERE DO YOU WANT TO TAKE YOUR BUSINESS?

Remember, it's good practice to revisit the models and exercises you've gone through. The business and marketing plans should be regularly reviewed and modified against performance to ensure both short and long-term business objectives are achieved.

As your business plan develops, it will inevitably shift and change. It's well worth going back to the basics now and again to check you're heading in the right direction and to make the changes necessary to keep you on track. You might also choose to share the models and exercises with business partners and staff.

WHAT TYPE OF COMPANY TO SET UP?

It is important to consider what type of company to set up. Below is a brief summary of the main types of company status in the UK.

Sole Trader

As a sole trader you are self employed and independent with all of the profits of the company going to you. It is easy to get your business up and running. However, you'll have unlimited liability and will be personally responsible for any debts run up by your business.

Partnership

Partnerships are where two or more people set up in business together. The business can benefit from the range of skills and experience that the partners bring. However, disagreements between partners can cause problems. There is unlimited liability and partners share the costs, profits and any debts of the business.

Limited Liability Partnership (LLP)

A limited liability partnership has the flexibility of a partnership with the benefits of limited liability, where your personal financial risk is restricted to how much you invest in the business and any guarantees you have given to obtain financing.

This type of company has legal duties, including maintenance of the company's public records similar to a limited company.

Limited Company (Limited)

A limited company is a separate legal entity and must be registered at Companies House. The financial risk to shareholders (members or owners) is restricted to the value of the shares they own or guarantees committed to.

This type of company has legal duties beyond those of a sole trader or partnership. The company must file annual accounts and returns at Companies House and the word 'Limited' must be used in its name.

Community Interest Company (CIC)

This type of limited company is suited to organisations with a community or social focus. The profit or surplus generated is usually reinvested in the community or company rather than being distributed to shareholders and owners. Organisations must submit a community interest statement for approval by the CIC regulator and confirm that all assets will only be used for community benefit (asset lock). It may be set up as a private company limited by share capital or by guarantee or as a charity, bringing tax relief benefits (although charitable status also comes with increased regulation).

WAYS OF DOING BUSINESS

In recent times, different ways of doing business, while not new, are becoming more common. These include operating as a:

Social Enterprise: a business that trades for a social purpose. It can operate under different legal forms including as a CIC, a limited company and a charity. Any surplus from trading is reinvested in the company or community to fulfil its social purpose, rather than being distributed to shareholders and owners. Unlike the CIC, there may or may not be an asset lock.

Co-operative: a company run and owned by its workers and/or consumers where each member has a vote. Member-owners share equally in the control of the business and invest in shares to provide capital for the operation. The main difference between other types of businesses and a co-operative is that co-operatives are organised for mutual benefit, where members equally control and benefit from the operation.

Collective: where a number of organisations come together for a specific purpose. The members of the collective usually have a common interest or objective. The form of the collective can be formally defined or be a looser, informal agreement.

Acknowledgements

Second Edition

The content for this handbook was originally devised by the Creative Pioneer/Creative Economy Team at Nesta to accompany The Creative Pioneers' Academy, Insight Out and Starter for 6 programmes.

Following feedback from trainers and participants the content has been revised and new aspects included. The models, exercises and ideas are from a number of sources, some of which are listed below.

The definitions of modelling and business models have been developed from the work of Alexander Osterwalder www.businessmodelgeneration.com

The 'passion, talents and economic drive' illustration is developed from the Three Circles of the Hedgehog concept in 'Good to Great', by Jim Collins and published by Random House Business Books.

Values Worksheet: The content and approach was developed and provided by Joanna Woodford - Trainer, Coach and Business Adviser.

Your Customers: The content for this worksheet was provided by the Cultural Enterprise Office.

Evidence Modelling: This is an adaptation of the Tetrad Model developed by Marshall McLuhan www.marshallmcluhan.com, undertaken by the service innovation and design company Live | Work www.livework.co.uk

Relationship Modelling: The content has been developed from an idea by Designersblock www.designersblock.org.uk

Blueprint Modelling: This has been developed from some of the ideas in Bill and Gillian Hollins' book, 'Over the Horizon: Planning Products Today for Success Tomorrow', published by John Wiley & Sons.

Download the full toolkit here
www.nesta.org.uk/enterprise-toolkit

The Marketing Mix and Critical Marketing Tasks: This content was provided by The Value Innovators Ltd www.tvi-ltd.com

Financial Modelling: This was developed by Andy Chapman, who has licensed this model to Nesta.

List of Contributors

Nesta would like to thank the following individuals and organisations for their contribution in supporting and developing the content within this handbook.

Cultural Enterprise Office,
in particular Fiona Pilgrim
www.culturalenterpriseoffice.org.uk

Jenny Rutter – Creative and Digital Business Advisor

Joanna Woodford – Trainer, Coach and Business Adviser

Journey Associates – Catherine Docherty
www.journeyassociates.com

Martach – Colin Burns

Own-it www.own-it.org

Percy Emmett www.percyemmett.com

The Value Innovators Ltd www.tvi-ltd.co.uk

KVGD www.kervernon.co.uk

List of Useful Organisations

Business Gateway www.bgateway.com

Business Link www.businesslink.gov.uk

Coach in a Box www.coachinabox.co.uk

Cobweb Information for Business
www.cobwebinfo.com

Intellectual Property Office www.ipo.gov.uk

Invest Northern Ireland www.investni.com

Own-it www.own-it.org

Welsh Assembly Government
www.business-support-wales.gov.uk

Creative Entrepreneurs
www.creativeentrepreneurs.co

SETTING UP A CREATIVE BUSINESS

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In setting up your business, it helps to understand your motivations, what's unique about your offering, as well as your hopes and the impact you want to make. In this section of the Creative Enterprise Toolkit, you explore the building blocks that will help shape your business for the future.

In this handbook, you'll cover...

Business Facts

Do you have a good idea or a good business idea

Intellectual Property

How to identify, protect and exploit your IP

Values

Identifying the values that underpin your activities

Vision & Mission

Summarise your hopes for your business and the impact you want to make

Evidence

Using evidence modelling and future evidence, illustrate what success will look like for you

BUSINESS FACTS

There are two questions that anyone setting up a business needs to be able to answer at the drop of a hat:

- **What is it that I do?**
- **Why should my customers care?**

Take a moment to write a short sentence that encapsulates what it is you do. Then another saying why that should matter to your customers. This is known as an 'elevator pitch'. Keeping it concise can be tricky. If you find yourself waffling on, keep refining your words until you have something short and to the point. Your answers might look something like this:

What is it that I do?

I run a service design company.

Why should my customers care?

We have created unique digital techniques to improve customer experience, ensuring our clients' offerings are appealing, meaningful and enhance their brand.

To examine these two questions a little deeper, here are some basic business facts that you must take on board.

01 Customers have to want what you're offering

A business needs income to survive, and income is based on the demand for your product or service. To help you to find out if there is demand, or the potential for it, you can use market research. This can help you understand your market and reduce chances of your product/service failing, for example due to a lack of customers or charging too much. On page 05 we talk more about spotting demand opportunities.

02 You need to say how you meet that demand

You'll have to describe how your product or service will meet customer needs. Talk about the benefits it will bring, as well as describing its features and functions. You can do this by engaging with customers: gathering research on what they need and value, and by asking for feedback through customer satisfaction surveys.

Remember, you'll want customers to come back, so it's important to regularly engage with them and understand their needs.

03 You have to keep appealing to that demand

Even when you know a demand exists, and you've made your appeal to it, you can't rest. Customer demand is like putting petrol in a car. You may be going along, even at speed, but unless you keep refuelling you'll grind to a halt at some point. You can 'refuel' by developing a sales and marketing plan that concentrates on engaging with customers.

04 You have to continuously innovate to compete and survive

This is done through a competitive strategy. Five guiding principles make the difference and help ensure a business is focused, productive and ultimately successful:

- 01** You're not at the centre of your idea, your customers are.
- 02** You don't need to do everything yourself. Build partnerships and alliances.
- 03** You need a vision for your business in order to position your offering. And you need to communicate this vision clearly and consistently.
- 04** You need to understand your personal motivation for running a business, including the importance of financial returns.
- 05** You need to be able to measure the performance of your business, which at certain critical moments can only be measured in terms of money.

These facts are the basis for everything that follows. If your business idea doesn't stack up against them, then you should seriously question whether it's likely to work.

A GREAT IDEA OR A GREAT BUSINESS IDEA?

An idea tends to have your thoughts and desires as its focus. But a business idea needs to have customers, clients or audience as its focus. Three key facts distinguish a business idea from a creative idea:

- 01** There must be a clear need for your product or service (or you must create one), and you should be providing a new or improved solution for that need.
- 02** That need must have sufficient potential to create a demand.
- 03** There should be sufficient reward within your idea to be able to support your immediate business needs, as well as your future business requirements.

Product Example: Dyson

Inventor James Dyson introduced the bagless vacuum cleaner that promised greater suction than conventional vacuums and so cleaner carpets. Enough people were dissatisfied with their current vacuum cleaners to create demand for the new Dysons. The company's reward was that it made enough money not just to break even, but to extend its range of vacuum cleaners and diversify into other products.

Service Example: Easyjet

Easyjet was key to revolutionising air travel by making it affordable. The company set up in 1995 with two aircraft offering low cost air fares by providing a core service and charging for extras like hold baggage and food. Consumer demand has fuelled the success of the company. Its reward is that it is now one of the largest airlines in Europe and was floated on the London Stock Exchange in 2000.

Spotting Opportunities

Having an innovative product or service can open markets where none existed before challenging the existing competitive landscape. It allows you to build a new monopoly (even if just for a short while), which will allow you to grow without competition. But be careful! Innovators who are first to market often have negative experiences and lose money, while followers reap the rewards: benefiting from awareness of the product or service, and introducing revised versions that iron out teething problems and avoid intellectual property issues.

So alongside the questions ‘What is it that I do?’ and ‘Why should my customers care?’, you should ask yourself:

- Is there a need for what I’m offering?
- Will there be sufficient demand?
- Will that generate sufficient reward for me to move my business forward?

What is Intellectual Property?¹

If you’ve spotted an opportunity or thought of an idea, you need to think about Intellectual Property.

Music. Books. Computer software. Products we use in our daily lives... each is a product of human creativity, and that creativity is protected. It is creations of the mind, once expressed, that make up intellectual property (IP).

The crucial word here is “expressed”. There’s no IP protection in the UK for ideas or concepts, only for expression of those ideas or concepts. IP regulations vary from country to country, so you might want to get expert advice if you are planning to move into foreign markets.

1: Original content by Own-it: Intellectual Property Know-How for the Creative Sector

A GREAT IDEA OR A GREAT BUSINESS IDEA?

The most common types of IP protection for certain types of activities are:

- **Patents and Design Rights** / technical solutions, new inventions and products
- **Copyright** / for literary, artistic, dramatic and musical works
- **Trade Marks** / for brand names, words, sounds and even (very rarely) smells
- **Creative Commons** / to make your IP accessible under certain conditions.

In business, everything from your own designs, software, brand, packaging and logo should be protected. In a nutshell, all of your mental and creative outputs can be transformed into tangible commodities so that you can license, sell, trade, divide or retain your rights to those commodities.

It is important to consider how you can protect, exploit and manage your intellectual property effectively.

Managing Your IP and Unlocking the Value of Your Creativity

Some of what follows may be for later down the line in the development of your business, but it's worth being aware of it now.

Step 1 – Identify Your Intellectual Property

- List your creative assets (your IP) including your logo and company name/brand, packaging design, products and software.
- Check your designs, expressed ideas, concepts and creative works are new and original.

Step 2 – Protect Your Intellectual Property

- Have a simple confidentiality agreement that you use with clients, potential manufacturers or investors BEFORE you start negotiations.

-
- Register designs, patents and trademarks at the UK Intellectual Property Office website.
 - Secure internet domain names to safeguard your brand.
 - When approaching manufacturers get agreement terms in writing such as confidentiality agreement, prototype agreement (whereby the factory agrees to make a sample to your specifications), heads of agreement (preceding an agreed contract and setting out the requirements from both parties) and manufacturing agreement.
 - Keep good records including work in progress. This includes your sketches, notes, drafts, diagrams, contracts, letters and email communications.
 - Mark the author/publisher or creator’s name on all copies of your work, along with the date and country. © (Name of owner) (Year of creation).
 - Put registered design rights and other IP renewal dates in your diary. Never forget IP rights or domain name renewals.

Step 3 – Exploit Your Intellectual Property

- Ensure any designs, trademarks and patents you register or apply for are the same as those you intend to market.
- Put your design rights number on any packaging and ® if you have a registered trademark to enhance your profile.
- Maximise returns by licensing your rights either as a whole or separately to exploit your IP in different territories or different forms – this way you hold onto your rights whilst making money from them.
- Charge an assignment fee if the client wants the rights, always seek external advice before assignment.

A GREAT IDEA OR A GREAT BUSINESS IDEA?

- License your IP (either exclusively or non-exclusively). You can license your rights exclusively to the licensee only, or non-exclusively to the licensee and anyone else you choose to license to. You can license reproduction or distribution rights, rental or lending rights. Consider what you are licensing (e.g. your trademark, copyright, design rights) in what format (exclusively or non-exclusively) and how long for (e.g. are the terms of the licence for a fixed term, perpetual or terminal) and finally, where in the world you are licensing to?
- Figure out whether you require royalties, licence fees or both. (Royalty payments generally vary between 4 and 14%, dependent on the type of creative work/industry).
- Negotiate fair terms. This is the period where you spend time bargaining to work out a deal. Next comes the contracting part, which involves formulating the details to create a binding agreement.
- Make sure you are given equitable remuneration for your work. For example if you produce sound recordings, you should be paid royalties. If you have written a book, you should receive lending royalties as well as royalties from your publisher.
- Use a Creative Commons licence if you want to control and share your IP. You can choose to allow reproductions of your work but not for commercial purposes or other methods of use, so some rights are reserved instead of all.

Step 4 – Enforce Your Intellectual Property

Even large organisations can experience problems enforcing their IP. Illegal downloads and streaming costs the film and music industries hugely. So how can you enforce your IP effectively?

- Monitor what competitors and new entrants to your market are doing. Get news alerts, subscribe to industry news, keep an eye on the UK Intellectual Property Office site and pay attention to new trademarks being advertised. If any infringe yours you are able to contest them once they've been advertised.
- Send standard cease and desist letters if you find anyone infringing your IP rights. A lawyer can help draw up an effective letter to send out and advise you on the best course of action.

More information on identifying, protecting and maximising your IP from the UK can be found through organisations including Own-it: Intellectual Property Know-How for the Creative Sector.

Values

When you're running your own business, you are in control. You decide what you work on. You have the opportunity to create a business that is as you want it to be – a venture that truly reflects your own enthusiasm, passion and values.

While profitability is vital for any business to be able to survive and prosper, it is essential that you align your business and how you run it with your personal values. These are not necessarily morals or ethics, but simply the things that make you feel truly alive and passionately committed to what you're doing. For one person it might be providing a service to others; for another it might be creativity or working in a team; and for someone else it might be challenge and adventure.

You will have a greater sense of energy, commitment and enthusiasm for starting, developing and running a business that is aligned with your values. It will give you greater determination and resourcefulness in getting over the difficulties and challenges of setting up a business and maintaining it.

Your values will affect a number of areas: how you work, how you wish your work to be received and how you interact with customers, suppliers and funders.

“Though I found it hard to come up with the values under pressure, just realising that I should think about my business in relation to my values was a lesson I will take into the future.”

Tom Dowding, Mobile Content Designer, Mobile Pie, UK

Values are different from beliefs. Abi Yardimci, Creative Education Specialist and writer explains:

“The difference between a belief and a value (for me) is that a value is something you hold very dear, like something precious that you protect against all odds to keep intact. A belief is something that underpins your actions and your direction in life. Beliefs can change, and when they do you see big shifts in energy, emotion and attitude...”

Use Worksheet 02a: Your Values¹ to help you identify and prioritise your values and build them into your plans for your business. Using stickies write down the values that are important to you. The table on the next page has a list of possible values to get you started.

Worksheet 02a: Your Values

02a Your Values	Always Important	Sometimes Important	Rarely Important	Never Important
<p>How to use this worksheet Work alone for this exercise. Find a quiet place where you can reflect and think. You are going to capture and organise your personal values. Think of them as the things that make you feel truly alive and passionately committed to what you are doing in your business. For one person they might be service to others and creativity. For someone else they could be honesty, ecological awareness and leadership. Using stickies write down all of the values that are important to you. Write down lots of them – more than you might think are useful. See examples of values on page 12 in handbook 02 to help you get started. Once you have plenty (10 or more), place them in the relevant columns. Don't worry about getting it right first time – swap them around until you have them in the right place. To focus your activities, have a maximum of five in the 'Always Important' column. Show your completed worksheet to someone who knows you well and ask for their feedback.</p>				

VALUES

Then prioritise those you've selected and arrange them into the relevant columns on Worksheet 02a. Try to have a maximum of five values in the 'Always Important' column.

Accountability

Achievement

Advancement

Aesthetics

Authority

Balance

Belonging

Celebrity

Challenge

Community

Co-operation

Creativity

Credibility

Curiosity

Determination

Discipline

Dynamism

Effectiveness

Excitement

Excellence

Fame

Financial security

Financial gain

Freedom

Grace

Growth

Harmony

Helping others

Helping society

Honesty

Humour

Independence

Influencing others

Integrity

Intellectual status

Innovation

Joy

Justice

Knowledge

Leadership

Loyalty

Meaningful work

Monetary gain

Openness

Originality

Peace

Power

Public service

Quality

Recognition

Reputation

Resilience

Respect

Responsibility

Self-respect

Spontaneity

Stability

Status

Sustainability

Teamwork

Tolerance

Time freedom

Tranquility

Trust

Variety

Vision

Wisdom

Work/Life balance

Working alone

Why are Values Important?

Now that you've named your values, you'll be able to use them in a number of ways. Think of them as a kind of radar to scan your work and the other areas of your life, and notice which things are creating a real sense of fulfilment and excitement (and equally, which are not).

They'll help you to:

- Assess your business idea in terms of how it honours your values.
- Test how your work/life balance needs to be adjusted.
- Stay inspired when dealing with the more mundane aspects of business or when things aren't going so well.
- Keep on track when you're offered different choices or opportunities. For example, what happens if you're short of cash and are offered some work that doesn't really fit in with your plan?
- Communicate why someone should care about your business, as your values often connect with those held by other people.

