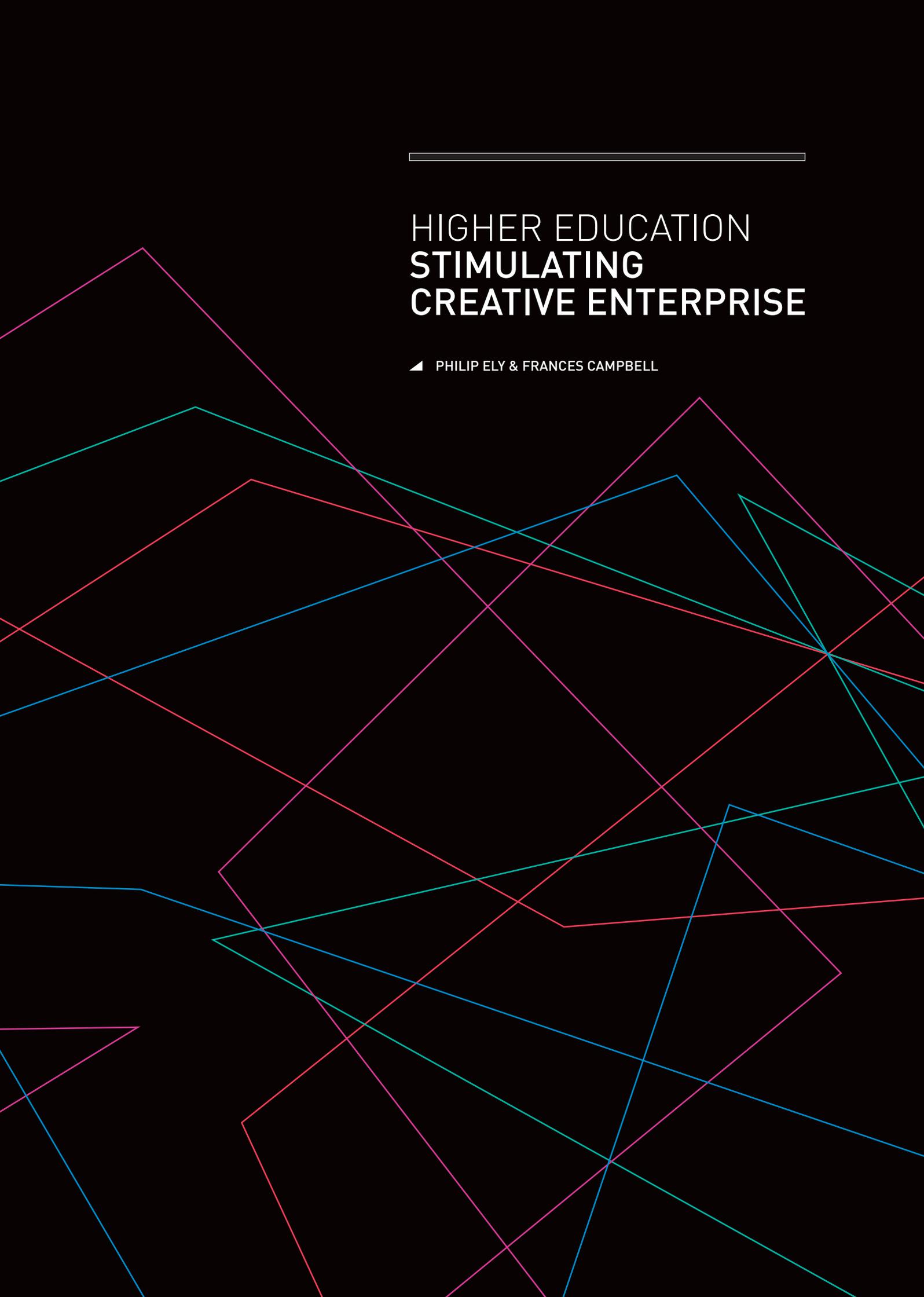

HIGHER EDUCATION STIMULATING CREATIVE ENTERPRISE

▲ PHILIP ELY & FRANCES CAMPBELL

The background of the cover is black, featuring a complex network of thin, overlapping lines in shades of pink, teal, and light blue. These lines form various geometric shapes, including triangles, quadrilaterals, and polygons, creating a dynamic and abstract pattern that suggests interconnectedness and creative exploration.

0.0
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1.0
INTRODUCTION

1.0

This report summarises the research undertaken by the Business & Community School at the University for the Creative Arts (UCA), analysing ways that higher education institutions (HEIs) can support, and indeed stimulate, the creative economy. The research, in collaboration with the Arts University College Bournemouth (AUCB) and the University of Winchester, serves as a mere snapshot of the numerous ways that Universities engage with the diverse industries under the ‘creative’ nomenclature and of the very real and positive ways that the higher education sector contributes to the growth of the creative economy in the UK.

Following the publication of the Independent Review of Higher Education Funding and Student Finance (Browne, 2010), the subsequent reduction in the allocation of funding to creative industries-related courses (in art, design, media, craft and communication) and the recent announcement from the Higher Education Funding Council for England on the allocations for the 2011-2015 Higher Education Innovation Funding round (HEFCE, 2011) which appear to support only a proportion of Universities (and ignoring the contribution of specialist creative arts institutions like UCA and AUCB) such a research project would seem timely. Our research also follows the recent *Creating Prosperity: the role of higher education in driving the UK’s creative economy* (2010) published by Universities UK, which recognised not only that the creative industries matter to supporting economic recovery but that higher education has a “central role in this agenda” (Universities UK, 2010).

This report summarises the key activities of the **creative advantage** graduate and business development programme which was funded by the Higher Education Funding Council for England’s ‘Economic Challenge Investment Fund’. The **creative advantage** programme set out to support the needs of graduates and businesses in the creative industries across (mainly) Dorset, Hampshire and Surrey and beyond through the partner Universities and our review of this project aims to compliment the work of *Creating Prosperity* by highlighting the everyday, grounded experiences of higher education institutions and their interactions with graduates and established creative businesses. The review of the range of activities developed, hosted and supported by our three institutions gives an on-the-ground perspective of HEI/business interaction activity – showing the realities for graduates and businesses in the creative industries and revealing, in a little more detail than is usually reserved for in lobbying and policy-making, the ‘nuts-and-bolts’ (or pixels-and-scalpels) of designing HEI support programmes for graduates and business.

As the reader will find, there are many aspects to our review of the **creative advantage** programme which resonate with the conclusions and recommendations of *Creating Prosperity* and, wherever possible, we attempt to highlight these similarities. The **creative advantage** programme was conceived and delivered before, during and after the development of the *Creating Prosperity* report and, as you will discover in the following pages, a number of concurrent themes emerge that have independently surfaced of the Universities UK own report.

Our aim in writing this report is to emphasise the very real and tangible benefits not only of arts-HE education but the ways that Universities work with their local, regional and global creative communities to improve profitability, cultural value and personal wellbeing. Through a combination of qualitative and quantitative data (including case studies, interviews and surveys) we build an evidence base for higher education that is both an honest assessment of our student and business stimulation programme and is a compelling picture of the strength and depth of University business community interaction. It also serves, I hope, as a necessary insight into the kind of interactions that educators in the creative industries will be all-too familiar and yet are under-reported, under-valued and (from now on at least) under-funded. It would be reductionist to assess arts-HE interactions with the creative (and cultural) industries on purely economic grounds and it would be equally naïve of me to assume that fiscal stimulation would equate to an upturn in creative output. However, there is no doubt, based on the experiences across the three HEIs contributing to this report, that without the financial stimulus from public-funding we would not have been able to support the creative industries in such a meaningful way – graduates would not have gained experience and earned jobs; businesses would not have been able to innovate and grow.

Philip Ely
Associate Dean, Business & Community
University for the Creative Arts

2.0
ABOUT
CREATIVE
ADVANTAGE

We begin our analysis with a background introduction to the **creative advantage** project – what it was, who was involved, the costs, the programme design and a summary of the key beneficiaries (graduates and business) of the programme. Such an introduction we hope helps to emphasise the diverse range of activities, the creativity of our programme design and the specificities of types of creative businesses in our respective geographical regions: University for the Creative Arts (UCA) primarily ‘covering’ Surrey (and parts of Berkshire, Sussex and Kent), Arts University College Bournemouth (AUCB) covering Dorset and the University of Winchester (UoW) covering Hampshire.

2.0

2.1
BACKGROUND

creative
advantage

The project began following a successful bid to HEFCE's 'Economic Challenge Investment Fund' (ECIF) bringing together UCA, AUCB and UoW to support recent graduates and creative businesses in the South East to meet the challenge of the economic downturn. Working closely with key regional stakeholders, the project was designed to deliver a programme of free professional training and development, innovation services and networking events during the period April 2009 until December 2010.

Total HEFCE funding received for the project was £435,374.08, split between the partner institutions - the largest amount attributed to a creative-industries-only economic support programme. An additional £443,208.35 was match-funded through a combination of small-medium enterprise (SME) contribution, each HEI's own resources and 'in-kind' partner contributions.

The project was designed to provide support/training around five main strands with target numbers and indicative provision drawn up for each:

- Strand 1: Continuing Professional Development (CPD)** - responding to the need to compete more effectively, deliver greater value, improve processes and ensure financial stability and liquidity.
- Strand 2: Creative Technology Up-Skilling** - recognising an ongoing need for businesses to learn about new media technologies and methodologies and acquire skills in new digital software applications to maintain a competitive edge.
- Strand 3: Entrepreneurship & Employability for Creative Graduates** - support and training for both creative business start ups and the acquisition of business knowledge for employment
- Strand 4: Problem Solved** - a graduate and academic innovation service to support SMEs and larger enterprises to sustain, develop or launch new products and services. Support in this strand has been provided by partners through a combination of placements, internships and graduate business start up support
- Strand 5: Creative Networking Events** - designed to allow creative businesses in the region to collaborate, generate new business and exchange knowledge with the University partners.

The entire project was managed by the Business & Community School in the Faculty of Research & Innovation in the Creative Arts at UCA who developed monitoring and reporting mechanisms to support successful project delivery. Project Managers and Administrators were appointed within each HEI with an additional Project Co-ordinator at UCA to co-ordinate the programme between the partners and co-ordinate specific activity at UCA. An Operational Group comprising of representatives from each of the HEI partners met on a monthly basis to plan, report on progress, discuss ideas and share best practice.

A Steering Group made up of partner representatives and external stakeholders met quarterly throughout the project to monitor progress, oversee the project and advise on development and implementation (see Appendix 1).

The Assistant Director of Research and Enterprise and the Research & Enterprise Manager (Surrey) at UCA were represented on both the Operational and Steering Groups providing overall financial administration and management of the budget together with HEFCE monitoring and reporting functions.

The original target to provide support to 1255 participants was met and indeed exceeded, with 2115 attendances at activities organised by the partner institutions. Most of this increase can be attributed to the rise in demand for CPD, Technology Up-Skilling and Creative Business Networks. However, all partners experienced some difficulty in the early stages of the project in reaching their target audiences (creative industries graduates and businesses), despite training needs analysis provided by the industry (e.g. Skillset/South East Media Network/Surrey Economic Partnership - which was included in the original bid submission to HEFCE), and considerable time was spent in researching graduates and business needs to ensure that the right training and support was offered as opposed to what HEI partners 'thought' should be provided.

The refocusing and redesign of the programme, essentially allowing the project to be 'demand-led', is reflected in the targets achieved and demonstrates a real rather than merely perceived need. In broad terms, activity followed the original proposal to HEFCE although there was variance within partner institutions based on the context of the particular HEI. (The 'context' of the HEI here included the courses or specialisms offered in Undergraduate/Postgraduate and research programmes – the disciplinary orientation of the HEI – and the locality of the HEI in a specific geographical area with its particular types of creative enterprises). Although the original focus was to provide support to the area of digital media and design, the programme extended into other creative disciplines as demand necessitated.