It's possible that there'll be tension between your personal values and your business values. For example, you may not care about money, but making a profit is essential to building a sustainable business. So how do you use your personal values to inspire, guide and shape your business? One way is to look at the various aspects of being in business, and to think about which of your values is most important to each aspect.

“...as a studio we realised that not all of the partners had the same values or vision for the business, and subsequently, one of the partners left.”

Xander Lacson, Architect, Design.3 Architects, Philippines

VALUES AND BRANDING

Your values are also vital in building a brand and they have to be consistent with your actions. Branding gives your company a distinct identity, builds value with your customers and connects with your suppliers and team. A key part of developing a brand is deciding on the values that reflect what is important to you and your business and staying true to them. If you act in a way that conflicts with the values that your customers understand, this could have significant consequences and even result in a backlash. This was the case with Innocent Drinks, who struck a deal with Coca Cola.

Innocent Drinks started selling healthy fruit smoothies in the UK in 1998. Based on ethical business practices, it also donated 10% of profits to charity. It provoked a vitriolic outpouring from scores of customers when it sold a share of the company to Coca-Cola in 2009. Some customers thought the firm might as well have done a deal with the devil. One railed: “You have sold your soul. That’s the last time we buy your produce.” Others lamented the end of the fairy tale: “No more jolly blogs, cutie e-mails, cottage-industry-style village fetes or sweetie messages on the side of cartons please... they just don’t fit with your brand image anymore.”

Its founders appeared blinkered to the apparent conflict between what Innocent purportedly stood for – health and social values – and Coca-Cola’s position as one of the flagbearers of global capitalism. The company is now over 90% owned by the global giant.

Adapted from business.timesonline.co.uk

“...we didn’t think we were creating a brand, we were just thinking of the product – our business model was confusing.”

Marília Martins, Social Enterprise Supporting Artisans, Colybrii, Brazil

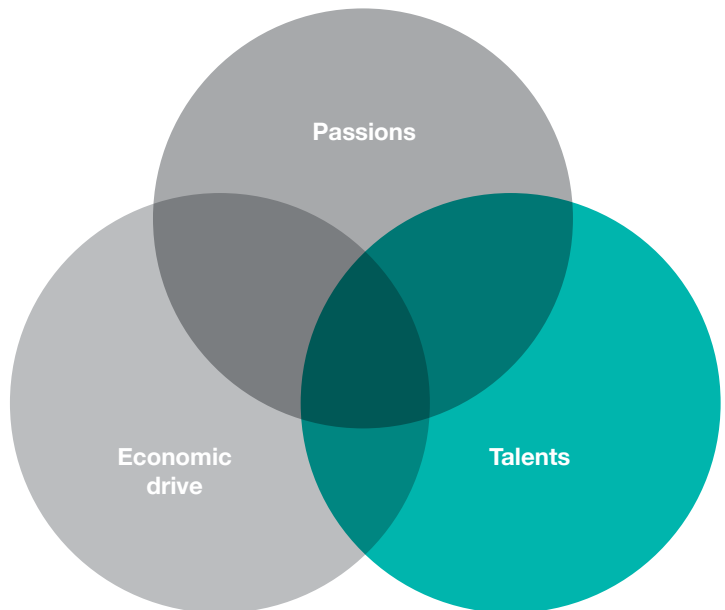
WHAT'S YOUR BUSINESS DRIVEN BY?

To be successful, you need to balance your drive to develop your idea into a business with other imperatives.

If an enterprise is primarily driven by ideas but doesn't have a commercial aspect, it won't be sustainable. Similarly, if a business is motivated by commercial imperatives without due consideration to its innovation and creativity, then it may not be effective in the long-term. Achieving a balance between passions, talents and economic drive is important.

“Thinking about myself, my ideals, my motivations and the impact of my business was much more valuable to me than simply knowing how a business functions.”

Holly McIntyre, Online Recruitment for Creative Practitioners, UK



WHAT'S YOUR BUSINESS DRIVEN BY?

The illustration on page 15 is developed from 'Good to Great' by Jim Collins. Collins studied the qualities and drivers that distinguished great companies. Excellent companies are focused on activities that ignite their passions, fully utilise their skills and talents, and have clear insight into how to most effectively generate sustained and robust cash flow and profitability.

It's probably easiest to identify what your passions are. Many will have been reflected in your values. This handbook will help you to weigh each of the drivers against the skills needed to take your idea forward, and the financial efficiency of what you're proposing.

Vision and Mission Statement

Having broadly explored your idea as a business proposition, the values that will underpin it and the drivers for your activities, you can now draft a vision and mission statement.

Vision: Your vision statement should be aspirational and describe the future change you want to bring about. It should be a single sentence and clearly reflect your values.

Mission: A mission statement brings your vision to life by stating how you will achieve your purpose and for whom. It is a clear, concise summary of why a business exists and its future intentions. A mission statement can tell customers a lot about your business, so it's very important to take time to develop it.

Ideally the mission statement should be motivational, realistic and only 3-4 sentences long. It should be similar to an executive summary stating what your company is, what you do, what your business intentions are and why you are in business. For inspiration, check out the vision and mission statements of organisations you hold in high esteem.

IKEA Vision: To create a better everyday life for the many people.

IKEA Mission: Our business idea supports this vision by offering a wide range of well-designed, functional home furnishing products at prices so low that as many people as possible will be able to afford them.

EVIDENCE MODELLING

Determining a vision and mission statement for you and your business is usually a simple task for an entrepreneur. You have an idea in mind that you're passionate about, and you're determined to make it happen. But can you articulate that vision? Can you describe it or draw it, and above all do you understand what impact your vision might have as a business?

There's a process called Evidence Modelling that can help you explore these questions. It's based on research by Marshall McLuhan, an academic and media theorist, who came up with the 'Tetrad of Media Effects' as a way of looking at the impact of new technology on society. It contains four questions you can run your idea past:

01 What does it enhance/bring new value to?

For example, Skype enriches personal and business communications by allowing free video calls.

02 What does it replace/make less desirable?

Online news and social media are making the traditional newspaper less desirable.

03 What does it revive/re-use or build upon?

New ideas can change how we see and value older ones. For example, because people now mostly buy music digitally, vinyl records have changed from being common to being rare. And that means they now have a new value as collectible objects worth a lot of money.

EVIDENCE MODELLING

04 What might be the backlash/limiting effects?

Could an idea become so successful it actually ends up having a negative effect? For example, if a car-sharing service is so well designed it actually tempts people off public transport and into cars, increasing congestion, then a successful idea actually ends up having a negative effect.

Evidence Modelling is helpful to illustrate the extremes of success. Below you can see examples of impact on fashion brand Burberry and online retailer Amazon.com.

Burberry experienced a remarkable brand repositioning at the end of the 1990s. Established for 150 years, its iconic trench coat and check pattern were closely associated with the British upper class. However, the brand was regarded as staid and by the 1980s its popularity was in fast decline and profits fell from £37m to £25m in 1997. A new CEO, Rose Marie Bravo, overhauled the brand: new designers updated the clothing range and developed new, less expensive products and celebrity Kate Moss became the face of the brand.

Burberry sought to retain its core values of quality and exclusivity whilst giving them a modern appeal. In 2005 the company's profits rose six-fold. One of the downsides of this success was a flood of counterfeit goods. Burberry responded by acting against counterfeiters and by reducing the use of the ubiquitous check and stopping selling the less expensive Burberry caps.

What did the overhaul/enhance?

- brand prominence and recognition
- use of check as status symbol

What did it replace/make less desirable?

- high-end product becomes mainstream, losing its exclusivity

What did it revive?

- new demand for check
- new demand for older style product now seen as fashionable

What was the backlash?

- devaluation of the brand
- predominance of counterfeit items

Internet retailer Amazon.com started out in the US in 1994 as an online bookstore. Its product base has since diversified to include music, film, games and other goods. However, its success has been tainted in recent years due to non-ethical practice of evading tax, its low prices having a negative impact on some local retailers, and through the poor treatment of some of its staff.

What did it overhaul/enhance?

- easy access to books – learning and leisure
- low prices and fast delivery
- order anytime – flexible shopping

What did it replace/make less desirable ?

- independent bookstores – many went out of business
- small local retailers
- social engagement in the buying process

What did it revive?

- interest in reading
- second hand book selling

What was the backlash?

- exploitation of staff through low pay
- staff with no contractual security
- seen to monopolise the market for books

Exploring Evidence of Your Future Success

Evidence helps prove the viability of your idea. Imagine what your business will be like if your vision succeeds. Then think about what evidence will provide proof of its success. Use Worksheet 02b: Evidence Modelling to help you explore these points. Imagine the future of your business and describe in words and images its consequences. Use as many stickies as you need to answer the four questions. Before you start, ask yourself:

- If my business becomes successful in the future, how will I recognise it?

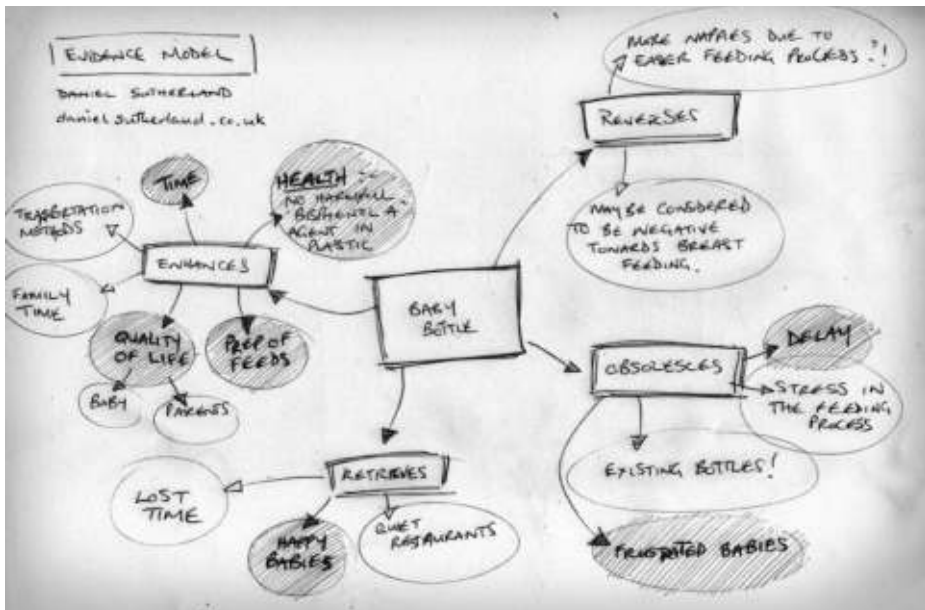
EVIDENCE MODELLING

If you're pioneering a new way of doing something, what would its impact be on the environment? How might your business affect society or the industry you work within?

In answering the questions about your business (what will it enhance, what will it replace, what will it revive and what will be the backlash), try imagining the consequences from a number of viewpoints, such as:

- The wider world (think as big as possible)
- Your particular industry/field (e.g. how it might impact on current industry practices)
- Your customers (what benefits will it bring them)
- On you (what impact could it have on your work/life?).

The example below shows how an entrepreneur has used the Evidence Model to help explore the consequences of their business.



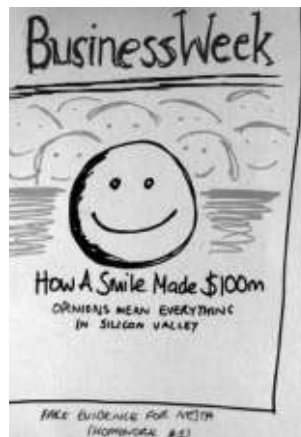
FUTURE EVIDENCE

Once you've imagined the future of your business, it helps to construct evidence of its success.

For example, if you're creating a new transport service based around car-sharing, what would its impact be on the insurance industry? You could create an insurance quotation from an insurance firm showing how four people will be listed on one insurance premium.

Try creating your own persuasive visual argument to support your idea. This could become an important sales tool for you in the future. Having a compelling argument can attract collaborators to help implement your vision, as well as arousing the desire in your customers for your product or service.

Below is an example of Future Evidence created by entrepreneurs who have used this process.



You could use your Future Evidence not only in planning your business, but also as a way of communicating your idea to potential supporters in combination with the more standard business predictions, such as cash flow forecasts. After all a cash flow is just another type of prediction: one that shows you know how much it will cost to make your business idea happen, how much you will need to charge, and how many you will have to sell.

SWOT ANALYSIS

Now that you have explored what your business might look like if it were to become very successful, you should do a SWOT analysis. SWOT stands for strengths, weaknesses, opportunities and threats. By identifying these aspects of your company, a SWOT analysis allows you to evaluate its strategic position. Strengths and weaknesses are both internal factors that are controllable, whereas the opportunities and threats are generally affected by external factors that you can't control.

One of the main reasons for doing a SWOT analysis is to help you to turn perceived company weaknesses into strengths, and threats into opportunities.

Here's what a SWOT analysis might look like:

STRENGTHS (Internal Factors)

- Well educated team
- Unique product
- Established distribution network

WEAKNESSES (Internal Factors)

- Low market profile
- Lack of turnover
- No key customers

OPPORTUNITIES (External Factors)

- Clear market opportunity
- Competitor product at mature stage of cycle

THREATS (External Factors)

- New competitors entering market
- Window of opportunity

BEFORE WE MOVE ON

You've used a number of exercises to help give shape to your idea in terms of its business potential. To summarise what we've gone through so far:

- There are some basic business facts that will help you succeed in your business. The key one is engaging with your customers to understand their needs.
- You have guidance on identifying, protecting and maximising your IP.
- Your personal values, energy and ambitions will help define your working environment, and will make the difference between your business and others.
- A business idea that balances passions, talents and economic drive will enhance the chances of success and sustainability.
- A vision summarises the aspirations for your business and a mission statement can help guide the activities of your business.
- Through Evidence Modelling you've explored what your business might look like if it's very successful. This helps you to interrogate your vision and to define and communicate your idea so other people can understand and input into it.
- You've created Future Evidence to illustrate what success will look like for you.
- A SWOT analysis has allowed you to look at the strategic positioning of your company, and to identify possible weaknesses and threats as well as strengths and opportunities.

BEFORE WE MOVE ON

The next step is to define your milestones (your goals and objectives) and clarify how you'll develop your business.

In handbook 03 / **Making Your Business Work** we look at:

- Identifying your customers
- Building the various relationships you'll want to help your business move forward
- Detailing how your business will work to deliver your products or services
- Finance options to help you get started.

MAKING YOUR BUSINESS WORK

Created by



In partnership with



You've given some shape to your business idea and defined the foundations for developing it. In this part of the Creative Enterprise Toolkit, you'll explore the different aspects that will allow your business to work.

You'll look at three main areas...

Customers

To determine who is buying your product, and why

Your Business Process

The different elements that make up your business

Relationships

The different associations you have to recognise and develop to ensure your product or service reaches your customers

Start-up Finance

Looking at options for getting started with your business

02

WHO'S BUYING?

Before you spend any more time developing the business, you should check that your activity meets a genuine need. If it doesn't, then there may not be much point going any further.

At this point it will be useful to revisit the business idea questions highlighted earlier:

- What is it that I do?
- Why should my customers care?
- Is there a need for what I'm offering?
- Will there be sufficient demand?
- Will that generate sufficient reward for me to move forward?

Basing your answers on purely a gut feeling might be a little flimsy to risk your business future on, so you need to gather some real evidence. This gathering of evidence is called market research. The two main things to consider at this stage are: who is your customer; and how does your product or service benefit them?

01 Defining Your Customer

First, identify who would like to buy your product or service. It's more important to work out who your customers are before you work out how you're going to behave with them. Customers come in many shapes and sizes, and you need to be able to respond to all of them. Make a list of as many types of customers as you can and estimate how many would want your product or service.

Profiling your customers is an important step in understanding their needs and planning how best to reach them. You can use Personas (detailed profile descriptions) to help you. Think about:

- Demographics: age, gender, financial situation
- Personality: particular preferences

- Behaviour: what do they like to do?
Where do they work?
- Where can you connect with them: online, at events.

Develop as many personas as you have client groups. Try to ensure they are as realistic as possible.

02 Outlining the Benefit to Customers

Then, make explicit what benefit your product or service will bring to each of the customer types. For example:

I have identified that need W is not being met by anybody (or certainly not well enough). I propose offering X as a solution to this need. Y will be the benefit to my customer /client and for this I will expect to charge Z.

If you can't afford to use a market research company, you can carry this out yourself. For example:

Desk Research: Search online to find out about competitors' products or services and keep up to date with their activities, news stories, client days and case studies. This will give you an idea of what customers are buying, how much they'll pay and how your product or service offers something new or different.

Published Market Research: Some information on general trends can be accessed for free. You can also buy reports on market trends from a variety of commercial companies. This can help confirm the need or demand for your product or service, and allow you to clearly target your customers.

Field Research: This includes both qualitative and quantitative research. Qualitative research can identify individuals' feelings and attitudes to a product or service, and lead to suggested improvements. Quantitative research provides statistical information, for example, how many potential customers there are, their socio-economic background, age profile, and purchasing habits.

ALL YOU
NEED TO HAVE
A BUSINESS IS
A CUSTOMER AND
IF YOU DON'T HAVE
A CUSTOMER THEN
YOU DON'T HAVE
A BUSINESS –
YOU HAVE
A HOBBY.”

Dean Brown, Product Designer, UK

WHO'S BUYING?

For qualitative research, you can put together a focus group or organise a stakeholder workshop or hackathon involving technologists and customers. You could also do something less formal – as was the case with Innocent Drinks.

Innocent Drinks

Three graduates tested their fruit smoothie drinks at a music festival in London. People were invited to put the empty cartons in bins marked YES and NO depending on whether they liked the product. At the end of the festival the YES bins were full. After getting investment they launched the product and the rest is history.

Use the earlier Evidence Modelling exercise to help you identify the needs and benefits associated with your product or service. In Worksheet 03a: Your Customers is a table that you can complete for each customer group. This will help you record and establish viable income streams for each customer group.

Worksheet 03a: Your Customers

03a Your Customers		What do you call this customer group?				
<p>How to use this worksheet</p> <p>Use this worksheet to build a picture of your potential customers and customer groups. You might want to copy the worksheet and try it several times for different customer groups.</p> <p>Write onto stickies and place them onto the worksheet. Think about who your customers might be and ask friends and colleagues to help. Ideally, you should be talking to your potential customers who will buy your product or service and, if different, the end users.</p> <p>Think about how you can engage them in a meaningful way to help shape your offering.</p> <p>Be open to feedback and fresh perspectives as people can come up with suggestions you haven't considered.</p>	<p>Draw them – or stick a 'found' picture here</p>	<p>What are their needs?</p>				
	<p>What are you offering them?</p>					
<p>How many are there?</p>	<p>How many of those will you reach?</p>	<p>How frequently?</p>	<p>How much will they pay?</p>	<p>Potential total income?</p>		

You can start to complete the table by talking to your friends and family, but ideally you should also be talking to your potential customers, and anyone who could be involved in supplying your products or services to them.

Be open to feedback and fresh perspectives, as people can come up with suggestions you haven't considered. Your local business support agency, libraries and online resources like the British Library Business and IP Centre all host information that can support your research.

The specific questions you ask during your research will depend upon the nature of your business. However, the key information you need is:

- How big is your potential market?
- Roughly and realistically how many people can you get your idea in front of?
- How are you going to engage with them?
- How many of them will buy it?
- Is this a big enough group to meet your income needs?

“...we were just thinking about the artisans and we had almost turned our back to the customers... People shouldn't have a fixed business plan before receiving feedback from the market – be flexible.”

Marilia Martins, Social Enterprise Supporting Artisans, Colybrii, Brazil

If demand is big enough to meet your needs then you can proceed. If not, then maybe it's time to think again. You could improve your idea, or look into reaching more people by broadening the scope of your offer.

Market research can be a very challenging process. You're opening up your idea to feedback and criticism – and the possibility there isn't enough demand or paying customers to make it a viable business.

However, don't be tempted to avoid it. If your analysis of the market potential is flawed at this stage, you'll probably come out with a flawed business design.

06

WHO'S BUYING?

Try to stay objective. Remember the aim is to test whether your idea has application as a good business idea. At this stage it's easy to reframe the idea, develop it or drop it and start again. This becomes more difficult as time goes on, and you've invested money and energy in the idea.

CREATING A SUSTAINABLE BUSINESS

There are three key aspects to creating a sustainable business:

- 01 Having a clear idea of what you want your business to do
- 02 Knowing that there'll be an audience or market for what you're going to offer
- 03 Developing a business process that allows you to offer this to customers and sell it for more than it costs to produce.

“Starting a business can be a daunting but nonetheless exciting prospect. Being given the tools to help you break down exactly what you need to do and when you need to do it has helped me manage my business needs one step at a time instead of visualising a mammoth task and not knowing where to start.”

Rachel Horrocks, Product Designer, UK

So far you've used Evidence Modelling to help you explore point 01 and Who's Buying to explore point 02. The next sections help you explore point 03.

One way to understand how a business works is to think of your business activity in terms of promises:

- You promise your customers that you'll deliver either a product or a service
- Your customers will have an expectation that this promise is going to be kept
- You work with others to enable that promise to be delivered.

These make a 'promise triangle' between you, your customer and the qualities of your product or service.

The Promise Triangle



Any business involves a number of different areas, and it's unlikely you're going to undertake them all yourself. Therefore, you'll need to involve others and build relationships to help you deliver on the promises.

CREATING A SUSTAINABLE BUSINESS

Most innovative individuals rely on their creativity and inventiveness to drive their businesses, controlling every aspect of activity themselves. Because this energy and control can be difficult to sustain, this approach can cause issues for you and your business's wellbeing. Besides, you probably also only have interest, skills, and expertise in certain areas of your business. Frequently, it will be too expensive and time-consuming for you to acquire expertise in all areas.

You need to establish the roles your business needs, and which of them you'll undertake. To do this you need to:

- Identify where your personal skills and interests fit within your business
- Understand what you need to add to your own skills in order to create a complete set of business skills
- Identify the relationships you need to build with other people and businesses to make your business succeed.

Techniques we call Blueprint Modelling and Relationship Modelling will help with this. Blueprint Modelling helps you describe the process of your business, while Relationship Modelling identifies four areas of activity in which you can develop a role or relationships to support your business.

If you can build a business model that allows your business to live beyond your direct involvement, it will mean that your ideas will have been transferred and embedded in others. It will also mean that you can extract financial, creative or social value from your business whilst you go off to work on other ideas.

Before we explore Relationship Modelling further, you need to work out the various aspects of your business and how they fit together: the process of your business. To do this, we use Blueprint Modelling.

BLUEPRINT MODELLING

A blueprint is a detailed plan or design that explains how something is expected to work. So this exercise will help you visualise how your business will actually function, and describe how business will be done. It will help you identify all the activities involved in a yearly overview down to a day-to-day plan.

“Blueprint Modelling is a fantastically useful (life-changing!) tool that we are using to break down the goals we want to achieve. Such a simple thing, but so incredibly helpful if you are a creative perfectionist!”

Zoe Sinclair, Artist, UK

Before you start developing your business blueprint, let's look at some operational factors you'll need to consider.

There are lots of different types of businesses specialising in different sorts of activities. For example, how a jeweller operates is very different from a film or TV production company. However, even in this example there are similarities. All businesses, whether product or service based, have a process. This process consists of a client engagement phase, a development phase and a delivery phase.

Engagement Stage: This is the time that it takes to plan who your prospective clients are and to persuade them to buy products or services from you.

Development Stage: This is the time that it takes to develop your product or service for your customers.

Delivery Stage: This is the time it takes to get your product or service to your customer.

BLUEPRINT MODELLING

All of these activities take place either in front of the customer, which we call ‘Onstage’, or out of sight of the customer, which we call ‘Backstage’. The examples in the diagram below show how this process might look for a design company.

Areas shaded in grey are things that can’t be directly charged to the customer: you can’t bill your client for market research, promotion or the cost of selling to customers. You need to fund these from your profit margin. This is why businesses that can’t get beyond the engagement stage, or that focus too much on backroom research and development, will ultimately fail.

Use Part A: Operational Stages of Worksheet 03b: Blueprint Modelling and using stickies, show which parts of your business take place Backstage and Onstage, and at what parts of the delivery process from engagement to delivery.

Worksheet 03b: Blueprint Modelling

03b Blueprint Modelling	Part A		Part B
	Backstage	Onstage	Start here
How to use this worksheet This exercise will help you visualise how your business will function and describe how business will be done. PART A: Operational Stages Every business has these: 01 Engagement Stage: The time that it takes to plan who your prospective customers are and how to persuade them to buy from you. 02 Development Stage: The time that it takes to design and create your offer. 03 Delivery stage: The time it takes to get your product or service to your customer. Activities take place either in front of the customer – ‘Onstage’ – or out of sight of the customer – ‘Backstage’. Write stickies for your business activities and place them in the relevant boxes. Consider doing this in a small group or as a pair. Activities in the areas shaded in grey represent costs that cannot be charged to the customer. PART B: Blueprint Modelling Map out all the steps you will need to take to deliver your product or service, in a linear flow diagram. Map the entire process in very small steps. Use a sticky for each step.	e.g. things like customer and market research	e.g. things like networking or exhibiting at trade-shows	
	e.g. things like developing briefs and ideas	e.g. things like showing customers early prototypes	
e.g. things like design reviews and making decisions	e.g. things like presenting to a customer or client		
			Finishing here

Drawing a Blueprint

A simple way of understanding how your business will deliver its products and services is to draw, using flow diagrams, the various stages of generating, realising and distributing a product or service. You can create a blueprint by mapping out how you're going to come up with the idea, how you're going to have the idea realised and how you're going to deliver it to your customer.

A good starting point is to answer the following questions:

- **How do I imagine my business operating?**
- **How will I find and engage my customers?**
- **How will I generate what they want?**
- **How will I distribute what I generate?**

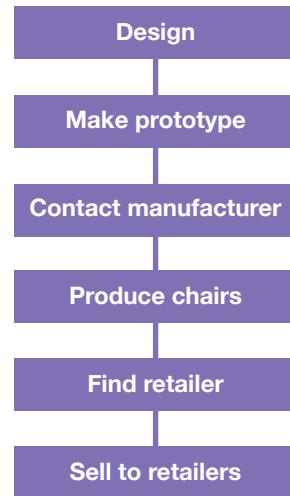
“...it gave me the time to think about my business and obtain an outsider’s perspective on my business. The materials provided were really useful and I have been able to use them with my business planning. The business blueprint in particular is now at the heart of my business.”

Rania Hila, Jewellery and Leather Goods Designer, Egypt

You might find it easiest to imagine yourself at the point of delivering the product or service to the client and work backwards.

Each drawing or business blueprint will look different. Over the page are two examples, one showing a simplified process for a furniture design company and the other a more detailed example mapping a trip to the airport and boarding a plane in which you will see the detailed tasks that need to be undertaken and the different people involved in this.

Diagram 01
Simplified business
blueprint for a product-
based furniture company



The objectives of these flow diagrams are to identify:

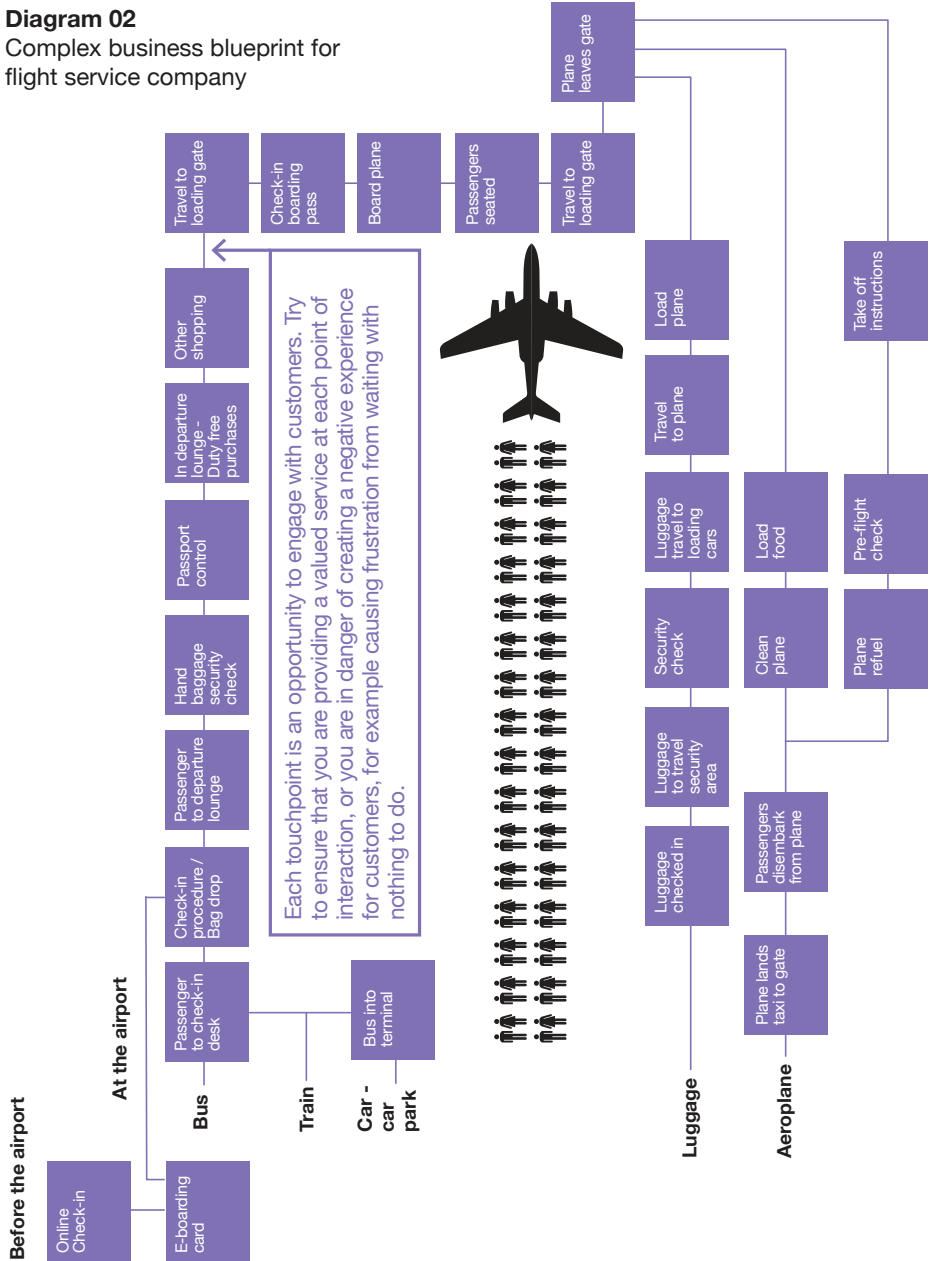
- The tasks that need to be undertaken at each stage of your business
- The different people involved in delivering these activities.

From this process you can see where the critical stages are, where bottlenecks may occur and where the process might break down because you don't have the necessary expertise or resources. This will allow you to see how much of the business you need to develop and manage.

“The Toolkit not only helped me develop and understand the skills necessary to create a business, it also helped me to think like a business person. It inspired me to take forward my eco-radio design, which is now produced and retailed by Suck UK.”

Chris McNicholl, Product Designer, Cardboard Radio, UK

Diagram 02
Complex business blueprint for flight service company



BLUEPRINT MODELLING

Developing Your Business Blueprint

There are three rules to blueprinting:

- Do it in small steps
- Map the entire process
- Include as much detail as possible.

Using Part B of Worksheet 03b: Blueprint Modelling, create a flow diagram of your business idea. Remember to identify and detail all the stages that need to take place to realise your idea.

In your business there may be many processes that happen simultaneously, so you may need several blueprints to create the whole picture.

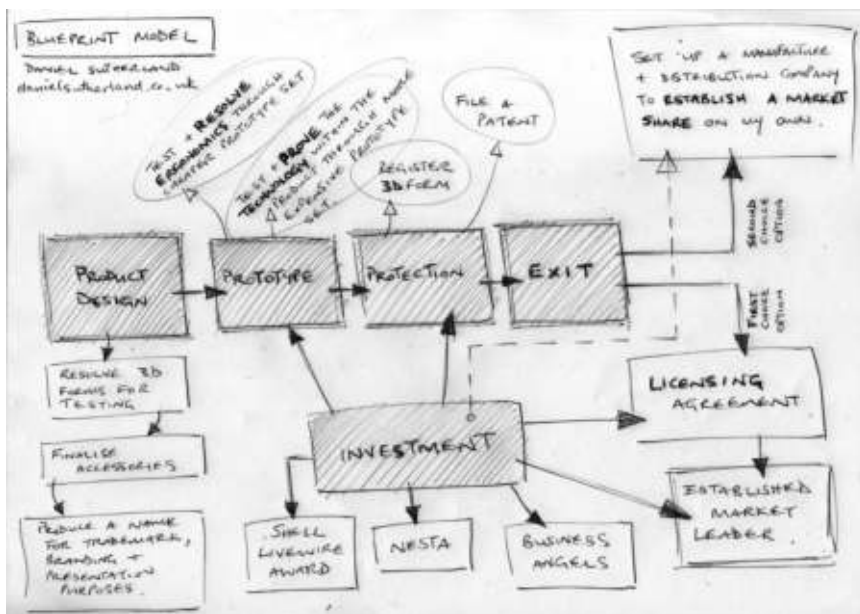
Blueprint Model Example 1



Refer to Part A: Operational Stages of Worksheet 03b to identify which parts of your business are happening in front of the customer and those that are behind the scenes. You can then draw separate blueprints for onstage and backstage activity, and also overlay this information with your existing blueprint. This should give you a clear insight into exactly how your business might operate.

On these pages are some examples of blueprints. You'll see that the number of stages and styles used vary – proof that there's no right or wrong way to develop your blueprint.

Blueprint Model Example 2



RELATIONSHIP MODELLING

Blueprinting is one part of understanding how your business works and where you might need assistance from others. In this section you'll focus on the relationships you need to make for your business process to work. Think about the following:

- **How do you find people to help you?**
- **Why would anybody want to help you?**
- **What sort of deal can you expect?**

The first step in Relationship Modelling is to understand the four areas of activity that are necessary to support your business: the Generator, Realiser, Distributor and Customer:

Generator/Idea Generator: key activities are originating, forming and synthesising ideas; direction, design and concept development. This role describes the process of forming and synthesising ideas. It's important in creativity, and concept development. If this is the area where you're most familiar and where you think all your strengths lie, it's probably where you're tempted to spend all your time.

Realiser: key activities include transforming ideas into finished products, services and experiences; manufacture and content production. This role describes the process of transforming raw materials or ideas, such as a film script or a piece of sheet music, as well as physical materials, into a finished product.

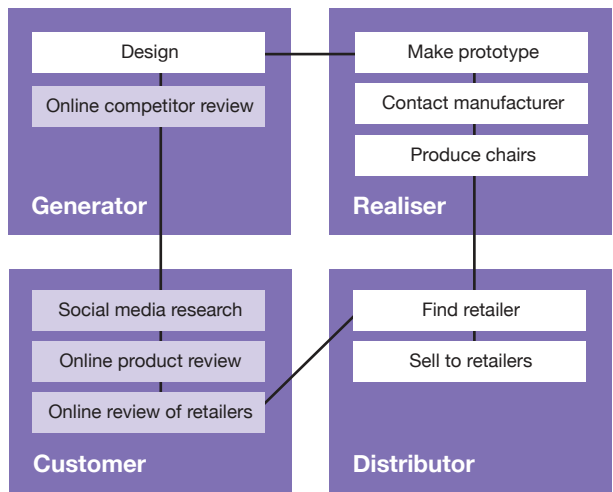
Distributor: key activities encompass distributing finished products, services and experiences; delivery, sales and marketing. This role describes the purchase of finished products or services for resale, or the co-ordination and distribution of finished products or services.

Customer: key activities include buying, consuming, utilising or experiencing the product or service. This role receives, buys or consumes an item or service.

All four areas need to be in place for your business to survive. However, your business does not need to do all these things itself, and can achieve them through building relationships with others.

The areas can be overlaid with the activities defined on your blueprint. The diagram below shows the four activity areas overlaid with the blueprint activities of the furniture company we looked at previously on page 12.

Diagram 03: Areas of Business Activity



The shaded boxes in the Generator and Customer sections highlight the importance of online activity. Customers can look online and use social networks to research and review your offering, which can significantly impact the design and success of your product or service. In the example above, this is despite the fact that the furniture company doesn't sell directly to consumers and instead works with distributors and intermediaries. This is known as a B2B (business-to-business) rather than a B2C (business-to-consumer) company.

RELATIONSHIP MODELLING

There's nothing uncommon about this type of relationship, but the implications for the business are significant. The distributors will charge for their service, either as a commission or as a mark-up on price, such as from wholesale to retail. Some distributors cover whole countries (as in the film industry), while others are more targeted (as with fashion retailers). The nature of your product and how it's distributed will determine whether you have to make one relationship or develop many.

The type of business you're creating and the way you want to run it will determine which activity areas are involved.