The following section outlines the key activities of each partner HEI, highlighting the very specifics of programme delivery and the local challenges faced in reaching the 'target' groups.

2.2
ACTIVITIES

2.2.1
UNIVERSITY
FOR THE
CREATIVE ARTS

UCA invested a great deal of time developing professional networks and working with business partners to develop an appropriate programme for its graduates and businesses. UCA created a dedicated **creative advantage** web page on the main UCA website (with links to UoW and AUCB) enabling the University to take bookings. The **creative advantage** brand was designed and a promotional flyer/postcard was produced and distributed to existing networks such as Business Link, Chambers of Commerce, County and Borough Councils, Surrey Economic Partnership, South East Innovation & Growth Team (and other South East of England Development Agency managers and executives) local arts organisations and members of the Steering Group. To a lesser extent, local Alumni contacts were made through Marketing and academic staff at UCA and the University established 'official' presences on online social media tools such as LinkedIn and Facebook.

Bookings for initial UCA courses were low and a number had to be postponed. To market the courses more directly, rather than through informal contacts across a diverse community (and diverse contact databases), the Business & Community School purchased a database of creative industries businesses (advertising, design, digital media, product design and publishers) and undertook a Training Needs Analysis Survey sent out to tailor supply to demand. Following redesign of the programme and extensive marketing a successful new programme of events was scheduled. As a result, some workshops ran more than once in order to meet demand whilst others were so heavily oversubscribed that businesses were added to waiting lists. Unfortunately, due to the project coming to the end of its funding, the UCA team were unable to fulfil this additional demand and are still receiving enquiries.

In delivering CPD activity, the University partnered with Business Link to deliver three CPD workshops but all other workshops were organised directly by UCA bringing in relevant specialists to deliver to the programme. The majority of these workshops were held on site at the University's Epsom and Farnham campuses respectively bringing many regional creative businesses into contact with the University for the first time.

Summary details of the entire UCA activity are outlined below.

Strand 1: Continuing Professional Development (CPD) - a substantial programme of Continuing Professional Development courses were delivered to 369 participants ranging from *Marketing and Finance for Creative Businesses* to an *Introduction to Sponsorship* and *Project Management*. Due to high demand *Project Management* and *Understanding & Developing Your Business* were run twice.

As part of this strand, a suite of courses was delivered in conjunction with Business Link based on the lucrative opportunities opened up by London 2012, with separate workshops on *New Markets for the Creative & Digital Sector*, *Bid Writing for Public Sector Contracts* and *Forming and Bidding as Partnership/Consortia*. Each gave solid, practical advice to help creative SMEs grow and develop their business in the downturn.

Responding directly to need, 24 creative businesses took advantage of one-to-one business surgeries with a UCA business consultant (Dr Cameron Watt, an expert in innovation, lean thinking and the creative industries) seeking detailed advice on business strategy. The surgeries were highly popular and 28 creative businesses remain on a waiting list.

In addition to the direct one-to-one business support, the UCA Business & Community School partnered with the Crafts Council on its' national pilot-programme *Hothouse* supporting emergent craft makers in starting up and developing their business. 16 'craft entrepreneurs' were given support by the School, making use of the National Endowment for Science, Technology and the Arts' Creative Business Start-up Toolkit (also called the *Creative Enterprise Toolkit*) in a full one-day programme followed by (for 10 of these entrepreneurs) a second 'Pitch Your Business Day'. Each of the 10 entrepreneurs was also supported with craft business mentors and personal development coaches.

Strand 2: Creative Technology Up-Skilling - In consultation with Business Link, who had responded to a number of enquiries through the national helpline, this strand focused on how emergent technologies such as viral marketing and web optimisation could enhance market competitiveness. A three-day workshop on *Web Design and Marketing for Artists* and two-day course on *Online Social Networking* were both run twice due to demand with waiting lists still remaining for both courses.

Strand 3: Entrepreneurship & Employability for Creative Graduates - Over the course of the programme, UCA supported over 200 graduates either through business start-up programmes or providing general business/entrepreneurial knowledge. Workshops ranged from *What Next?* A one-day programme designed with the National Council for Graduate Entrepreneurship to inspire new graduates about options available to them, a workshop on *Social Entrepreneurship* through to the provision of the NESTA Creative Enterprise Toolkit, delivered twice through an intensive 6 week programme enabling 40 graduates to embark on setting up their own creative business.

Strand 4: Problem Solved - UCA provided £30,000 to match fund the placement of ten six month internships at a variety of local creative businesses and arts organisation, (see Chapter 3 and Appendix) for details. The internships provided graduates with valuable experience at the same as providing the businesses with vital new skills and allowing them to trial a new employee. All of the internships were successful and contributed positively to the financial position of the organisation. Fifty percent of the interns were subsequently offered full time employment with their employer.

Strand 5: Creative Networking Events - the UCA Business & Community School responded to the need to support regional professional networks in the creative industries. During the programme, the School worked closely with formal business networks and support agencies – Surrey Chamber of Commerce, Waverley Business Forum, South East Innovation & Growth Team and Business Link – and helped develop two burgeoning creative business networks – the *Surrey Contemporary Artists Network (SCAN)* and *Digital Surrey* by hosting network events at UCA. Members of these groups were able to get easier access to **creative advantage** bursaries, continuous professional development and skills training. Over 110 creative businesses in these two networks benefited from this more flexible approach to partnering. The Digital Surrey network in particular is growing its membership from month to month and UCA continues to host (on a bi-monthly basis) the group with the University of Surrey Sports Park on a rotational basis.

2.2.2

THE ARTS
UNIVERSITY
COLLEGE
BOURNEMOUTH

At AUCB, **creative advantage** was primarily publicised through existing firmly established networks such as South West Design Forum, Dorset Design Forum and Meetdraw network. AUCB also advertised the programme for a period of three months through Dorchester Business Magazine, distributed to over 5,000 regional businesses.

AUCB encountered some initial scepticism amongst the creative community regarding the quality of a free programme, equating no cost with low value. However, as the programme got underway and the quality and relevance of the courses became apparent, confidence grew. AUCB worked with a number of local creative companies to deliver the workshops primarily at its Enterprise Pavilion.