Defining Your Relationships

Using Part B of Workbook 03c: Relationship Modelling, highlight activities from your Blueprint Model that correspond to any of the four key areas (Generator, Realiser, Distributor and Customer).

Identify where your skills and interests lie. Ask yourself:

- Who will you need to build relationships with in order to cover the other areas?
- Who is giving or receiving the money in each of these relationships?
- What will be the implications of your relationship sequence on how much you need to charge and when you get paid?
- Is this something you'll be able to manage? If not, what additional resources will you need?

Spend time exploring different scenarios to understand the most effective ones for your idea. You're prototyping your business, so it's worth considering many different designs of your business model at this stage.

Building Relationships

All businesses depend on others for their survival. You're always buying products and services from others, or supplying products and services to others.

For a successful combination, each relationship needs to be based on mutual trust and support. If some relationships collapse, they can have a significant effect on the activity of the business. So it's important to have a good understanding of who's supporting who in each relationship, and who's supporting your 'Promise Triangle'.

When you're in the buying role, you need to be clear about what you want, when you want it, the quality and consistency, how much it will cost, and when and how you're going to pay.

If you're looking to buy a computer from Dell, for example, you can have a high expectation that it will arrive as expected, and you'll know what you'll be charged and when it will be delivered. This is because Dell has clearly defined what it can and cannot do. This is the minimum that you should expect from any relationship.

Why Would Anybody Want to Help You With Your Business?

It's critical that any relationship you pursue and develop creates a win-win situation for both parties.

What differentiates your relationships with a supplier or distributor and other people's relationships with the same supplier is the experience. A good experience will prolong and strengthen the relationship; a bad experience will bring the relationship into question.

RELATIONSHIP MODELLING

Historically, business relationships were mainly about transactions. The customers' needs or wants were not considered to any great degree. This is no longer the case. Online and mobile technology platforms and digital connectivity allow businesses to have ongoing dialogue with customers, particularly through social media.

Building this two-way relationship repositions the customer as a possible collaborator who can provide market insights and with whom the business can co-create a valued solution based on a level of cooperation. Co-creative approaches to shaping future products and services are becoming more prevalent and can extend to include other stakeholders such as partners and suppliers, who can generate valuable insights that inform innovation.

Every business has a large number of potential partners to choose from to build relationships with. In order to build good relationships there are some points you should bear in mind:

- You need to be informed about your customers' or partners' needs and understand how they will benefit from the relationship.
- A relationship has not been established just because you think it has. Both parties need to be involved.
- Relationships are based upon attitudes. Initially you'll rely on trust and honesty and then you can develop ties, all of which need to be earned and sustained.
- Relationships create a mutual way of thinking and the depth of this will increase with the longevity, frequency and quality of your transactions.

Think about your own situation and write down answers to the following questions.

- What’s appealing about your business for the:
 - Generator?
 - Realiser?
 - Distributor?
 - Customer?
- What can you currently offer them?
- Is that enough, and if not, what do you need to offer for them to want to work with you?
- What are you going to have to do to make that happen?
- What additional resources, skills, people and information might you need to get there?
- What impact will that have on your finances and planning?

It’s vital to be able to show when you will be paid and how you will collect the funds. Many apparently successful businesses fail in their first few years because they owe their suppliers money, which they can’t pay because they haven’t been paid themselves by their clients. It is therefore vital to identify all the people involved in the flow of money around your business.

What Sort of Deal Can You Expect?

On initiating a relationship and starting a conversation with potential partners and suppliers, you must know and be able to articulate:

- What you want out of the relationship
- What you are going to offer to your partner
- Why it will benefit them.

CONTRACTS AND AGREEMENTS

Contracts and agreements help ensure that business transactions are clearly understood by and acceptable to the parties concerned. It should include a clear written specification of what you are going to do, the costs to the client and your payment terms. The latter is important to ensure that you get paid the right amount and on time.

Specification

This should include:

- A description of the project based on the client brief
- How much time it will take you to deliver
- When you will provide progress reports or staged viewings of work-in-progress
- The number of changes the client can make without charge
- Size, shape, colour, text, font and any other specific details that are vital to the specification
- What penalties you will incur if you do not deliver to schedule
- Details of the price for all the elements of the project, including management fees, print costs, VAT, etc.
- Your payment terms stating how and at what stages of the project you want to get paid.

Payment Terms

Clearly stating your payment terms is important as many small businesses fail due to poor cash flow management. You need to know when you need to be paid and how much that should be.

If the job will take a while then set a series of staged payments, for example, 40% on the project being commissioned, 30% mid-stage, and 30% on completion.

If you have to purchase expensive materials then ask the client to pay for this in advance then follow up with a staged payment or remainder on completion.

You might prefer to present a delivery note and request cash or a cheque on completion rather than submitting an invoice. When you submit an invoice then clearly state the payment terms, for example, seven days or 30 days. Keep records of the invoices you have sent out, when they were paid and when they are overdue. Use your discretion as to when to send a reminder for outstanding payments but don't avoid it. Remember – if you've done the work, you're owed the money!

Contract/Agreement Sign Off

Send two copies of the contract/agreement to the client for them to sign off. Make it clear that work will not start until you receive a signed copy. This becomes a legally binding agreement with clear terms and conditions for both parties.

A solicitor can draw up a standard contract covering these areas that you can modify for each client. Alternatively trade associations may have sample contracts that you can use. Remember, you are doing this to protect yourself and your customers from misunderstandings, disagreements and crossed wires.

Sale or Return

This is where you negotiate a selling figure with a gallery or outlet, of which they take a percentage with you receiving the balance when the item is sold. In this case you have to pay for all materials up front.

It is common for galleries and outlets to use sale or return to see if your work will sell before committing to buying up front. You should consider limiting the number of items you will leave on a sale or return basis.

START-UP FINANCE

You might look for funding to help get your business started. There are various routes you could explore to gain start-up funding:

- You: through personal savings or a loan.
- Family and Friends: who see that your business idea has potential and want to support you. Consider how your relationship with family and friends could be affected if the venture is not successful.
- Grants and Loans: these provide finance for the business via government agencies. Grants do not have to be repaid while loans do.
- Angel Investor: this is usually an individual or group of investors with personal wealth who provide start-up capital for the business. They may also provide expertise, contacts and knowledge. They will require a share of the equity of the business.
- Venture Capital Funding: is private investment for start-ups or early-stage businesses with a high growth potential. These are often technology-based businesses and investors will take an ownership stake in the business. This can be substantial to cover the risk of investment.
- Crowdfunding: is an online alternative model for financing a project, initiative or business. Here, large numbers of contributors/investors provide relatively small amounts of finance. Contributions may be donations or investors may receive rewards or equity in return.

It is important to know that investment generally comes with some form of trade-off, such as loss of a share of equity or control of the business.

When considering external investment, it's important to think beyond the finance. Could investors provide advice or mentoring? Do they have particular expertise or a network that could benefit your business?

Working through the Creative Enterprise Toolkit helps you prepare for pitching to possible investors by ensuring you have a clear business plan that explains what your business is and how it will work.

BEFORE WE MOVE ON

The activities and guides in this handbook have helped you identify your customers, explore the connecting aspects of your business, and the relationships that will help your business move forward. In summary:

- You have identified your customer base and checked there's a need for your product or service at the price you want to charge
- You understand the interrelation of your business vision, your customer expectations, and the qualities of your product or service
- Blueprint Modelling helped you turn your draft operational plan into a more detailed picture
- Relationship Modelling introduced different types of relationships you need to develop in the four key areas of business activity: Generator, Realiser, Distributor and Customer
- You considered contractual details for the payment terms that suit your needs
- You looked at finance options to help you set up your company.

With what you've found out about roles and responsibilities, go back and update your blueprint. Add in how you'll build and manage the relationships within your relationship model (for example, researching suppliers and meeting distributors) and the flow of money around those relationships (for example, paying suppliers and invoicing customers).

In handbook 04: **Engaging With Customers and Staying in Business** we look at:

- Communicating with customers via the marketing mix
- Developing a marketing plan
- Controlling your business finances to develop a sustainable business that meets your goals.

ENGAGING WITH CUSTOMERS AND STAYING IN BUSINESS

Created by



In partnership with



You now know how your business will work, who will be involved in making it happen, and what relationships you have to develop. Next in the Creative Enterprise Toolkit you'll find out how to get your message to your customers, and make sure that the finances make business sense.

The main areas you'll cover include:

Marketing Mix

The 7Ps of marketing and how to apply them for your business needs

Marketing Plan

The main elements you need to consider when planning marketing activities

Financial Modelling

Including the vital role of cash flow to ensure your business makes enough money to continue trading in the way you desire

02

WHAT IS MARKETING?

According to the Chartered Institute of Marketing:
Marketing is the management process responsible for identifying, anticipating and satisfying customer requirements profitably.

When you're in business, you need to sell your goods or services. And you need someone to buy them. You also have to be seen and heard in a noisy and busy marketplace. It doesn't matter whether you're Bill Gates or a one-man business, the techniques you need to apply to make sure you sell well, profitably and to the right customers are the same. It is important not only to share your story, but to provide content that encourages others to share your story with their contacts and within their social networks, extending your reach and connecting meaningfully with a wider customer base.

This section introduces the Marketing Mix which helps define your brand or offer. It then goes on to describe how to devise a marketing plan.

THE MARKETING MIX

The Marketing Mix

This describes the 7Ps of Marketing, which can help ensure your product or service is in alignment with your company's business and marketing plans. They are:

- 01 Product**
- 02 Place**
- 03 Price**
- 04 Promotion**
- 05 People**
- 06 Process**
- 07 Physical Environment**

01 Product

Your product or service must appeal to your potential customers, meeting a defined need and, ideally, result in multiple, repeat purchases. You have to ensure there is demand for your product and state what is unique about it.

Establishing Demand

However good you think your product is, if no one wants to buy it then no amount of marketing activity will entice them to do so. You may personally love Anchovy and Caper ice cream, but you'd want to test its popularity among potential customers before setting up a business.

Understanding your customers' needs and desires is crucial to the success of your business. Some simple, cost effective market testing will help you identify, at an early stage, if there is a demand by answering a few basic questions:

- Is there a market/desire for your product?
- Is there a satisfactory demand for the product?

You covered much of this in handbook 02, researching your customer.

The USP of a Product

The 'Unique Selling Proposition' of a product or service states clearly the features and benefits that make your product different from your competitors. For example, is it more energy efficient? Made of better quality materials? Does it last longer? Is it more prestigious? Or the only one of its kind on the market?

Your product may share certain features with similar items, for example all fruit drinks include fruit and are drinkable. Here you might focus on the value proposition or distinct benefit of your product, for example you only use organic produce.

The USP can change as the business evolves and different USPs can exist for different types of products and customers.

04

THE MARKETING MIX

02 Place

Place refers to where your product or service is sold to customers. Whether the location of your sales is online or in a retail space, you also have to consider how well your product or service is distributed, which will have an impact on cost. Some retailers may offer preferential placement of your product to encourage sales. However, this type of merchandising strategy can be costly as retailers will charge you a percentage of sales, known as a sales performance rebate.

If you use intermediaries such as wholesalers, resellers or sales agents, they'll need paying. This is generally included in their mark-up. You will also have to consider how you'll promote the product or service to reach end users.

Organisations like Amazon.com and e-Bay have disrupted the market by acting as both retailers and intermediaries. If your product is sold online via an intermediary, you will have to pay a fee that will be deducted from your selling price. With online sales, you will also need to factor in packaging and delivery costs. If it's large, then you also need to consider storage costs.

Your pricing strategy will therefore be affected by:

- Price of production/delivery
- Online seller fees
- Retailer rebates
- Profit margin
- Storage and stock control.

“My top tips for pricing are know your market, know where you are in that market, be realistic and don't undervalue your product or your time.”

Johanna Basford, Designer/Illustrator, UK

03 Price

The price of the product or service generates income and, most importantly, profit, whilst all the other elements in the marketing mix incur costs. It is vital that you understand the relationship between price, cost and profit.

This is outlined below.



The price of your product or service must be set at a level that the market will accept. You also have to consider if you're providing a luxury or mass market item, as well as what competitors charge for similar products or services.

If it's too expensive it may not sell as the benefits to the customer are not acknowledged. On the other hand, a product that's too cheap may not produce a sufficient return to cover costs and sustain the business. A low price may also infer it's poor quality or inferior.

The price of your product or service must include both the costs to produce it and the additional costs associated with selling it, as discussed in Place.

04 Promotion

To choose the appropriate means of promoting your product or service you need to consider who your customer is and how you will reach them.

Market segmentation is where you divide your overall target market into smaller sub-markets made up of people with the same needs. Profiling your customers allows you to target them in the right way.

For example, if your target market is householders to whom you wish to market an energy monitoring device, then you might look at sub-markets of age. Are elderly people more likely to want the product to help control energy bills? Are younger householders more likely to want it because they're concerned about environmental issues? This type of research can help you develop marketing messages and use marketing methods appropriate for these sub-markets.

When looking at sub-markets, you could divide your consumer markets and develop personas by considering the following:

- **Behaviour:** usage, frequent/infrequent, favourable impressions, convenience
- **Character:** lifestyle, personality, trendsetter/follower
- **Socio economic factors:** profession, income, location, buying patterns/loyalty, age and gender.

If you are segmenting a business market, you could consider the following component parts:

- **Company size:** small, medium or large
- **Industry type:** IT, finance, education, media, local government
- **Location:** local, Scotland, UK, Mainland Europe.

Marketing Channels

Having established facts about your product and the relevant markets, you need to consider how to get your business and product noticed.

Not every method of communication will be right for your business. And the methods you use can change as your business develops and grows.

Before starting any promotional activity you need to be clear:

- What message do I want to communicate?
- Who is the audience?
- What is the best way to communicate with them?
- What budget do I have?
- What measures will I use to know if I have been successful?

As a start-up business, you need to make best use of your finance and resources to connect with your customers. Some promotional activities are expensive and should only be considered for specific products or audiences and at certain points in the product lifecycle. There would be little point in spending thousands of pounds on advertising in a glossy magazine if your customers tend to use social media and buy your product online. So you need to target your activity for best effect. Before you start, consider the touchpoints – where customers experience your product or brand.

The six main tools for promoting your business and product or service are:

- Public Relations
- Advertising
- Online & Social Media Marketing
- Direct marketing
- Sales promotion
- Personal Selling.

Public Relations

Public Relations (PR) is about creating and maintaining an image for your business or product that's the essence of its values and integrity, and that forms your reputation.

The impression you make through press coverage is highly visible and long-lasting. It's therefore important that you try to control the range and content of press stories about your business.

If you choose to communicate with the media through press releases it's essential the information contained in these is newsworthy. Just because you think something about your company or product is interesting doesn't necessarily make it a news story. It has to be of sufficient interest or importance to the public or sections of the public to warrant coverage in the media, e.g. a new product or person, an investment, or a new contract.

Writing endless press releases and sending them to nameless editors and journalists on a database of press outlets is not the way to get good coverage. Likewise, if you send out releases each week simply to keep your profile up, then you are in danger of damaging your reputation.

**“IF I WAS
DOWN TO MY
LAST DOLLAR,
I’D SPEND
IT ON PUBLIC
RELATIONS”**

Bill Gates

Journalists receive hundreds of press releases each day, so it's important to target the right journalists with information relevant to their area of interest.

If you can't afford professional PR support, then the SOLAADS rules can help you to get your message across in a press release.

- Subject** What is the subject of the story?
- Organisation** Which organisation is the story from?
- Location** Where is it located?
- Advantages** What advantages to public and/or company does this story encapsulate?
- Applications** What does the subject of this story do and who can use it or benefit from it?
- Details** What are the precise details (if about a person, their biographical details or if it is about a product, its dimensions, size, scale, etc.)?
- Source** Who issued the press release and what are their contact details?

Using SOLAADS rules can help you focus on telling the story. Other tips for writing a press release are to include all the key components of the story in the first paragraph. That way, if a news editor reads your press release their interest will be invoked right away and they'll have all the relevant facts.

10

THE MARKETING MIX

Advertising

There are three main reasons for advertising:

- To create awareness among your target audience
- To persuade customers to buy your product by promoting its benefits
- To keep up your company profile.

To be effective, any advertising undertaken by your business needs to be done regularly and have a recognisable tone. Advertising, whether TV, press or radio, can be expensive and is generally brokered by agencies that will charge for their time and input on top of any design, airtime and production costs.

Newspaper and magazine advertising costs vary with the type of publication, circulation and readership figures and the size and position of the advert.

Online advertising is generally cheaper than other forms. You can advertise on Google by yourself without an intermediary. The advert can be changed quickly and easily, but pop-up adverts can be considered intrusive and annoying.

The impact of advertising is difficult to track unless you include a monitoring tool like a voucher or coupon promotion in print. Online advertising can be tracked through hits to your advert or site, but this might not necessarily correspond with an increase in sales. You can also improve your search engine rankings by advertising online, increasing awareness of the product and enticing browsers from other websites to yours.

Online and Social Media Marketing

The ability to connect with customers online and via social media has fundamentally changed how we do business. In many markets, mobile devices are now the most common way for people to use the internet. These digital approaches are relatively inexpensive, making them ideal for start-ups with limited finance and resources.

Social media marketing gives you direct contact with customers and can help raise brand awareness by using different technology platforms, such as Twitter, YouTube and Instagram. Before you start, know which platforms are most appropriate for your customers and tailor the message to their needs. Don't try to do everything at once – pick one platform and see how it works before moving on to try others.

Content marketing allows you to engage more deeply with your audience and relies on the creation of meaningful content. Multiple media channels can contain sharable assets such as animated gifs, short-form videos, and participation quizzes that allow you to interact with your customers, and for them to share content within their social groups. Here you can build a dialogue with existing and potential customers.

Online Presence: Website content will be an important aspect of your online marketing. A well-designed and managed website can allow a company of any size to reach customers all over the world. You need to consider the best type of content to connect with customers and grow your business, and ensure it is suitable for mobile devices. Each business is different so you need to select what works best for you. As well as written content, consider how best to engage with customers in a meaningful way using imagery, embedded videos, e-newsletters, blogs, and surveys to gather feedback.

Managing Online and Social Media Presence: If you plan to sell your product or service online, then you must ensure that the functionality of your website allows you to meet promises and fulfil orders. You need to manage the media you use, so it's important to think about the time you need to put aside to generate content and manage responses. If you don't have time to write a weekly blog, then don't commit to doing one, rather than starting something then stopping it. Instead, you might consider connecting with influencers and bloggers who operate within your sector, or writing a guest blog.

There are many resources available to help you manage your online media presence and to effectively run multiple platforms. You can make your business easier to find via search engines (e.g. Google, Yahoo, etc.) by maximizing your search ranking using search engine optimisation (SEO), which is relatively low-cost, accessible and effective. You can also track the effectiveness of your online presence using web analytics.

Technology moves quickly and it's important to be sure that you're using what's available to you in the most effective way. To do this, you might want to sign up to an online resource like creativeentrepreneurs.co to keep abreast of latest trends and tools.

Direct Marketing

- **Direct Mailing** can be a useful tool in business-to-business marketing, allowing you to personalise and target communications. But be careful when sending it to consumers – you don't want to be seen as 'junk mail', or be lost among it. To be effective, regularly update your databases. Use your own research, or buy up-to-date target lists from reliable sources.
- **Telemarketing** can promote, sell or solicit a product or service. You can gather information about potential business-to-business customers allowing you to build a comprehensive and up-to-date database of actual and potential customers. You can also use it to follow up on potential customers that you have emailed, written to or leafleted.
- **Email marketing** has the advantage of being immediate, cost-effective and highly targeted. Emails can be tracked using specific software, indicating when it was opened and what links the user clicked on. It's best to avoid sending attachments as they may get blocked by the recipient's server or the recipient may be reluctant to open it.

It is critical to send emails only to those people who have at some stage agreed to receive information from you, for example if they have signed up for a newsletter, are a previous customer, or made an enquiry about your product. There are strict legal implications governing the use of emails and it is imperative that you adhere to EU directives on opting out of further communication issues. Business start-up organisations or advisors in your area should be able to advise on this matter. A list of such organisations is provided in the Setting Up section of handbook 01.

Sales Promotion

This can be described as short-term activities to encourage customers to buy, and boost sales for a limited period of time. This could include price reductions, money off vouchers, multi-buys, interest free credit, and extended guarantees. However, consistent discounting can damage the image of a product or service.

Personal Selling

Face-to-face marketing enables you to listen to prospective or existing customer needs and it allows you to convey the ethos and values of your business. This personal interaction also offers a valuable opportunity to get first-hand feedback on your products, your company and your competitors.

05 People

You and the people you employ are the biggest assets in your business and the face of your brand. You will want to be true to your values and portray a positive image and keep your customers happy. Customer care and aftersales should be a priority for you to build your brand and ensure customer loyalty.

In time, you might want to invest in CRM (customer relationship management) and lead generation software to help you keep track of existing and potential customers. Project management tools can enable team working and help keep track of projects and defined tasks. If appropriate, you can share information with clients, helping to build good working relationships.

06 Process

How you deliver your product or service will have an effect on the customer. From supplying product information, providing a quotation, taking an order, availability of stock, to tracking an order and delivering the product or service, each interaction or touchpoint is an opportunity to make a good or bad impression.

Having high standards of customer care that are regularly monitored and reviewed will help you to deal effectively with any process issues and complaints.

07 Physical Environment

It is important that your workplace sets the right impression to your customers, suppliers and staff. If the business appears shabby and untidy then potential customers may be put off. If customers have access to your premises then ensure that public areas reflect the values and character of the business.

You should also manage your image including updating your website. Having simple rules for any company promotional material – whether printed or electronic – should ensure a consistent brand image. This could include standardising the position of your logo, company name, corporate colours, and typeface used for all materials.

Use worksheet 04a: Marketing Mix to explore the 7Ps of marketing for your business.

THE MARKETING PLAN

Developing a Marketing Plan

A marketing plan is a clearly defined, detailed route to delivering your marketing strategy and should mirror the objectives contained in your business plan.

There are six elements to any Marketing Plan, some of which we've covered previously. They are:

- 01 Vision and Mission Statement
- 02 SWOT Analysis
- 03 Marketing Objectives
- 04 Marketing Strategies
- 05 Implementing the Plan
- 06 Measuring and Controlling the Plan.

01 Vision and Mission Statement

The mission statement is a clear, concise summary of why your business exists and its future intentions. This was covered in handbook 02: **Setting Up a Creative Business.**

02 SWOT Analysis

This summarises the strategic positioning of your company. Refer to the SWOT analysis you conducted, also in handbook 02.

03 Marketing Objectives

Your marketing objectives should be based on your business strengths and weaknesses, and form a key part of your business plan and be set to specific timescales. They should be SMART:

- **Specific:** e.g. to increase sales by 10%
- **Measurable:** to increase sales by 10%
- **Achievable:** you should have sufficient staff and financial resources to meet the objectives
- **Realistic:** it should be possible to meet the targets
- **Time sensitive:** timescales and deadlines should be set.

04 Marketing Strategies

Marketing strategies are the means through which the marketing objectives are reached.

They are informed by the 7Ps of the Marketing Mix: Product USP, the Place you will sell it, the Price you will charge, how you will Promote it, the People you involve, the Process you employ to make, sell and deliver it and the Physical Environment you operate from.

05 Implementing the Plan

The Marketing Plan states:

- Your intentions
- How each of the objectives will be achieved
- By what means.

To help you plan and guide your activities create a Critical Marketing Tasks Chart. This lists all the activities to be carried out, along with associated deadlines and individuals responsible for achieving them. Costs of carrying out the activities will be included in a budget.

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THE MARKETING PLAN

An example is shown below. Use Worksheet 04b: Critical Marketing Tasks to help you devise and implement your marketing plan.

Activity	Timescales	Assigned to	Budget	Review
Launch company newsletter	April 2016	Ann	£500	Feedback from customers
Email Campaign	May 2016	John Part time contractor	4 Hours at £25 per hour	Response from customers
Trade Exhibition Edinburgh	Sept 2016	Sales person (Jane)	£2400 + travelling expenses	Number of sales and value of sales leads

06 Measure and Control the Plan

As with your business plan, you should regularly monitor and review the progress of your marketing activities, both in terms of staff resources and budgets. It's a good idea to have one person acting as project manager to chase up work in progress and monitor results. Any deviation in progress or finances should be acted upon and the Marketing Plan amended accordingly. A good Critical Marketing Tasks chart combined with clear financial information will allow the plan to be effectively monitored and reviewed.

“I give the toolkit to my staff... It helps them to understand everything from costing the product to brainstorming for online business ideas.”

Da Thao, Contemporary Fashion Designer, Tsafari, Vietnam

FINANCIAL MODELLING

The business decisions you make will always have financial impacts. Some will have a lot more than others. Where you locate your business, how you price your product or service, who you use as suppliers and how much advertising you do will all have important financial consequences.

To be in full control of your business, you need to be aware of the financial impacts of decisions before you make them, and also how changes in the business environment will impact on your enterprise. You will also need to measure the performance of your business, in terms of profit or the surplus that you've made after deducting your wages, overheads and costs.

“It’s taken me a while to get over my belief that you have to be on the breadline to be running a successful creative business. Now I realise it is about making money... we sell designs, we make money, then we can be more creative and take on more new projects!”

Johanna Basford, Designer/Illustrator, UK

Consider your answers to the following questions. These deal as much with your lifestyle as your work or creativity. Your views are likely to change with time.

- How much money do I want to earn a year?
- How hard do I want to work?
- How do I feel about employing others or working with partners?
- What is my attitude to taking risk?
- How self-disciplined am I likely to be in building my business?

FINANCIAL MODELLING

These next questions are about the size and capacity of your business.

- What annual turnover (this is your sales in one year) would make me feel my business is properly established?
- What do my competitors charge for their service or product?
- What do I want to charge for my service or product?
- How am I going to generate the sales I need?

“I used these creative techniques to explore how I shape my fledgling business but I know that unless I’m making money it’s not a business at all.”

Carrie Ann Black, Contemporary Jeweller, UK

To get a complete view of your decisions and the possible consequences of them, you also need to consider your business costs. These are split into two categories: direct costs and indirect costs.

Direct Costs

These are the costs that you incur as a direct result of making a product or selling a service, for example raw material costs, labour and advertising costs. Consider the following:

- If my business makes and sells products, what are the direct costs (materials, labour, distribution, design, advertising and marketing) of producing one unit of each product?
- If my business is a service business, how much will I charge for my time and how much of it will I need to spend developing and marketing the services I am offering?

Indirect Costs or Overheads

These are the costs that you and your business incur even if you produce or deliver nothing. Consider the following:

- How much do I want to pay myself as a salary?
- Where will my business be located and what costs will that incur (such as rent, phones, broadband, insurance, utilities and business rates)?
- What professional services (such as lawyers and accountants) will I need? What will they cost?
- How much will other items (such as postage and stationery) cost?
- How much will I have to pay other consultants to deliver my product or service?

You may also have to spend money on equipment, such as machinery or computers, which the business will then own as an asset. This is known as Capital Expenditure or Capital Investment. Consider the following:

- How much will I need to invest in equipment (such as computers or machinery)?

It may be some time before you start to make a profit. In the meantime, your business will need to be financed in some way. Borrowing from friends and family, loans or a bank overdraft are the most common ways of bridging the gap. So consider:

- How will my business be financed in the period before it begins to make profits?
- How long will this period be?

See handbook 03: Making Your Business Work for other sources of possible finance to help you set up your business.

FINANCIAL MODELLING

All businesses face risks of various kinds, such as the risk of losing business to competitors, having a supplier go out of business, or transport costs increasing. It's critical to be aware of the risks your business may face. Consider the following:

- What are the main risk factors that affect/determine the basic profitability of my business? (These may be things such as competitors changing their prices, supply bottlenecks or ineffective marketing).
- How sensitive to each of these factors is my business?

These questions can seem daunting, and it's important to remember that the aim isn't to come up with a set of perfect answers! There's no such thing – no-one can predict the future. The questions are there to help you think about the financial consequences of your decisions and to pre-empt the sorts of questions other people, such as your bank manager, are likely to ask you about your business. You can experiment with different pricing structures, sales forecasts and marketing costs to see the impact of each of these.

If you would like help with this you can contact your local business support service for advice and information – see *What Next?* in handbook 01 for a list of useful contacts.

Cash Flow

Cash flow shows how much money is coming in and out of your business at any one time. If you understand your cash flow then you know when you're likely to have bills coming in and, most importantly, whether you'll have enough money to pay them. By working out your cash flow, you can identify possible problems in advance and decide what you might do about them.

Refer back to your Blueprint Model to help you think about your business's cash flow. In the blueprint you identified operational activities in a time frame. Each of those activities will have to be resourced, and those resources will have a cost. By entering those costs as outgoings and entering values for income generated by onstage activity in a timeframe, you can start to work out a basic cash flow. A 12-month timeframe showing monthly income and expenditure helps identify seasonal variations in sales and costs.

In Diagram 01 over the page you can see the various categories of money flowing in and out of a business.

Money In:

- Sales revenue
- Financial investments (such as grants, loans and equity investors)
- Interest on surplus cash

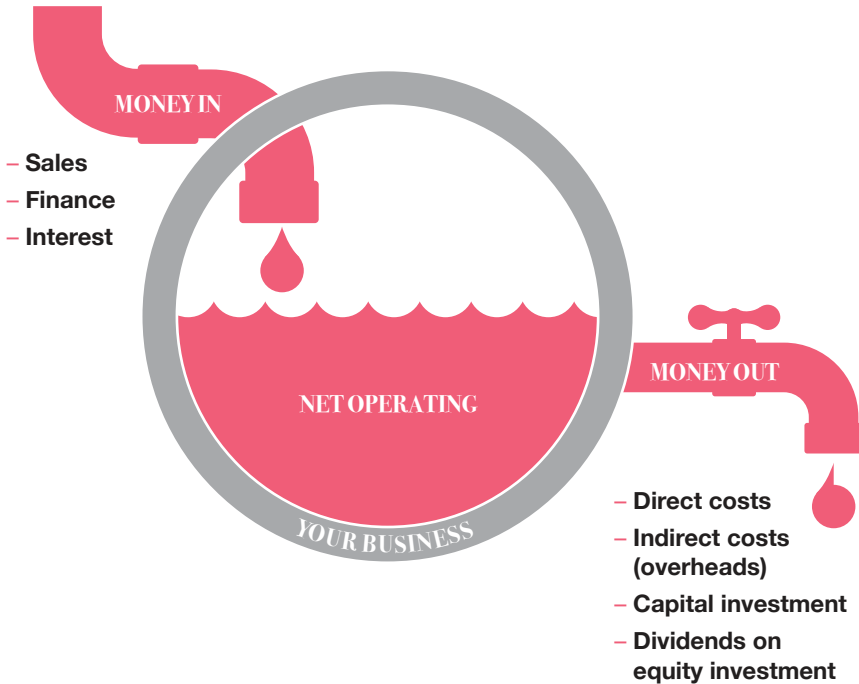
Money Out:

- Direct production costs if you are a product based company (these cover things such as materials, labour, packaging, advertising – anything that is linked directly to making and selling your products).
- Indirect costs (such as rent, utility bills, insurance and any other costs that you incur whether or not you sell your product or services).
- Capital investment (including buying items such as computers, machinery or equipment).
- Loan repayments and dividends (this is repaying any loans you may have and paying dividends from profits to any investors you have).

FINANCIAL MODELLING

Diagram 01 Basic cash flow process

Note that the illustration does not deal with Value Added Tax (VAT), or Corporation Tax, should your business generate sufficient revenue. Outside of the UK you may need to consider local and national taxes and what charges your company may have to pay. You might want to get advice from a local advisor.



Developing a Cash Flow

A cash flow spreadsheet in Excel for an imaginary business that makes and sells products, and also generates income from licences and services is shown on pages 26 and 27. It could be a designer who makes and sells their own pieces and also acts as a consultant to other companies (with Your Customers and the Relationship Model you will have identified the types of income streams for your business). You can use a similar format to develop a cash flow for your business.

Your cash flow should include:

- Light grey area: **Cash Inflows**
In this example there are three: product sales, license income and consultancy services. Sales volume and price assumptions and the first month that sales are assumed to be made are included. Grant finance, along with a loan that has been arranged is shown as other funding.
- Light red area: **Cash Outflows or Costs**
Some assumptions have been made about direct costs per unit of output and the main categories of indirect costs. The amount to be spent on capital equipment (vehicles, machinery and computers, etc) and the month of expenditure are included.
- Dark grey area: **Finance Costs/Receipts**
There are assumptions for the average interest rate received on positive cash balances in the business account and those paid on any overdraft balances.

The projections are monthly for the first year and annually for the two subsequent years. This gives a more detailed picture for the short term, enabling possible cash flow problems to be identified and remedied quickly, while providing enough of a longer-term picture to get a feel for the business's true commercial potential.

Spreadsheets for calculating cash flow are available from your local business support service or bank manager. By changing the input assumptions and noting the consequences of these in terms of the cash flow, you'll get an idea of what different changes could mean for your business.

Getting the Numbers to Add Up

Building up a picture of your cash flow and modelling the consequences isn't easy. You need to make sure, as much as possible, that your assumptions about the market are correct. People often underestimate the amount of time it takes to get people to start buying their product or service and overestimate the amount of sales they'll make. The more research you do, the more accurate your assumptions are likely to be.

At this very early stage, it may feel that you're making up the numbers. You might not know how many products you will sell in your first year of trading, but it's useful to make your best guess. However, as soon as you've started the business you're going to generate numbers that will be more accurate and meaningful. It'll be important to record these numbers as soon as they're available, so you can begin to see how your business is performing.

It might be useful to remind yourself of the difference between cash flow, profit and loss and balance sheet:

- Cash flow: shows the movement of cash into and out of the business at the time it occurs.
- Profit and Loss: is an accounting view of the profits or losses earned by the business on the date an invoice is raised (rather than payment made as per the cash flow) over a particular period of time such as a quarter or year. It also includes a number of non-cash items such as depreciation on fixed assets.
- Balance Sheet: is a snapshot of the assets and liabilities of the business on a given date.

Dealing with financial matters might seem scary or boring, but by understanding your cash flow you will know what you're earning, what you owe and, vitally, whether you're making any money.

As a starting point it might be useful to create a 'survival budget' to help you assess what it costs you to live each month/year. Add up all of your living costs e.g. rent/mortgage, utility services, council tax, credit card payments, car and living expenses. By calculating this you will know how much money you need to earn through your business in order to make it survive and grow, this will allow for better financial planning in the future. You can access a free online template from the UK Prince's Trust website at: www.princes-trust.org.uk

By putting in place financial systems that are reviewed regularly and that empower you to know how well your business is operating, you will ensure its sustainability.