- Strand 1: Continuing Professional Development (CPD)** - as with UCA, AUCB initially struggled to get sufficient numbers for its CPD courses and were forced to re-evaluate and re-design their offering. Successful workshops were delivered to over 70 participants including: *Creative Business Career Planner, Leadership Management, Service Design for Creative Professionals, "Why People Buy"* and a lecture from prominent Illustrator and graphic artist John McFaul.
- Strand 2: Creative Technology Up-Skilling** - Three separate courses were run for over twenty creative businesses on *Web Based Marketing* together with workshops on *On-line Social Networking and Digital Photography and Photo Imaging* illustrating demand for skills in this area. The Web courses allowed artists to build their own websites to advertise their services.
- Strand 3: Entrepreneurship & Employability for Creative Graduates** - The Entrepreneurship strand saw 125 beneficiaries come through a variety of sessions including *Web-based marketing for Artists, Business Planning, Marketing Planning and Financial Planning for Creative Entrepreneurs and Creative Business Income Planner*.
- Strand 4: Problem Solved** - in total, fifteen creative companies were beneficiaries of bursaries and internships. In a number of cases recipients were graduate business start-ups by former AUCB students. The awards were instrumental in allowing them to launch and establish their businesses.
- Strand 5: Creative Networking Events** - the most successful **creative advantage** activity at AUCB was a series of regular networking events named *Meetdraw* designed to meet the growing need for networking specifically for the creative digital scene expanding in the area. Initially for professionals, the Meetdraw event subsequently opened to students, giving them the opportunity to network with young creative businesses and in many cases gain work experience placements.



A total of 482 beneficiaries attended five events organised during the project, 163 people attending one event alone, allowing the digital community to interact and share new creative ideas. The popularity and demand for these sessions has been such that the network will continue to meet locally on a regular basis.

2.2.3
UNIVERSITY
OF WINCHESTER

Again, UoW struggled in the early part of the project to reach an audience but were able to successfully collaborate with a number of established networks - CiBAS, Wired Wessex, the University's Research & Knowledge Exchange Centre and Creative Café to market and facilitate the **creative advantage** programme.

- Strand 1: Continuing Professional Development (CPD)** - Over 200 creative individuals attended a varied programme of CPD including workshops on *Effective Marketing and Cross-Selling* and *Home & Remote Working* organised by Wired Wessex, alongside one-to-one mentor sessions and *Breakfast Briefings* arranged by CiBAS.
- Strand 2: Creative Technology Up-Skilling** - Over 100 participants attended workshops on *Search Engine Optimisation* run in association with Wired Wessex and a series of workshops delivered in association with Winchester Film Festival on Animation and Digital Film Making.
- Strand 3: Entrepreneurship & Employability for Creative Graduates** - Over 20 recent graduates participated in a series of lectures and workshops organised by UoW's Research and Knowledge Exchange Centre as part of the Centre's Business Start-up Scheme. 25 graduates from theatre companies attended workshops and seminars organised by CiBAS through the Domicile scheme at contemporary arts venue *The Point*, Eastleigh.
- Strand 4: Problem Solved** - Eleven bursaries/internships were awarded throughout the project; three internships and eight to support graduate business start ups.
- Strand 5: Creative Networking Events** - 100 people attended **creative advantage** networking events such as *Creative Café* part funded by Basingstoke & Deane Borough Council. The events provided an opportunity for artists and creative practitioners to meet other like-minded people in a relaxed setting and hear guest speakers deliver on a variety of current local and national creative issues.



2.3
PARTICIPANT
PROFILES

Although **creative advantage** was initially aimed at the area of digital media and design, the project catered for a wide range of creative organisations, in many ways matched to the subject areas supported by each University Partner (see Appendix 4 for list of types of businesses engaging with the programme). In an analysis of sample data (UCA participant information) we find that new, emerging micro-enterprises and individuals form a dominant community of creative entrepreneurs seeking support.

Age of businesses

At UCA, of 150 unique businesses/individuals engaged with **creative advantage** who gave details on the age of their company, 49% were new companies between 0-12 months old, 15% between 2-3 years old, 9% between 4-5 years old, 22% over 6 years old and only 5% over 10 years old. This information would seem to suggest that it is young companies who bear the brunt of the economic downturn as they struggle to break into the marketplace and build relationships with new customers. However, it is noteworthy that 22% represented businesses over 6 years old. These companies attended general CPD courses such as *Project Management* and *Understanding & Developing Your Business* to refresh skills but many attended *Web Design* and *Online Social Networking* workshops to acquire new skills to give their business a competitive edge.

Size of business

The vast majority of participants engaging with **creative advantage** were small enterprises employing less than 5 people. At UCA, of 126 unique businesses/individuals engaged with **creative advantage** who gave details on number of employees, 92% had between 0-5 employees. Of 449 unique attendees at UCA, 136 were freelance or self employed.

2.4
SUMMARY

Not only do we see how the scope and reach of the **creative advantage** programme extended beyond county borders and creative disciplines, but we also see the diversity of participants who took advantage of the technical up-skilling, continuous professional development, financial support, one-to-one advice and business networking.

¹ Our calculation was based on estimating the 'retail value' of the provision should participants be expected to pay for the activities that **creative advantage** provided.

Locally and regionally, the three Universities played to their individual strengths: in the depth of their 'sub-sector' (specific creative discipline) expertise and the connections with the regional or disciplinary professional networks. This ensured that the maximum possible number of participants could be supported through the programme. A rough calculation of the real economic value of the course and event provision alone suggests that, if a similar programme were to be offered on a paid-for basis, the combined value of the programme (aside from the new business it has generated for participants) is in excess of £1.2 million¹ on funding from HEFCE of £435,374.08. This is almost a three-fold return on investment and is aside from the economic value that our programme returned to participant companies and graduate. Though we use such figures with caution, we nevertheless view this figure to be a conservative estimate of the size and scope of the activities offered through **creative advantage**.