FINANCIAL MODELLING

Cash Flow Projection Example

Cash Flow Projections	Jan 16	Feb 16	Mar 16	Apr 16	May 16	Jun 16	Jul 16
Cash Inflows							
Product Sales	£0	£0	£0	£0	£0	£0	£3,000
Licensee royalties	£0	£0	£0	£2,000	£2,000	£2,000	£2,000
Consulting income	£0	£0	£0	£0	£0	£0	£0
Business bank loan	£0	£0	£0	£8,750	£0	£0	£8,750
Start-up grant	£8,750	£0	£0	£0	£0	£0	£0
Workshop delivery - teaching	£5,000	£0	£0	£0	£0	£0	£0
Total Cash Inflow	£13,750	£0	£0	£10,750	£2,000	£2,000	£13,750
Cash Outflows							
Direct Costs							
Materials	£0	£0	£0	£0	£0	£0	£-960
Direct Labour	£0	£0	£0	£0	£0	£0	£-600
Delivery / Postage	£0	£0	£0	£0	£0	£0	£-60
Marketing	£0	£0	£0	£0	£0	£0	£-500
Total Direct Costs	£0	£0	£0	£0	£0	£0	£-2,120
Overheads							
Salary	£-1,000	£-1,000	£-1,000	£-1,000	£-1,000	£-1,000	£-1,000
Office / Shop rent	£-700	£-700	£-700	£-700	£-700	£-700	£-700
Software / Web Service	£-15	£-15	£-15	£-15	£-15	£-15	£-15
Telephone	£-50	£-50	£-50	£-50	£-50	£-50	£-50
Utilities	£-50	£-50	£-50	£-50	£-50	£-50	£-50
Travel	£-200	£-200	£-200	£-200	£-200	£-200	£-200
Printing	£-15	£-15	£-15	£-15	£-15	£-15	£-15
Equipment rentals	£-25	£-25	£-25	£-25	£-25	£-25	£-25
Accounting	£-75	£-75	£-75	£-75	£-75	£-75	£-75
Legal	£-40	£-40	£-40	£-40	£-40	£-40	£-40
Insurance	£-15	£-15	£-15	£-15	£-15	£-15	£-15
Repairs / Maintenance	£-20	£-20	£-20	£-20	£-20	£-20	£-20
Supplies - Office	£-15	£-15	£-15	£-15	£-15	£-15	£-15
Postage	£-15	£-15	£-15	£-15	£-15	£-15	£-15
Bank Charges	£-5	£-5	£-5	£-5	£-5	£-5	£-5
Training and Development	£-50	£-50	£-50	£-50	£-50	£-50	£-50
Other	£-30	£-30	£-30	£-30	£-30	£-30	£-30
Total Overheads	£-2,320	£-2,320	£-2,320	£-2,320	£-2,320	£-2,320	£-2,320
Capital Expenditure							
Vehicles	£0	£0	£0	£0	£-4,000	£0	£0
Machinery and Equipment	£0	£0	£-1,000	£0	£0	£0	£0
Computers and other IT	£0	£0	£0	£0	£-3,000	£0	£0
Total Capital Expenditure	£0	£0	£-1,000	£0	£-7,000	£0	£0
Finance Costs / Receipts							
Repaid loans: OUT	£0	£0	£0	£0	£0	£0	£0
Interest paid / (received)	£0	£29	£23	£15	£36	£18	£17
Total Finance Costs	£0	£29	£23	£15	£36	£18	£17
Total Cash Outflow	£-2,320	£-2,291	£-3,297	£-2,305	£-9,284	£-2,302	£-4,423
Net Cash Flow	£11,430	£-2,291	£-3,297	£8,445	£-7,284	£-302	£9,327
Opening Bank Balance	£0	£11,430	£9,139	£5,842	£14,287	£7,003	£6,701
Closing Bank Balance	£11,430	£9,139	£5,842	£14,287	£7,003	£6,701	£16,028

Aug 16	Sep 16	Oct 16	Nov 16	Dec 16	Total Year 1	Year 2		Year 3	
						Assumed Amount	% change	Assumed Amount	
£3,000	£3,000	£3,000	£3,000	£3,000	£18,000	10%	£19,800	25%	£24,750
£2,000	£2,000	£2,000	£2,000	£2,000	£18,000	50%	£27,000	25%	£33,750
£0	£700	£700	£700	£700	£2,800	0%	£2,800	25%	£3,500
£0	£0	£8,750	£0	£0	£26,250	0%	£0	0%	£0
£0	£0	£0	£0	£0	£8,750	0%	£0	0%	£0
£0	£0	£0	£0	£0	£5,000	0%	£0	0%	£0
£5,000	£5,700	£14,450	£5,700	£5,700	£78,800		£49,600		£62,000
-£960	-£960	-£960	-£960	-£960	-£5,760	5%	-£6,048	5%	-£6,350
-£600	-£600	-£600	-£600	-£600	-£3,600	5%	-£3,780	5%	-£3,969
-£60	-£60	-£60	-£60	-£60	-£360	5%	-£378	5%	-£397
-£500	-£500	-£500	-£500	-£500	-£3,000	5%	-£3,150	5%	-£3,308
-£2,120	-£2,120	-£2,120	-£2,120	-£2,120	-£12,720		-£13,356		-£14,024
-£1,000	-£1,000	-£1,000	-£1,000	-£1,000	-£12,000	5%	-£12,600	5%	-£13,230
-£700	-£700	-£700	-£700	-£700	-£8,400	5%	-£8,820	5%	-£9,261
-£15	-£15	-£15	-£15	-£15	-£180	5%	-£189	5%	-£198
-£50	-£50	-£50	-£50	-£50	-£600	5%	-£630	5%	-£662
-£50	-£50	-£50	-£50	-£50	-£600	5%	-£630	5%	-£662
-£200	-£200	-£200	-£200	-£200	-£2,400	5%	-£2,520	5%	-£2,646
-£15	-£15	-£15	-£15	-£15	-£180	5%	-£189	5%	-£198
-£25	-£25	-£25	-£25	-£25	-£300	5%	-£315	5%	-£331
-£75	-£75	-£75	-£75	-£75	-£900	5%	-£945	5%	-£992
-£40	-£40	-£40	-£40	-£40	-£480	5%	-£504	5%	-£529
-£15	-£15	-£15	-£15	-£15	-£180	5%	-£189	5%	-£198
-£20	-£20	-£20	-£20	-£20	-£240	5%	-£252	5%	-£265
-£15	-£15	-£15	-£15	-£15	-£180	5%	-£189	5%	-£198
-£15	-£15	-£15	-£15	-£15	-£180	5%	-£189	5%	-£198
-£5	-£5	-£5	-£5	-£5	-£60	5%	-£63	5%	-£66
-£50	-£50	-£50	-£50	-£50	-£600	5%	-£630	5%	-£662
-£30	-£30	-£30	-£30	-£30	-£360	5%	-£378	5%	-£397
-£2,320	-£2,320	-£2,320	-£2,320	-£2,320	-£27,840		-£29,232		-£30,694
£0	£0	£0	£0	£0	-£4,000		-£1,000		-£1,000
£0	£0	£0	£0	£0	-£1,000		£0		£0
£0	£0	£0	£0	£0	-£3,000		-£2,000		-£2,000
£0	£0	£0	£0	£0	-£8,000		-£3,000		-£3,000
£0	-£400	-£400	-£400	-£400	-£1,600		-£3,400		£0
£40	£42	£44	£68	£70	£402		£871		£916
£40	-£358	-£356	-£332	-£330	-£1,198		-£2,529		£916
-£4,400	-£4,798	-£4,796	-£4,772	-£4,770	-£49,758		-£48,117		-£46,802
£600	£902	£9,654	£928	£930	£29,042		£1,483		£15,198
£16,028	£16,628	£17,530	£27,184	£28,112	£0		£29,042		£30,525
£16,628	£17,530	£27,184	£28,112	£29,042	£29,042		£30,525		£45,723

BEFORE WE MOVE ON

The information and examples in this handbook have allowed you to explore how you might communicate with your customers, how you should plan any communications activity and how to deal with financial aspects of your business. To summarise:

- The Marketing Mix provides a framework to consider the key elements that should be in place for you to connect with you customers. These are the 7Ps of Marketing: Product, Place, Price, Promotion, People, Process and Physical Environment.
- You can develop a Marketing Plan that will allow you to prepare your communications strategy to ensure you maximise the impact of any information you send out.
- Financial Modelling introduces the vital role of finance to allow you to control your business activities. This is crucial for you to anticipate problems that might arise, and to ensure that your business doesn't lose money.
- Cash Flow is a tool to let you understand how money flows into and out of the business. By understanding this you can be in real control of your business finances to ensure you keep a healthy and sustainable business that meets your aspirations.

Now you have the main tools to shape, define, explain, communicate and control your business. But this is just the start of the journey – now you have to make it work!

You will find information on different types of company structures and a list of organisations that can offer assistance and support with setting up your business in the What Next? section of handbook 01: **Introducing the Creative Enterprise Toolkit.**



**GOOD
LUCK!**

VILA FLORES

**An association of artists
and creative entrepreneurs**



INTRODUCTION

Vila Flores is a creative hub within an architectural complex in Porto Alegre, Brazil. It is run by artists, for artists, as a membership club hosting workshops, courses, seminars and project-based businesses. It was launched in 2012 and registered as a non-profit organisation.

BUILT ON COLLABORATION

Vila Flores was started as a group of 20 friends who came together as creative professionals. Even today, no one person owns the business and instead it thrives under the collaborative spirit of the artist community in Porto Alegre. The initiative has been highly collaborative since its inception, encouraging creativity and experimentation.

As a multidisciplinary space, every creative venture is a work in progress. Aline Bueno, one of the initial 20 artists from the collective says, "Here in Brazil everyone is used to enjoying the arts for free, so building a financially viable business within the arts was always going to be challenging." However, she says that being inundated with emails and letters from local creative communities in the city enquiring about renting spaces for projects has cemented the need for something like Vila Flores.

SEEING THE BIG PICTURE

The Toolkit helped Aline look at the big picture and pursue actionable goals, so much so that she still recommends it to her friends and to the creative entrepreneurs who come to Vila Flores. "Everything was so vague in my head before the Toolkit training," explains Aline. She also still uses the tools and exercises from the Toolkit, including customer profiling and financial modeling.

"Just thinking wasn't going to be enough," adds Aline on the ways the Toolkit has helped her expand the business. "It helped me realise I still have a lot of work to do. You need a plan to move forwards successfully." Aline continues to use the Toolkit to devise goals and systems that form the crux of the business plan for Vila Flores.

GROWING WITH PARTNERSHIPS

During the Toolkit training, Aline developed a number of good contacts to grow her network. She also went on to collaborate with a couple of her fellow participants who are now renting spaces at Vila Flores. An unexpected partnership from the training was a collaboration with a group who helped restore parts of the Vila Flores site in exchange for training sessions organised by her team. Using networks from other co-working houses and leveraging Facebook groups to find like minded individuals has also extended the reach of Vila Flores.

WORDS OF ADVICE

Looking at their journey so far, Aline notes that having a clear business plan and getting advice from people outside of the business helped Vila Flores move forwards much more quickly. "Notice and ask yourself the kind of questions that you wouldn't ordinarily, and never do the business plan alone," she advises. Prototyping and collecting constructive feedback along the way are an essential part of growing as a business, and she also advises to not get fixated on perfection, as the elements that transform through customer feedback are often the ones that will help develop the business.

This case study has been generated through workshops delivered in partnership with the British Council.

TSAFARI

Bringing 17th century patterns
into contemporary fashion



INTRODUCTION

Ho Tran Da Thao launched TSafari in 2005 to bring together 17th century Asian patterns with modern, contemporary fashion. Based in Vietnam, Da Thao had previously worked for big brands such as Paul Smith and won the International Young Fashion Entrepreneur Award in 2009.

BRINGING TOGETHER OLD & NEW

TSafari's designs combine traditional patterns found in Vietnamese palaces with hand-drawn modern graphics such as flowers, birds and other natural elements. This idea of going back to your roots while using new tools is central to Da Thao's business: "It's beyond fashion, it's about telling stories about a culture and fashion," she explains.

RESPONDING TO THE LOCAL

The inspiration for TSafari sprung not only from this desire to represent patterns found in old palaces that no one was taking notice of, but also from an inherent need to 'create a dent' in Vietnam by building a strong local brand at a time when foreign brands had taken over the high street. The concept resonated with people, leading to the opening of her own store and the brand trading on various famous Vietnamese e-commerce stores.

TOOLKIT AS AN ORGANISATIONAL HANDBOOK

"I give the toolkit to my staff," says Da Thao. "It helps them to understand everything from costing the product to brainstorming for online business ideas." Despite having numerous years of experience within the fashion industry, which had taught her to listen to the market, the Toolkit helped Da Thao realise the importance of the market in sustaining her business. She says the most important lesson the Toolkit taught her was to focus on her strong points while delegating the rest for the benefit of the business.

THE IMPORTANCE OF PARTNERSHIPS

Having been in business for 10 years, the Toolkit helped Da Thao see that hard work alone wasn't going to take TSafari to the next level and that she had to partner with other companies and brands to explore where the market could take her. Since doing the Toolkit she has stopped micro managing, which was draining her both personally and financially, and has allowed for partners who are genuinely invested in the business to come in.

SELF-LEARNING: A STEPPING STONE

Doing it alone is hard but "you must learn for yourself," explains Da Thao. Even though she had several years of experience in the industry, she decided to start small and opened a small studio at first producing smaller quantities instead of a big store.

TOOLKIT AS NETWORK BUILDER

The Toolkit has allowed her to build her networks in the UK and Europe. As she's thinking of expanding into the UK these contacts are proving very helpful. Working with people from different sectors provided insightful views on her own business that she doesn't often get from colleagues within her industry. She enjoyed their perspectives so much that she has collaborated with those she met during the Toolkit training and is now coaching design students as well.

Da Thao recommends leveraging Facebook Groups to find industry experts as well as the Vietnam Creative Entrepreneurs Network (VCEN) for those in Vietnam who are thinking of a career in the creative industries.

This case study has been generated through workshops delivered in partnership with the British Council.

JULIA SEREGINA

**Growing a global patented knitwear
brand**



INTRODUCTION

Founded in Moscow in 2012, Julia Seregina is known for her unique style of patented knitwear across the world. Her designs are sold in dozens of significant stores in Russia, and she has presented her collection in Copenhagen, Berlin and at London Fashion Week.

DISCOVERING PASSION

During her first maternity leave in 2012, Julia Seregina discovered something about herself. She realised that despite having had a successful marketing role for the past eight years, she wasn't entirely pleased with her career. "My first thought was that I could never go back to the corporate world again, so I went on a drawing course and started painting," says Julia. That led to her venturing into fashion sketching and eventually into making garments: "I remember one day I finally realised I could be a fashion designer, so I started knitting a skirt for myself which led to me accidentally creating a new sculptural knitting technique."

This is when she knew she had "something different and new to offer the market." She enrolled in a fashion sketching masterclass in New York, and then went on to design her first collection in 2011 that she presented in Copenhagen.

ALWAYS ASK QUESTIONS

Julia believes that creative people should always be curious. By asking questions, hiring business consultants and applying for different competitions she propelled Julia Seregina as a brand within the international fashion scene. She stresses that entering competitions around the world brought her lots of press and publicity. "It's also free to enter competitions!" she adds.

TOOLKIT: A THRIVING FORCE

Even though she already had corporate experience, the Toolkit showed Julia the importance of market research, detailed blueprinting and focusing on the audience:

"It helped make me a successful business person with loyal customers," she says.

The Toolkit has been especially useful for Julia recently in blueprinting and customer profiling as she has expanded to global stores while maintaining momentum in local markets. "We are re-launching at the local level while creating a more commercial line that supports premier lines internationally," she explains.

WORDS OF ADVICE

Having been in business for 10 years, Julia has several pieces of advice for new creative entrepreneurs. "Take your sketchbook everywhere with you; it's better to make 10 good pieces than 20 unfinished ones; don't take on too many partners in the beginning; and it takes time to build a good base of suppliers." It can be tempting to get carried away with ideas but it's always best to start small and grow bigger. "It's not easy to set goals when you're starting," she adds, reflecting on how her business plan at the time of the Toolkit training was too ambitious, so "don't plan too much, everything needs more time than one expects," she states.

For a successful creative business you need to have both "people skills and the creative process" and if you have both of these "keep doing and something will happen," Julia advises. She thinks every emerging entrepreneur should "dream in two sheets of paper": one about the product and the creative process, and the other with all the logistics necessary to make that dream a reality.

This case study has been generated through workshops delivered in partnership with the British Council.

HYPE

Transforming a business into a creative animation studio



INTRODUCTION

Hype emerged out of Hype Studios, a company based in Porto Alegre in Brazil and founded in 2002. Hype Studios originally specialised in creating animated advertisements for architectural firms. In 2006 Gabriel Garcia and his team started developing and producing their own short animated movies. Since then they have gone on to win awards for their own original content and have worked with big brands on animation projects.

TELLING A STORY

Gabriel and his team aspire to be “the Brazilian Pixar”. Having established a successful design studio for architects while still in university, it was a big risk to expand into the untested territory of producing original animation shorts. Gabriel says they decided to change their business model as “we didn’t deal with a lot of creativity in our jobs.” The decision to split the business in two was not an easy one, but when Gabriel’s brother joined as a scriptwriter everything became much clearer, and today they have more employees working on the production than in the architectural component of the business.

“In our animation studio we don’t just create series or short movies, we create a great universe with unique characters,” says Gabriel. This decision to work on projects that they are passionate about has allowed Hype to discover inventive ways to “pay the bills with only content,” he continues, only half-joking.

A SERIES OF SUCCESSES

Believing in their own dreams has been pivotal for Hype’s success. They were hired by multinational food company Danone to produce *Dino Aventuras*, an animated children’s series about a group of friends and their adventures. It became one of their biggest successes that year. Working on a large-scale project for Danone gave them the financial stability to pursue their own original short movie *Ed*, which received 28 awards over the span of three years. Realising that animated series were far more sustainable than short movies and with the momentum from *Ed*, they’re now producing five series for national television.

DYNAMICS OF THE TOOLKIT

“I don’t remember every single detail but what helped me a lot was talking to people from other creative sectors,” says Gabriel about the Toolkit training. He was able to get “really good ideas from people who didn’t understand my business.” The Toolkit has become an everyday guide for Hype. They use the tools for financial costing, budgeting and blueprinting for every new project they take in, and Gabriel cannot imagine running the day-to-day of the business without the Toolkit.

“We changed many things in our studio because of the Toolkit,” he explains. From redefining the company’s values and principles to outlining where they want to head as a company, Gabriel believes that the Toolkit reinforced his desire to take an alternative route by producing original content.

WORDS OF ADVICE

Gabriel believes that everyone needs to test the market to figure out if their ideas are financially viable. He also stresses the importance of communication skills for every business. “University courses don’t teach you everything you need to know about starting a business, but life does,” he reflects, looking back at what he has learned over the years. “And even if you don’t like something, you have to do it.”

This case study has been generated through workshops delivered in partnership with the British Council.

COLYBRII

**A social business supporting
artisans from low-income
communities**



INTRODUCTION

Based in Porto Alegre in Brazil, Colybrii was founded in August 2013 by Marilia Martins. Meaning ‘hummingbird’, Colybrii works with female artisans from low-income communities to co-create products from recycled fabrics and build a bridge between local makers and big distributors.

LISTENING TO THE MARKET

When Marilia, an economist, and her business partner, a lawyer, decided to start a social impact business they weren’t sure exactly how it would take shape. Initially they thought about creating a micro-finance business to support local markets; however, speaking to the local community, they quickly realised that people weren’t screaming out for such a venture.

Nonetheless, they did notice that local artisans were having tremendous difficulty in selling beyond their local community. By recognising this need, Marilia and her partner decided to start Colybrii and to focus on working with female artisans to empower women. The women design their own products and Marilia and her team pitch to retail companies.

A CONSCIOUS BRAND

Starting with just three artisans to now working with more than 20, Colybrii has become known as a ‘conscious brand’ in Porto Alegre because “we have really strong aims and values, and we tell the story of those who made the clothes for our customers,” says Marilia. Every time someone buys their products, they find a note from the women who made the product.

In June 2014 Youcom, a Brazilian denim brand, approached Colybrii to partner with them and create new products from donated jeans. “We always allow ourselves to change... so we decided to follow this path of partnering with other companies,” says Marilia. She believes this agile attitude has become inherent to their success and has accelerated Colybrii’s growth.

FOCUSING ON THE RIGHT THING

At the time of completing the training “we didn’t think we were creating a brand, we were just thinking of the product – our business model was confusing,” admits Marilia. She goes on to add that “we were just thinking about the artisans and we had almost turned our backs to the customers.”

The Toolkit helped Colybrii define itself in many ways, making the business as a whole grow stronger and come together as a team. It reinforced their initial ideas to work with artisans, but also helped to shape it into a sustainable system. So instead of creating a micro-finance organisation that would have left the female artisans still unable to take their products to larger distributors, they shifted their business model to be the bridge between the makers and distributors. From strategic planning to customer profiling, Marilia and her team consult the Toolkit on a daily basis.

CREATE MEANINGFUL THINGS

When you’re building a new business everything is new, and when there are no set rules every entrepreneur needs to make a lot of decisions, fast. Marilia says she learned from completely shifting her initial business plans. “People shouldn’t have a fixed business plan before receiving feedback from the market – be flexible.”

Taking part in the Toolkit training not only provided fresh perspectives but also led to several collaborations, such as renting a space from Vila Flores, a creative hub run by a fellow participant on the programme.

This case study has been generated through workshops delivered in partnership with the British Council.

GESTALT

An accelerator programme
supporting creative
entrepreneurship



INTRODUCTION

Gestalt is a multi-functional space for innovation that also houses an acceleration programme specifically designed for creative entrepreneurs. Founded in 2014 by Görkem Çetinkaya, Gestalt is based in Eskisehir, Turkey, and is quickly expanding into universities and incubation centres.

MORE THAN A SPACE

When Görkem ventured into creating Gestalt he had very little idea of how it would take shape. To open a public space supporting creative entrepreneurship in Turkey wasn't the most fashionable choice; in fact very few people knew what creative entrepreneurship meant. So Gestalt had to be more than just a public co-working space. With this in mind, Görkem set out to collaborate with three universities and engage with startup communities worldwide. He was also able to make his space stand out by offering one-year programmes for designers, an accelerator programme, and an incubation centre that is now supported by the local government.

CURIOUS BEGINNINGS

Physical spaces cost a lot to build and maintain, so Görkem realised that he needed to build strong working relationships with the local municipality as well as reach out to mentors in his space. When he had been working in Istanbul a few years earlier, he'd found out about FabLabs from his boss and took it upon himself to travel to Germany and other countries to visit these spaces and learn more about how they worked.

At first, Gestalt didn't have a physical venue, but was merely a concept where equally curious minds met up in informal spaces. They needed to prove that they could make things happen even without a space in order to earn trust from supportive organisations. This led to Görkem curating a number of maker movements, which allowed him to truly grasp and respond to the challenges within the local startup community.

GROWING AS A PERSON TO GROW THE BUSINESS

The Toolkit helped Görkem reflect upon himself and consider the way he spoke about and related to his community. This fundamentally altered the progression of the business. Instead of creating just another co-working space, he realised his community needed an accelerator programme.

As passionate as he was about the subject, working with others in the group training taught him that he needed to be able to communicate his vision in a simple way so everyone could understand and thereby support him. "Saying things in simple terms" has been key to Gestalt's success, and Görkem says the Toolkit has led him to create a better business model for Gestalt. During the Toolkit training, other participants from the group even helped him calculate his finances, as he admits numbers aren't his strong point.

THE FUTURE

After using the Toolkit, Görkem saw that there was potentially lots more to his business than he had initially thought. Now he is working with universities on a one-year startup acceleration programme, and he has also established an office space in Dokuz Eylül University in collaboration with a professor who is supporting and mentoring the startups chosen for the programme.

WORDS OF ADVICE

Pay a lot of attention to the financial aspects of your business and use money in "the right way" recommends Görkem. And just as importantly, build relationships – not just networks: "Before venturing into building anything or even conceptualising your idea, go out there and focus on the community, build trust and loyalty and everyone will want to collaborate with you," he says.

This case study has been generated through workshops delivered in partnership with the British Council.

HUBDUB

Online games that
customers want to play



INTRODUCTION

Founded in 2007, Edinburgh based Hubdub is making real headway in realising its vision to be the world's number one operator of premium skill games for sports fans.

FANDUEL – A NEW DIRECTION

In 2009, the company switched product from a news prediction site, to focus on Fanduel.com, a pay-per-use online games site aimed at the US and Canadian markets. "The site runs fantasy sports leagues for American football, baseball, basketball and hockey that last a day instead of a season," says Tom Griffiths, VP Product.

It has proven to be a great success: "We now employ 18 staff and have seen five-fold increases in customers and revenue year-on-year, and to be closer to the market we have just opened an office in New York," comments Tom. The product is also white labelled to several major newspaper partners including the New York Post and the Philadelphia Inquirer.

CUSTOMER FOCUS

The customer is key when it comes to the design of Hubdub products. Tom explains: "We test our products as early as possible. With Fanduel we continually interviewed and surveyed users, making rapid refinements to the product throughout the first year. Only once we had the right concept did we focus on optimising the design and marketing channels."

It may be a while before there is a UK product, says Tom: "There is much room to grow the US market and we want to make sure we get it right before thinking about designing a product for the UK, or any other market."

EARLY YEARS

Tom considers the Toolkit to be especially helpful at the early stage in a company's lifecycle: "It was instrumental in helping us set up initially and some of the principles we learned have become embedded in our thinking. We've leveraged what we learned in taking Hubdub to where it is now."

PITCH PERFECT

"Preparing our presentation and pitching to Nesta for funding was great practice in presenting a business case, and continues to be helpful in raising finance," suggests Tom. However, preparation alone does not guarantee success, Tom continues: "You get used to rejection whether for finance or through critical feedback on your product ideas, so perseverance is vital."

MEASURING SUCCESS

Hubdub is very metrics driven, and if a feature does not increase the numbers, it is changed or switched off. Tom explains: "Often when you test your ideas with the user base you realise they are not quite right and need refined. You can't be precious over your ideas, be guided by the metrics and the numbers. There is only limited room for subjective creativity, if you want your business to be a success."

POSITIVE THINKING

Tom continues to value the skills he acquired through coaching: "One thing that definitely stuck with me is to step aside from negative thoughts. If you catch yourself thinking 'this is too difficult' or 'we are not the right people to be doing this', learn to recognise that they are subjective emotions and not the truth."

WORDS OF ADVICE

Tom's advice to budding entrepreneurs is: "Follow your dream and set up your company. Read as much as possible and grow your mentor network. As a young entrepreneur, what you lack in experience, you gain in enthusiasm. And lots of people will help you if you channel your energies to find them."

BRAZEN STUDIOS

A brand-led boutique jeweller
in the heart of Glasgow



INTRODUCTION

Brazen is a distinctive, brand-led jewellery boutique based in Glasgow's Merchant City. Established in 2004, it was nominated as Boutique Retailer of the Year at the UK Jewellery Awards in July 2011, and voted 5th most inspiring jeweller in the UK and Ireland in 2010.

REFOCUSING THE BUSINESS

Brazen was set up by jeweller, Sarah Raffel, and was joined by Business Manager James Scott in 2008. The past year has seen significant changes to the business. Sarah explains: "We were effectively running two businesses and trying to do too much. We realised the strength of the business lay in our personality, design talent and onsite manufacturing capability. We took the difficult decision to cease providing the bench rental scheme for new designers and to focus our energy and time on the commercial side of the business."

PRODUCT MIX

Through refocusing the business: "We have found a mix of product that appeals to the jewellery shopper," says Sarah. As well as its own-brand collections, Brazen attracts some of the most exciting new talent to its cabinets, and stocks over 40 designer collections at any one time.

It also specialises in bespoke jewellery and the website is being repositioned to drive sales and: "communicate that commissioning bespoke jewellery is an accessible and affordable process, and one that the customer can be part of," says Sarah.

The increase in corporate and public commissions confirms that the profile has changed, explains Sarah: "It shows that we are recognised as offering a design service with the capability to deliver and that we are not just a store." Collections produced include the bi-centenary of Robert Burns for the Homecoming celebrations in 2010, Glasgow School of Art gift shop, and most recently for the landmark Glasgow Riverside Museum.

A GROWING SUCCESS

Brazen is going from strength to strength. It currently has four staff and works with a range of freelance jewellers on specific commissions. And the figures are stacking up, in the last four years, company turnover has doubled and gross profit has increased by over 200%. With refocusing the business, gross profit for 2010 to 2011 increased by 41%.

MODEL FINANCES

Sarah continues to use elements of the Nesta Toolkit and feels that the financial models are integral to the business, she says: "They indicate what is working and what isn't."

Blueprint modelling helped to define the bespoke service and to develop a new, commercially viable pricing model based on the flow of activities, skills and associated costs for delivering a piece of jewellery. Sarah explains that appropriate pricing is vital to the sustainability of the business: "The accounts showed that I hadn't been charging enough for our bespoke services. It is heart-wrenching when you know how much work you have put in over six months and have little to show for it financially. I have always been uncomfortable talking costs with clients and have had to learn that to undercharge is to undervalue our service."

WORDS OF ADVICE

Planning and structure are important in setting up a business, but there is a part that you cannot foresee. Sarah advises: "It is in those blind spots that something fantastic can happen. Don't try to second-guess too much but be open to every eventuality and opportunity that comes your way."

Sarah encourages new entrepreneurs: "Give it a bash! It is scary but we love what we do. Whilst we don't boast huge salaries, we have created a working environment based on trust and mutual respect, which no salary could replace."

RED BUTTON

**Products designed exclusively for
the aid and humanitarian sectors**



INTRODUCTION

Red Button Design designs and manufactures products for the humanitarian market. Founded by Amanda Jones and James Brown in 2007, this inspirational social enterprise is already managing to achieve some of its aspirations for developing nations.

MIDOMO

Midomo is a water purification system that enables vulnerable individuals to independently access safe water, removing reliance on aid workers, engineers, scarce energy resources or an established infrastructure. Taken from any source, water is automatically filtered to a drinkable standard while being wheeled in the 50 litre Midomo.

The initial product has been significantly enhanced following year long field trials that led to the introduction of a new filtration system. Amanda explains: "The new low-pressure filter system requires much less physical energy than the previous system. This makes it easier to use and speeds up the production of clean water." On the back of the product re-design, the company raised private investment of £235,000.

GETTING INTO THE FIELD

Midomo can reach vulnerable communities via large aid agencies or through partnerships with organisations like FARM-Africa who are already working directly with local people. Amanda is enthusiastic about their recent alliance: "It's like stabilisers on a bike: having a strong partnership with a known and respected agency like FARM-Africa provides a level of local confidence in the product. And we are also realising our original intention of working with an NGO."

Around 100 Midomos are currently deployed in Kenya, and recent successful field trials will help see the roll out of the product. To increase the rate of deployment, the Midomo bracelet campaign was launched. Amanda explains: "The purchase of each bracelet covers the donation of a Midomo to an African community. The trial was really successful with over 50 purchases so far, and we will be running the campaign again at Christmas."

LOCAL CONNECTIONS

'Design Against Dependency' is the company strapline which means: "not putting anything into the community that it does not need, whether products, materials or skills," explains Amanda.

The Midomo frame is fabricated locally, then dispatched to the nearest deployment zone where the product is assembled and welded using local skills. However, one frustration, explains Amanda, is that: "To retain control over the quality of certified components, ensuring people's health is not put at risk, and to operate within budget, the manufacture of the Midomo drum is in China for the moment."

PASSING ON LEARNED SKILLS

Many of the skills learned through the Nesta Toolkit are instilled in Amanda's thinking, which she shares when new staff come on board: "The marketing and PR tools help ensure we all communicate our message clearly and consistently whether through words or imagery."

The values tool helps us make informed decisions when considering new relationships, says Amanda: "It helps us to articulate our values and show how we embody them. We can then see how we match with possible partners."

WORDS OF ADVICE

When starting up, it is important not to avoid what seems complicated or distant, advises Amanda: "I tried to avoid financial spreadsheets and used the easiest scenario to model our business. Looking back, I should have developed a more appropriate model while I had the support to do that. I was forced to look at complexities later and without support. So, don't focus on the immediate issues or those you can attend to. Make best use of the support available and your peer group spirit."

BEBAROQUE

Printed and hand
embroidered hosiery



INTRODUCTION

Mhairi McNicol and partner Chloe Patience launched their fashion accessory label at London Fashion Week in 2007, featuring digitally printed and embroidered hosiery.

WORKING IN PARTNERSHIP

Mhairi and Chloe had independently designed tights as accessories for their Masters fashion shows while studying in Glasgow and Edinburgh respectively. Mhairi explains: "It was the tights rather than the clothing that grabbed attention at both shows. A stockist approached Chloe, and I gained a commission. We realised we had a niche product with a potential market, and that was the inspiration for setting up the company."

Initially, Mhairi looked to start up independently, but found it difficult: "Launching a business on my own proved a struggle, so my coach suggested I form a partnership." The collaboration has been fruitful. Less than two years on, bebaroque's accessories were available from more than 40 stockists worldwide including Liberty's, Urban Outfitters (in the UK and US), ASOS (the UK's largest independent online fashion retailer), and a range of independent lingerie boutiques.

As well as supplying wholesalers, the company also sells direct to customers from its own website, allowing it to benefit from the full retail price.

bebaroque has already achieved acclaim in the fashion arena, including winning the 2008 Accessory Designer of the Year at the Scottish Fashion Awards (sponsored by Vogue.com).

PLANNING YOUR BUSINESS

Nesta's Toolkit approach was helpful for Mhairi: "I learned a lot through the process. I found the tools and exercises really helpful as a means of looking at the business, and in growing it."

Access to tools such as Blueprint Modelling and Marketing Planning was beneficial for planning the business and knowing what had to be done. Mhairi continues to use them in running the company: "I still use some of the tools I learned on a regular basis, although in a less formal way than as a set exercise, they're ingrained in what I do and how I think about the business."

FUTURE AMBITIONS

While the initial product range was confined to printed and embroidered tights, this has been extended to include scarves, leggings and body suits.

The Directors are focused on continuing to expand the business, particularly reaching new overseas markets including Russia and Australia. Mhairi comments that although the company has a distribution agent and partners for manufacturing, printing and embroidery, the next step is to get more staff on board: "We want to grow the business in a way that will allow us to put more of our time into design rather than the day-to-day administration of running the business."

WORDS OF ADVICE

It helps to get a range of perspectives and business advice on setting up, particularly when you're inexperienced, but ultimately you need to make your own decisions. Mhairi explains: "Soak up the advice on starting up, but remember that you know your business better than anyone, so it's for you to decide what advice you act on. Don't think that because you're young and inexperienced you can't make good decisions. In our experience good, experienced mentors who can offer meaningful advice in our niche area are hard to come by."

Tutor Notes

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BACKGROUND

The Creative Enterprise Toolkit is a guide to support entrepreneurs to plan and develop their business idea. These Tutor Notes are for teachers, tutors and trainers who want to use the materials that form the guide within an educational setting.

The materials were developed by Nesta over a number of years through practical, experimental, creative enterprise programmes like Starter for 6 and Insight Out. The information in the four handbooks that comprise the guide are based on tried and tested methods used with a large number of creative entrepreneurs from a diverse range of backgrounds to explore their business idea and to set up successful, sustainable businesses.

Unlike traditional business planning processes, the approach used in this guide is flexible, engages participants at an individual level by exploring personal values and motivations as the basis for being in business, and encourages interactivity with peers, partners and advisors.

WHO IS IT FOR?

The guide is aimed at anyone who comes from a creative background who is interested in starting or developing their own business.

Entrepreneurs may be from the creative sector or from other fields such as engineering or science. What is important is that they are open to using creative tools and approaches to develop their business plan. It can also be used to support creative entrepreneurs in a learning setting or by business advisors who are supporting creative start-ups.

These include:

- Tutors and Careers Advisors in Universities and Colleges as a resource to support enterprise and employability
- Students studying for diploma/degree/postgraduate qualifications in the creative industries
- Freelancers and self-employed creatives
- Employees or owner/directors of Small Medium Enterprises who have innovative ideas that will develop the business
- Creative entrepreneurs who want to explore if their idea has business potential
- Advisors within organisations that support creative entrepreneurs.

ABOUT THE METHOD

Qualifications are useful but not critical to creative business success – self-confidence, commercial awareness, and basic management skills are the crucial factors.

The creative entrepreneur must understand their personal motivations for enterprise as this will determine the shape and direction of their business. Identifying the business process and relationships that are needed for the business to work are explored in a creative way through seven worksheets and a range of exercises.

While the guide can be used by an individual working alone, there are distinct advantages from using it in a group setting. This creates opportunities to share perspectives and experiences and for ideas to be cross-pollinated, particularly if used by a diverse group of participants from different disciplines. New innovative businesses share similar development cycles and needs, regardless of the industry or sector they operate in.

Informal peer support can often be very valuable in the early stages of business development to validate thinking and inspire confidence. Informal peer support is often more effective than formal, tutor-led support.

These Tutor Notes have been developed in parallel with the guide to support swift, simple and practical learning experiences. It is advised that support should be as much about doing and sharing as training.

Download the full toolkit here
www.nesta.org.uk/enterprise-toolkit

“I talk about it with everyone. It is a valuable business prototyping tool and a highly useable support guide for teaching students how to assess the commercial viability of their ideas.”

Jon Rodgers, Senior Lecturer in Product Design, University of Dundee, UK

THE GUIDE

The guide has been broken down into four handbooks that contain advice, exercises and workbooks to map out, step-by-step, the journey a creative entrepreneur must take to explore their business idea.

Within handbooks 02, 03 and 04 you will find practical advice, exercises and worksheets to explore some of the fundamental business-building activities for group and/or individual work.

There are case studies and examples throughout the materials, featuring a number of successful entrepreneurs who have built sustainable businesses with the help of these NESTA methods and tools.

Handbook 01

Introducing the Creative Enterprise Toolkit

This introduces the topic and materials, as well as providing a handy single location for references, case studies and pointers to other useful materials.

Handbook 02

Setting Up a Creative Business

Participants identify their values and motivations for setting up a business. They then explore if their idea has business potential and how to align their business opportunity with potential customers.

Handbook 03

Making Your Business Work

This focuses on the nuts and bolts of setting up a business, how different activities link together and building the key relationships that will make the business a reality.

Handbook 04

Engaging With Customers and Staying In Business

This highlights how to market the business proposition, and provides an overview of the key financial concepts required to allow the business to be sustainable and profitable.

HOW CAN IT BE USED?

This guide can be used in a wide range of scenarios and innovation around its use as a learning tool is positively encouraged!

As an educational resource, the guide can be used to support six half-day group-based seminars or workshop sessions. They could work as six standalone sessions or be bundled into three full days (with two sessions per day). Experience has shown that the sessions are most effective if spread out over a number of weeks or months. This allows participants to put their learning into practice, working with their peers and colleagues between sessions, as they build their business propositions.