What is more important is to analyse any quantitative and qualitative impact of the work that UCA, AUCB and UoW have delivered in the programme. In the following section we attempt to shed light on the value that the programme has brought to individuals and organisations.

3.0
UNDERSTANDING
THE IMPACT

In the following section we outline how the **creative advantage** programme supported particular creative businesses and individuals through professional development, innovation support, direct financial support (in the form of bursaries or business start-up funding), entrepreneurship training and professional networking.

3.0

3.1
PROFESSIONAL
DEVELOPMENT

Business support and continuing professional development are critical to all sectors of the economy but in the creative sector where business acumen typically takes a back seat to creativity, it is crucial to provide businesses with the means to grow and compete effectively through the improvement of processes and the acquisition of new business and technological skills. The following case studies outline the positive effect such support can have.

3.1.1
CASE STUDY
ISY & PEEPS
CASE STUDY



Israel Imarni, a former University for the Creative Arts fashion student, is the brainchild behind the new Isy & Peeps fashion brand. Israel (Isy) believed that her intuition for emerging trends, coupled with son Pierre's (Peeps) immersion in youth culture through media and music, provided the perfect basis to deliver fast and affordable fashion. Having worked in the UK fashion industry for twelve years as a designer and buyer, Israel was keen to launch her own range of women's fashion but realised that she needed to develop and update her business skills if she was to have any chance of success. Israel was in the process of planning her business venture when she heard about the **creative advantage** programme. "**creative advantage** came at just the right time for me" (Imarni 2011).

In total Israel attended six workshops organised by the University for the Creative Arts: *Understanding & Developing Your Business*, *Financial Planning for Creative Entrepreneurs*, *Essential Marketing for Creative Entrepreneurs*, *Understanding Sponsorship*, *Web Design and Web Marketing for Practising Artists* and *On-line Social Networking*. Through the *Financial Planning and Understanding & Developing Your Business* workshops Israel was helped to devise a business plan and learnt about the key areas she needed to address when meeting with bank officials and pitching for finance; the marketing course helped her to define her unique selling points in order to differentiate Isy & Peeps in a crowded and competitive market; and the technical skills based workshops gave Israel vital social media skills to communicate with business contacts and potential customers worldwide through Twitter, Facebook and LinkedIn together with the practical tools to set up and manage a low cost website. Israel admits that she would not have been able to afford to employ staff with these necessary skills to establish her business. "**creative advantage** enabled me to keep my overheads low and maintain trade during these challenging times" (Imarni 2011).



Using her newly-acquired skills and the contacts made over the years in the fashion business, Isy & Peeps officially launched in August 2010 and in their first week of trading received orders from the USA, Spain, Greece and Ireland. All designs (including prints) are developed in-house to ensure originality and uniqueness with products manufactured in the UK, India and China. Through her new website and social media pages, Israel is able to communicate with her customer base worldwide and is receiving new enquiries and visitors from Hong Kong, The Netherlands and Canada. This, coupled with her attendance at Trade Shows, has brought in new customers who like her brand and have placed repeat orders. Her products have received favourable press coverage including features in *Grazia* UK and *Drapers* – the fashion industry’s leading journal. One of the major buyers has been Modcloth (an American online vintage clothing, accessories and decor retailer) who placed an order with Isy & Peeps for £20,000. To increase sales, Israel has now employed a Sales Agent on commission to sell to major buyers and to help develop the company through direct marketing and on-line sales. The company have also begun negotiations with Topshop, who have stores in over twenty countries, and ASOS, the UK’s largest independent online fashion and beauty retailer. Future plans include expanding the business further in the USA and in Japan, Korea and Germany. Israel is taking part in the UK Trade & Investment’s Passport to Export programme which advises on export strategies, ways to build international capacity and assists in identifying opportunities in the international market.

The company is still very much in the early stages of growth and the level of business quite small. Turnover thus far has been in the region of £40,000 but Israel hopes that, with potential orders from two of the UK’s leading high street and on-line retailers, this figure will rise to £150,000 in the next few months (May, 2011). There is no doubt that Isy & Peeps successful entry into one of the most competitive sectors of the economy is based on the use of the Internet, which has removed barriers to entry for many small new businesses by offering low overheads and easy access to a global market. In addition, Israel’s passion and highly developed creative and design skills have helped to ensure industry recognition for her brand. However, she acknowledges that it has been vital to get the balance between creativity and commercialisation just right, which is where **creative advantage** has proved so useful. Not surprisingly for Israel, **creative advantage** “Exceeded expectations. [It is] an excellent and focused programme which equips creative businesses to be successful in today’s trading arena” and, asked to put a value on the courses she attended, responded [they are] “Priceless!” (Imarni 2011).

3.1.2
CASE STUDY
 SUSAN HOLTON
 KNITWEAR

Susan Holton established a knitwear design and manufacturing business in 2002 as a result of her passion for knitting. Despite having successfully run a graphic design consultancy through two previous recessions, Susan, as with many small luxury businesses, was feeling the adverse effects of the current downturn on sales. At craft fairs and exhibitions, where most of her business is done, she had noticed more customers paying in cash, agonizing over small purchases and setting limits on their spending.

Susan attended the *Web Design and Web Marketing for Practising Artists and Online Social Networking* courses organised by UCA. Although she already had a website she had made few sales through it and was keen to learn about web design in order to manage her existing site and increase sales. She had set up a Facebook page but had not developed it and was eager to realise the full potential of online social networking to promote her business. As the courses were free Susan felt she could afford to take time out of her business to attend. She found both courses very helpful and also enjoyed networking with other creative entrepreneurs. In particular she welcomed advice on *Search Engine Optimisation* and exploring appropriate online directories and resources where she could list her own website. The social networking course gave her the knowledge to set up a LinkedIn profile and make changes to her Facebook page and, as a direct result, she is now receiving more visitors to her website an increase in sales leads.