The materials have been designed to allow a ‘dip-in’ approach centred around seven key experiential group activities captured on the worksheets. If pushed for time, tutors could build shorter course elements for small groups using the worksheets. Support could be provided via a mixture of taught and self-directed learning through use of the handbooks.

This guide could be used by an individual student for self-directed learning. However, as noted above, there are additional benefits from use within a diverse peer group: peer support, encouragement and the cross-fertilisation of ideas.

SESSION OUTLINES

The timings for each session will vary depending on the amount of time taken to explore concepts, the level of group interactivity, and the time taken for feedback and review with participants. The running times shown are intended as a guideline only, based on delivering a three hour session (not including any provision for necessary breaks).

The sessions have been constructed to allow variation in pace, teaching style and exposition via discussion rather than as only lectures. Each session starts with an activity that is aimed at sharpening participants’ ‘pitches’. This iterative approach allows students to see how their thinking is progressing from session to session.

Session 01: Values and Drivers

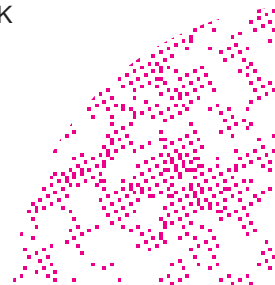
Topic	Suggested Activity	Running time
Introductions – participants ideas & goals	Round-robin presentations	0:00 – 0:20
The four facts of business	Lecture/discussion	0:20 – 0:40
A business idea or just an idea?	Lecture/discussion	0:40 – 0:50
Values: exercise & feedback	Worksheet in groups/pairs	0:50 – 1:40
Intellectual property	Lecture/discussion	1:40 – 2:00
Business Drivers	Lecture/discussion	2:00 – 2:20
Vision & Mission Statements: exercise	Work individually	2:20 – 3:00

Open the initial sessions with prompts about the facts of business and quality of ideas through a question and answer method: “What makes a successful business?”. This can unpack conventional views on how businesses are started and sustained and sets a positive interactive tone that places the student at the centre of a dialogue rather than the recipient of a lecture.

Use the table of values in handbook 02 page 12 as a ‘starter’ to Worksheet 02a: Your Values to help guide students through this activity. However, ensure you encourage participants to find their own set of authentic values rather than simply adopting those provided.

“It’s fantastic! It is easy to use and has everything you need for a teaching module. Students like that it is interactive and have responded well to it. The language relates to students and their practice and manages to get across some difficult principles without being too business technical.”

Philip Ely, Associate Dean in the Faculty of Research and Innovation in the Creative Arts, University for the Creative Arts, UK



Session 02: Evidence of Success

Topic	Suggested Activity	Running time
Vision & Mission Statements: reprise & feedback	Round-robin presentations	0:00 – 0:30
Evidence Modelling: exercise & feedback	Worksheet in groups/pairs	0:30 – 1:30
Evidence of Future Success	Lecture/discussion	1:30 – 1:40
Future Evidence: exercise & feedback	Work individually	1:40 – 2:20
S.W.O.T. Analysis	Lecture/discussion	2:20 – 2:30
S.W.O.T. Analysis: exercise	Work individually	2:30 – 3:00

Once participants have developed their mission statements, get them to consider what impact their business would have if it were very successful. For this exercise use Worksheet 02b: Evidence Modelling and get them to work in small groups. In the centre of the worksheet should be the ‘elevator pitch’ they developed for their business idea. Then ask them to generate as many answers as they can to the four questions.

Explain that this is a creative, divergent thinking activity. So, as well as considering changes their business might make within its sector, they should look more broadly at the effects on society, other areas of activity, public and private organisations.

Future Evidence

The Future Evidence activity has not been constructed as a worksheet to encourage participants to be as creative as possible. Frame the task as an ideation/rough sketch/prototyping activity with a view to the participant creating something with higher production values after the session, using whichever medium they prefer. In the past, students have created glossy magazine adverts, web page mock-ups, artist’s impressions of their offer in a retail store and even short promotional videos.

The S.W.O.T. analysis exercise is not created as a worksheet – it is a generic method and as such does not require a template. The exercise can be easily carried out on a blank A3 sheet with each quadrant completed in writing or using stickies.



Session 03: Customers and Business Blueprinting

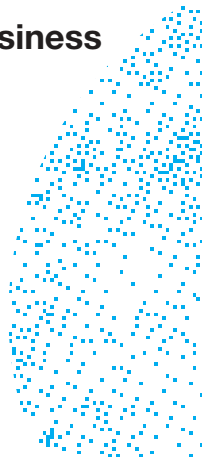
Topic	Suggested Activity	Running time
S.W.O.T. Analysis: reprise & feedback	Round-robin presentations	0:00 – 0:30
Draw your customer: exercise & feedback	Worksheet in groups/pairs	0:30 – 1:20
Creating a sustainable business	Lecture/discussion	1:20 – 1:40
Blueprint Modelling, flight service flow chart	Lecture/discussion	1:40 – 2:00
Blueprint Modelling: exercise & feedback	Worksheet in groups/pairs	2:00 – 3:00

Consider providing collage materials – ideally with pictures of people in them – for the Worksheet 03a: Your Customers exercise. Try to avoid having too many images of glamorous people from glossy magazine advertising. Source pictures of more authentic or ‘ordinary’ looking people who would form a customer group. Image search sites can be found online.

As students work through the Worksheet 03b: Blueprint Modelling, suggest that they look at each of the six boxes chronologically. Getting the steps sized at the right level of granularity can be tricky for participants. Guide them to be neither too small nor detailed (e.g. ‘book tickets for trip to London tradeshow’) or too large and generic (e.g. ‘understand the market’). Some participants (those with less well formed business ideas) will prefer to start from the beginning – i.e. offstage/engagement, while others (those with a strong vision of their final offer) may find it easier to work backwards from onstage/delivery.

“It is unusual in that it covers both the social and economic aspects of starting up a business, exploring what is the right business for you as a person, which is great.”

Jon Rodgers, Senior Lecturer in Product Design, University of Dundee, UK

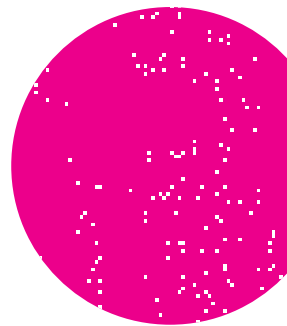
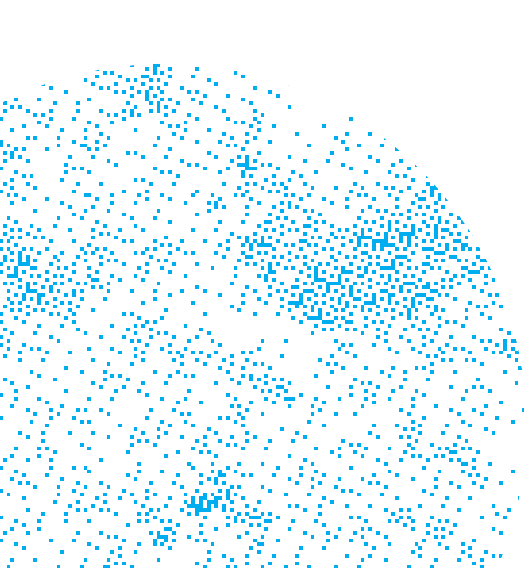


Session 04: Relationship Modelling and Reflection

Topic	Suggested Activity	Running time
Vision & Mission: 2nd reprise & feedback	Round-robin presentations	0:00 – 0:30
Relationship Modelling	Lecture/discussion	0:30 – 0:50
Relationship Modelling: exercise & feedback	Worksheet in groups/pairs	0:50 – 2:00
Contracts	Lecture/discussion	2:00 – 2:20
Critical Pause: Reflection & review	Work individually	2:20 – 2:40
Where have I got to?	Round-robin presentations	2:40 – 3:00

Worksheet 03c: Relationship Modelling is done in two parts. Firstly, support participants to work through the steps needed to deliver the business as a straight flow chart. The tasks identified in the Blueprint Modelling worksheet might be a good place to start. Here, it can be useful to use stickies, which can be easily transferred from the first stage over onto the two-by-two section of the worksheet to develop a picture of the other business relationships they may need to succeed.

Critical to this worksheet is gaining a perspective on what will best be done ‘in-house’ as a core activity by the business entrepreneur, and on understanding what types of third-party partners are available and able to carry out the rest. Working as a group will help with this activity, which can significantly move the thinking forward at a step-change level, as students begin to understand what is ‘core’ to their idea and what is best out-sourced.



Session 05: The Marketing Mix

Topic	Suggested Activity	Running time
'Rough Pitch' statements	Round-robin presentations	0:00 – 0:30
Unique Selling Propositions (USP)	Lecture/discussion	0:30 – 0:50
7Ps of Marketing	Lecture/discussion	0:50 – 1:10
The marketing mix: exercise & feedback	Worksheet in groups/pairs	1:10 – 2:00
7Ps of Marketing (continued)	Lecture/discussion	2:00 – 2:40
Further development of USP	Work individually	2:40 – 3:00

There is an emphasis in this session on getting students to develop their business idea narrative to the point where they can easily communicate their proposition, its value and why they will be successful to any potential partner, investor or employee.

It is important that this narrative exists at a 'headline' level (e.g. the 'elevator pitch' to exploit the imaginary scenario of getting in an elevator with a potential investor and being able to convince them of your idea in the length of time it takes to reach the top floor – i.e. less than 30 seconds.)

It is just as important that the narrative can be communicated at detail in a longer presentation. Exploring the elements of the 7Ps of marketing will help participants develop their thinking to the required level. Using Worksheet 04a: Marketing Mix ask students to think about the 7Ps of their business proposition. This will help them get clear on the ways to market their product or service in alignment with their business strategy. In delivering this material, the tutor may find it useful to get participants to discuss in pairs or small groups the implications of each 'P' in turn, to their own business, before moving on to the next one.

Session 06: Marketing and Finance Planning

“I think it should be embedded in every undergraduate and postgraduate programme. Or at least, every student should be given the opportunity to take the module as an extra-curricular option.”

Philip Ely, Associate Dean in the Faculty of Research and Innovation in the Creative Arts, University for the Creative Arts, UK

Topic	Suggested Activity	Running time
'Perfect Pitch' statements	Round-robin presentations	0:00 – 0:30
Pitch statements feedback	Discussion	0:30 – 0:50
Developing a plan for marketing	Lecture/discussion	0:50 – 1:10
The marketing plan: exercise & feedback	Worksheet in groups/pairs	1:10 – 1:50
Key financial concepts	Lecture/discussion	1:50 – 2:10
Developing a cash flow	Lecture/discussion	2:10 – 2:30
Final review & feedback	Discussion	2:30 – 3:00

The marketing plan exercise requires students to think about their business in terms of spending defined sums of money and allocating time to activities and to assign clear measures of success to monitor progress. It is important for participants to be clear about their intentions, how each objective will be achieved, and by what means.

To help them plan and guide their activities they should complete Worksheet 04b: Critical Marketing Tasks chart. This lists all the tasks to be carried out, associated deadlines, and the individuals responsible for achieving the tasks. The plan should be regularly monitored and reviewed, allowing them to track the progress and respond to any deviations. Advise them that they should identify one individual to act as project manager to chase up work in progress and monitor results and that costs will be included in a budget.

This level of detail can be challenging for creative entrepreneurs and tutors may need to support participants through this task.

It would be useful for tutors to have an outline knowledge of current real world marketing services costs for third party resources like branding and graphic design, freelance writers or photographers, or doing a social marketing campaign.

The final section will only touch on key financial concepts. Point students to further sources of information, advice and support for writing a complete business plan and using detailed spreadsheet templates to build a cash flow projection.

Taking the time to do a final review, offering the opportunity for reflection and feedback is very important. Suggest that students think about how far they have come since the first session. A celebration or 'wrap party' is a great way to mark the end of the session – it can be as simple as an informal drink or a group photo.

02a Your Values

Always Important

Sometimes Important

Rarely Important

Never Important

How to use this worksheet

Work alone for this exercise.
Find a quiet place where you can
reflect and think.

You are going to capture and
organise your personal values.
Think of them as the things that
make you feel truly alive and
passionately committed to what
you are doing in your business.

For one person they might be
service to others and creativity.
For someone else they could be
honesty, ecological awareness
and leadership.

Using stickies write down all of
the values that are important to
you. Write down lots of them –
more than you might think are
useful. See examples of values
on page 12 in handbook 02 to
help you get started. Once you
have plenty (10 or more), place
them in the relevant columns.

Don't worry about getting it right
first time – swap them around
until you have them in the right
place. To focus your activities,
have a maximum of five in the
'Always Important' column.

Show your completed worksheet
to someone who knows you well
and ask for their feedback.

02b Evidence Modelling

How to use this worksheet

Complete this worksheet on your own or with a small number of friends or colleagues. It's intended to help you consider what impact your business will have on the world if it is successful.

Put a sticky in the centre with a short succinct description – your mission statement or 'elevator pitch' – of your business idea. Use as many stickies as you need to answer the four questions.

Think of this as a creative, divergent thinking activity. So, as well as considering changes your business might make within its sector, look more broadly at the effects on society, other areas of activity, public and private organisations.

You can also use the examples in handbook 02 to help you.

ENHANCE
What does it bring new value to?

REPLACE
What does it make less desirable?

REVIVE
What does it re-use or build upon?

BACKLASH
What could be the negative or limiting effect when pushed to extremes?

Your business idea

03a Your Customers

What do you call this customer group?

How to use this worksheet

Use this worksheet to build a picture of your potential customers and customer groups. You might want to copy the worksheet and try it several times for different customer groups.

Write onto stickies and place them onto the worksheet. Think about who your customers might be and ask friends and colleagues to help. Ideally, you should be talking to your potential customers who will buy your product or service and, if different, the end users.

Think about how you can engage them in a meaningful way to help shape your offering.

Be open to feedback and fresh perspectives as people can come up with suggestions you haven't considered.

Draw them – or stick a 'found' picture here

What are their needs?

What are you offering them?

How many are there?

How many of those will you reach?

How frequently?

How much will they pay?

Potential total income?

03b Blueprint Modelling

How to use this worksheet

This exercise will help you visualise how your business will function and describe how business will be done.

PART A: Operational Stages

Every business has these:

01 Engagement Stage: The time that it takes to plan who your prospective customers are and how to persuade them to buy from you.

02 Development Stage: The time that it takes to design and create your offer.

03 Delivery stage: The time it takes to get your product or service to your customer.

Activities take place either in front of the customer – ‘Onstage’ – or out of sight of the customer – ‘Backstage’.

Write stickies for your business activities and place them in the relevant boxes. Consider doing this in a small group or as a pair. Activities in the areas shaded in grey represent costs that cannot be charged to the customer.

PART B: Blueprint Modelling

Map out all the steps you will need to take to deliver your product or service, in a linear flow diagram. Map the entire process in very small steps. Use a sticky for each step.

		Part A		Part B
		Backstage	Onstage	Start here
Engagement		e.g. things like customer and market research	e.g. things like networking or exhibiting at trade-shows	↓
				↓
Development		e.g. things like developing briefs and ideas	e.g. things like showing customers early prototypes	↓
				↓
Delivery		e.g. things like design reviews and making decisions	e.g. things like presenting to a customer or client	↓
				↓
				Finishing here

03c Relationship Modelling

How to use this worksheet

Map – or blueprint – using flow diagrams, the various stages of how you're going to deliver your product or service to your customer. Consider doing this worksheet in a small group.

PART A: Blueprint Modelling

Map out all the steps you will need to take, in a linear flow. Map the entire process in very small steps. Use a sticky for each step. (You can use the Blueprint you developed in Part B of worksheet 03b).

PART B: Relationship Modelling

Every business needs a set of relationships to make all the steps happen. Take the stickies from Part A and re-map them onto the four quadrants in Part B.

Generator – originating, directing and developing

Realiser – manufacturing and producing finished product, services and experiences

Distributor – delivery, sales and marketing

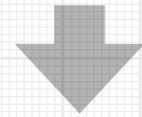
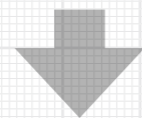
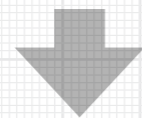
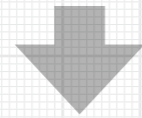
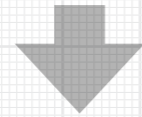
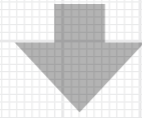
Customer – buying, utilising and engaging with your business

This will help you think about which activities you need to keep inside your business, and which will be done with others.

Part A

Part B

Start here



Finish here

Generator

Realiser

Distributor

Customer

04a Marketing Mix

How to use this worksheet

This worksheet will help you be clear on the ways that you can market your product or service.

The marketing mix refers to the 7Ps of marketing that can help ensure that your business offer is in alignment with your company's business strategy.

Work alone or with partners or friends to explore each of the seven components for your business's marketing mix.

Use as many stickies as you need and change them around until you are happy with the completed worksheet.

PRODUCT: The 'Unique Selling Proposition' states clearly the features and benefits that make your offer different from your competitors.

PLACE: Where your product/service is sold to customers. Also how it is distributed to that place.

PRICE: What you can charge for it in the market based on costs and value to the customer.

PROMOTION: The means to make potential customers aware of your offer.

Keeping customers engaged for both research and feedback e.g. through social media.

PEOPLE: Your staff or representatives. Two-way customer interaction, service and after-care that build customer loyalty.

PROCESS: The procedures that your company uses to deliver your offer have a role in building your brand.

PHYSICAL ENVIRONMENT: Your workplace, showroom or retail presence sets an impression of your business to your customers, suppliers and staff.

04b Critical Marketing Tasks

How to use this worksheet

Your marketing plan states your intentions, how each objective will be achieved, and by what means.

To help you plan and guide your activities complete this Critical Marketing Tasks chart. List all the tasks to be carried out, associated deadlines, and the individuals responsible for achieving the tasks. The costs of carrying out the activities will be included in your budget.

You should regularly monitor and review the progress of your marketing activities, both in terms of staff resources and budgets. Identify one individual to act as project manager to chase up work in progress and monitor results.

Any deviation in progress or finances should be acted upon and the marketing plan amended accordingly.

Activity	Timescale	Assigned	Budget	Review
e.g. Company launch press release	e.g. 1st July	e.g. Mary Smith plus a freelance writer (TBD)	e.g. £200 plus 2 hours at £25 per hour	e.g. feedback from publication editors



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