3.1.3
CASE STUDY
 NOELE BARNETT
 FINE ARTIST

Noelle Barnett attended a **creative advantage** *Web Design* course at the Arts University College at Bournemouth (AUCB). With no prior knowledge or experience of web design, the course allowed Noelle to construct her own professional website and update it. She is now getting significant traffic to her site from around the world, including gallery interest from Italy, Portugal and New York. As well as providing essential background information about Google Analytics and the importance of keywords in the pages of her site, the course has given Noelle confidence in her use of technology to expand her business. Noelle has also praised the fact that the course had been delivered by a practising artist who she felt understood the needs of the creative sector. **“Creative advantage** has been an excellent opportunity. It has enabled me to create a good quality website which is attracting potential gallery interest and is useful as a point of reference with other artists” (Barnett 2011)

3.2
SUPPORTING
CREATIVE
BUSINESS
START-UPS

The nature of the creative industries mean that many graduates entering into the sector will find themselves either working in micro- or small-to-medium enterprises (SMEs), freelancing or starting up their own business. It is therefore vital that these graduates are equipped with the entrepreneurial and business skills needed to help continue the growth of the sector. The following two case studies illustrate the importance of providing support either in the form of mentoring or through direct finance, allowing new creative businesses to get off the ground.

3.2.1
CASE STUDY
HANNAH FACEY

² Available under a Creative Commons licence at: http://www.nesta.org.uk/areas_of_work/creative_economy/creative_enterprise_toolkit_startups

³ For an analysis of the effectiveness of the toolkit, see (Ely & Holloway, 2011)

⁴ See (McIntyre, 2006) for the context of the craft market

Hannah Facey, a 3D Glass Design graduate from UCA, already had her own glass 'design and making' business but had struggled to get the business truly up and running- attempting to do everything herself and produce enough work to bring in sufficient income. She had, in the initial stages of starting her business, been able to make use of the glass making facilities at UCA through an artists' residency but access to this was restricted in her working hours. She recognised the need to develop a clearer idea of her practice and produce an effective business plan and Hannah attended the **creative advantage** 'Launch Your Own Successful Creative Business' course (incorporating NESTA's Creative Enterprise Toolkit) ²which ran for one day a week over six consecutive weeks in June 2010. The toolkit contains tried and tested methods for teaching enterprise skills to creative individuals who are thinking about setting up a business, introducing participants to different approaches to business planning through immersive real-life case studies, worksheets and workshop activities. The emphasis in the toolkit is on challenging entrepreneurs on their business proposition, helping them develop detailed marketing and financial plans and to effectively manage supplier and customer relations.³

The course helped Hannah acknowledge that she needed to delegate or outsource certain aspects of her business and she is now seeking help for administration and finance functions leaving her free to develop the creative side of the business. Using the methodologies employed in the toolkit, she has also reviewed her product and pricing strategy - now developing a range of pieces to be produced on a more commercial scale (for the high street retail sector) to help finance and complement her creation of more bespoke pieces for the higher end of the market.⁴

She felt that the course was "fantastic at getting us to focus on the details" and that it "made the job of writing a business plan interesting and relevant to a creative mind." (Facey, 2011). The course enabled her to focus

her ideas into a more workable concept, understand her limitations and thus allowing her to concentrate on developing her business. Since attending the course, Hannah has rented a small studio to allow her more time to work and is forging ahead with a new range of more commercial pieces. Hannah is continuing to receive informal mentoring from staff originally working on the **creative advantage** programme, a service she feels is vital to support fledgling creative businesses, but is unlikely to be sustained without continued funding.

3.2.2
CASE STUDY
SMOKING GUNS
PRODUCTIONS

Smoking Guns Productions is a young film production company established in 2008 by Shande Niemann and Hannah Alazhar, both Film Production graduates of AUCB. Smoking Guns Productions were awarded a **creative advantage** Graduate Business Start-Up bursary of £2000 in 2010. They used the bursary to take their first feature film treatment and script titled 'City of Paradise' to Los Angeles where they were able to spend time meeting with agents, producers and a number of veteran film crew who showed an interest in working on their film. Whilst there, they also arranged a number of meetings with agents for actors such as Johnny Depp and Scarlett Johansson. As a direct result of the contacts they acquired on their trip they secured a backer for the project who invested £25,000 enabling them to start approaching casting directors and other key members of the team. Shande and Hannah are currently in the process of putting their production team together so that they can begin work on the film. They have a US manager as well as a UK agent who are helping to drive the project forward and have a number of meetings with filming studios scheduled for their next trip to Los Angeles.

Looking to the future, the company plans to not only to produce their feature film but they are also currently writing another screenplay (on request) which is already receiving a lot of attention in Los Angeles. Smoking Guns Productions feel that the **creative advantage** Graduate Business Start-Up Bursary enabled them to push the project a lot further than they could ever have done without it, allowing them to make invaluable industry contacts in the US and develop interest in their project. "It allowed us to go to LA and start breaking into the industry. We are grateful that there is a scheme out there such as this that can help support creative businesses in achieving their goals. Thank you" (Niemann & Alazhar, 2011)

3.3
FUELLING
INNOVATION

Universities with creative industries research and teaching expertise are widely known for their unique contribution to stimulating innovation and UCA, AUCB and UoW in the **creative advantage** programme continue this tradition. In the examples set out below, we see how the knowledge exchanges between recent graduates and organisations has precipitated a number of new products and services or even new *ways of doing* for these organisations.

3.3.1
CASE STUDY
IBUNDLE



iBundle Limited is an innovation hub investing in and building a series of software and web companies that represent the very best of innovation for their target markets. Not 'me too' products, but truly novel ideas that provide new levels of utility for their target markets (Goscombe, 2011). Companies in the current iBundle portfolio include:

- ▲ **DAD** - an application allowing users to organise digital information – photos, videos, music
- ▲ **SocialSafe** - the Facebook backup tool creating an offline searchable digital diary
- ▲ **Raffle.it** - a web based raffle tool which raises money for charities
- ▲ **Mifiction** - a company which designs, creates and supports the concept of mifiction and Mobile books (moooks) designed to be read on a mobile phone, PDA or other mobile device.
- ▲ **The Callsheet** - a tool connecting film industry professionals to make building a production team easy.

iBundle made two successful applications to the **creative advantage** employment bursary scheme, allowing them to employ two recent graduates – James Christie (University of Portsmouth) and Farah Alsudani (University of Surrey) as User Interface (UI) and Graphic Designers respectively.

Both James and Farah worked on DAD, a one-million pound project providing comprehensive home network and metadata management designed to allow users to organise and share digital information such as photographs, music and movies. No other product on the market does the same and iBundle believe that the product has the potential to establish itself as the de-facto standard in the home media sector. James worked closely with iBundle's Design Team to produce an effective User Interface (UI) acting as the 'middle man' between the back-end developers and front-end

designers. He specifically worked on messaging for users (presentations and graphics) explaining what DAD does, research and market analysis on an appropriate UI for the product in this sector and worked with the Creative Director on the look and feel of a suitable UI before developing detailed finished designs.

James also worked on SocialSafe and Discount HyperMarket.com – a previous joint venture with an affiliate marketing company and represented iBundle at industry events acting as a technical expert for the business. On the basis of the success of his six month bursary, James was offered a full time position with iBundle and is continuing his work on DAD and SocialSafe.

Farah's focus was very much on the User Experience. After completing her bursary she was successful in obtaining employment at the University of Surrey working on User Experience and web development.

The Impact

Originally, iBundle outsourced the user interface work for the DAD project to a Ukrainian company. The **creative advantage** bursary allowed iBundle to bring this work back in-house giving them much greater control over development, adding flexibility and significantly reducing risks. James has been able to respond and react quickly to changes in design and so is able to save the company time and money.

The work could still have been done without the bursary, but it would have taken longer and iBundle were nervous about committing (at the time) to a full time employee. However, the bursary has reduced the risk associated with taking on new employees, enabling iBundle to eventually create a full-time position providing long term work.

Roger Goscomb, iBundle's CEO described James as a "Rising Star" who had made a "valuable contribution" to the company (Goscombe, 2011). For James, the bursary had given him the opportunity to develop his existing skills whilst developing new skills using new technologies. He was also encouraged to get involved in the development of the business as a whole, something he would not have had the chance to do with a large company. He had learnt to work as part of a team and meet tight deadlines and working full time meant that he had been able to see ideas evolve and follow them through to fruition. It is thanks to the bursary that he now has a well paid full-time job with improved longer term prospects. The bursary scheme, offered by **creative advantage** "definitely exceeded my expectations" (Christie, 2011).

3.3.2
CASE STUDY
 IMMEDIATE
 NETWORK



Immediate Network is an independent creative communications agency creating rich, dynamic and intelligent content for use online, in social media and in print communications such as newsletters and magazines. They have five websites which showcase their talent and skill in crafting and creating content in the following subject areas: Media, Automotive News, Modern Life, Living in Surrey and New Car and Van prices, specifications and data. The company invested in a **creative advantage** bursary employing Michael Copus (UCA graduate) as an Editorial Assistant.

Michael's first project was aimed at enhancing the company's on-line communication strategy. He was heavily involved in replacing the existing HTML newsletter with a full-service online magazine showcasing the company's content creation and news gathering skills. The site is now kept fully up-to-date with lively news stories and the company are developing social media strategies to increase visits to the site. Michael's input was invaluable in helping with the initial build, content population and development of the new website which is now a valued resource to potential customers. The company are now in the process of employing a salesperson to commercialise the site through advertising and develop it as a marketing tool. In the short term the website is gathering followers and carving a niche as an established news site in its own right.

Michael was also involved in developing a new customer communication project for Peugeot Fleet allowing them to send out a monthly Press Digest to all staff. This service helps businesses such as Peugeot to demonstrate how successful each PR initiative is; makes it easier to gauge reaction to the company's products and helps in communication between company departments. Based on Immediate Network's success with this service they have recently taken on CBS Outdoor (the UK's leading outdoor advertising agency) as a new client and are exploring other potential clients including a forensics service company and a City finance services firm. CBS Outdoor was so convinced by Immediate Network's expertise that they contracted and paid up front for a full year's service worth £42,000. On the basis of his success, Michael was offered a full-time job with the company and has become a valuable member of the team.

The Impact

Both projects would have taken place without the bursary but at a much slower pace. The company would have needed to employ a freelance writer/editor resulting in less control over the project and greater expense for the business. The in-house website development allowed Immediate Network to enhance its online communications strategy without impacting on the delivery of other projects and so allowed them to increase both the quantity and quality of their work. The corporate work Michael was involved with enabled the company to add to its portfolio and acted as a showcase for potential clients such as CBS.

Ann Sampson, Immediate Network's Operations Director observed that the bursary "gave the business support to grow and expand at a time when it was needed most. Our expectations were exceeded. The quality of Michael's work is excellent and we have achieved more than we imagined" (Sampson, 2011). Michael believes that working full time for Immediate Network gave him the chance to get fully embedded within the company and work as part of a team. In general, the bursary allowed him to learn about the journalism industry and how it works and in particular it gave him the confidence to use his skills and develop his craft. He feels that he became more efficient by working to real deadlines under pressure and being given responsibility at an early stage. He learnt new skills ranging from design and proof reading to dealing with clients and improved his writing and language skills. Michael is very grateful for the on-going training and nurturing he has received at Immediate Network and the chance to improve his skill set. "In a time of recession, the bursary has given me the chance to get on the first rung of the ladder in my chosen career" (Copus, 2011). Michael feels that he still has a lot to learn but is very grateful for the opportunity and determined to exploit it to the full and develop a career in journalism.

3.3.3
CASE STUDY
ISLE OF
WIGHT RADIO

Isle of Wight Radio (IW Radio) is the most listened commercial radio station broadcasting to the Isle of Wight with more listeners than any other commercial or local BBC station. IW Radio listeners are now listening for even longer and according to The Isle of Wight Residents Survey 2010, 3 times more people listen to IW Radio than their nearest rival. IW Radio reaches over 30% of the available audience and has a 16% market share (RAJAR, 2011).

The way audiences access radio and use information has changed in recent years, with users expecting instant access to data. Social networking and the Internet have brought print and audio to life with users listening to the radio at the same time as accessing the website or social networking sites. Stories covered on air will immediately direct audiences to a website for further information.

As a result of these changes in consumer expectation, IW Radio recognised the need to plan, prepare and implement a new media strategy that would enable it to engage more with its existing audience at the same time as attracting new audiences. Through the **creative advantage** bursary scheme, they employed Emily Wells (UCA graduate) as a New Media Co-ordinator to develop their website and social networking opportunities together with covering on air news shifts and developing news stories.

As the lead in digital/new media, Emily upgraded the station's website allowing her to forward promote stories and follow up interviews online. She explored better and quicker ways to promote the station via Facebook and Twitter to bring in more listeners at the same time as trying to get radio listeners to look on-line. Emily was also responsible for developing the *Listen Again* feature and the *iPhone app* to encourage listeners to join IW Radio from anywhere in the world. The station is now investigating the potential for both these applications to generate advertising. Emily was also critical in supporting the news function of the station, covering the News Teams' leave and covering for presenters on Sundays. As a result of what she could bring to the business, Emily was offered a full-time position at the end of her bursary.

The Impact

Emily's new media skills have made her indispensable and comments Claire Willis, IW Radio Director, "We couldn't afford not to have her" (Willis, 2011). The station are getting more listeners via the website and the newly created on-line social media links. In the past it has been necessary to hire freelancers to cover holiday periods for News Staff which has been both costly and time consuming to manage. Having Emily through the **creative advantage** bursary has given the News Team additional capacity providing continuity and allowing the station to build credibility.

For Emily, the bursary has been a resounding success. Being employed on a bursary forced her to work hard to prove herself and she now has increased confidence in her abilities. It made her more aware of the commercial side of Radio in addition to the quality aspects of journalism she had studied at University. In addition to using her new media knowledge to full effect, Emily has been able to gain real life experience of radio production and presenting, jobs that a new employee would not normally get the chance to do in a large radio station. As well as learning about the industry in general, Emily feels that she is learning new transferable skills which she could use in other occupations in the future.

3.4
MAKING
CONNECTIONS

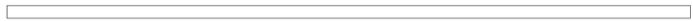
The past two decades have witnessed an upsurge of new creative enterprises in the UK's regions spurred on by digital technology yet existing creative networks in the south east have historically been based in and around London and young entrepreneurs in the creative sector don't always feel they fit the mould of companies attending the usual networking events run by local Chambers of Commerce or the Federation of Small Business. With unique challenges in a relatively new and rapidly changing environment, the **creative advantage** programme aimed to provide the opportunity for local creative businesses to meet, exchange ideas and 'do' business.

3.4.1
CASE STUDY
DIGITAL SURREY

Digital Surrey is a networking community for like-minded people wishing to stay up-to-date with the ever changing digital landscape. Officially launched in April 2010 by **thebluedoor**, a specialist Public Relations agency based in Farnham, the network organises a programme of lively events in Surrey for the growing number of young digital companies based outside London. **creative advantage** hosted and sponsored two Digital Surrey events in Autumn 2010 at its Farnham campus to support this fledgling network. The early success of the network relied very much on word of mouth and **creative advantage** was able to help grow the network by providing a suitable venue and facilities supporting the network's premise of being driven by the community for the community.

Academic involvement also helped give credibility to the network and encouraged high profile speakers from organisations such as Google (who attended the events at UCA) to speak at future events. Feedback from the events through Twitter, LinkedIn and the Digital Surrey's own blog has been hugely positive and Abigail Harrison, **bluedoor's** Managing Director and Digital Surrey's Chairman believes that local businesses and the region's economy are benefiting. She feels that the network has brought a different dynamic to the sector by bringing together enthusiastic members keen to share their knowledge and keep up-to-date with the latest thinking. "Local businesses are able to demonstrate their vibrancy and meet business challenges head on" (Harrison, 2011).

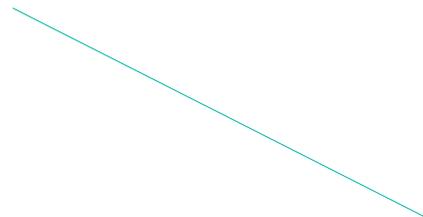
From her own perspective, Abigail believes that the network has allowed **bluedoor** to exert a presence in the region and the company have recently won the 2010 Best Business Award for Best Small to Medium Size Business and the 2011 *Toast of Surrey* Business Awards. It has also helped them in their recruitment process by delivering a good selection of highly qualified applicants.



The network has continued to expand demonstrating the prolificacy of those engaged in the sector in the region. Speakers, all seeing the value of such a network, are now queuing up to speak at events, with recent names including: Dell, Institute of Directors, Nokia, PayPal, Reuters, BBC, IBM and the University of Surrey's Digital World Research Centre. Places for events understandably sell out quickly (140 tickets selling for the Google speaker in just 36 hours) and altogether Digital Surrey has welcomed over one thousand attendees. Abigail is delighted with the success of the network and grateful to **creative advantage** for supporting its growth and working with local creative businesses to promote innovation. "Speakers and audiences are coming to Digital Surrey events from outside the area, even from London. We are living the dream of social media as more companies recognise the importance of social media as a B2B tool" (Harrison 2011).

3.4.2
CASE STUDY
MEETDRAW

AUCB have also been instrumental in supporting creative networks as part of **creative advantage**. In conjunction with Dorset Design Forum and Bournemouth Echo they sponsored five Meetdraw events in and around the Bournemouth area. Established in 2009, Meetdraw runs open networking events for anyone working in, involved with or interested in the digital industry. The increasingly popular events attract those from local digital businesses as well as freelancers and students who hope to work in the industry in the future. Altogether 482 people attended the **creative advantage** Meetdraw events helping to support the local economy and create a sustainable industry-leading hub of talent in the region.



3.5
GROWING
AUDIENCES
AND CUSTOMERS

3.5.1
CASE STUDY
NEW ASHGATE
GALLERY



⁵ Alison had previously been engaged in a knowledge-catalyst project, funded by the AHRC. See (Ely & White, 2010)

The **creative advantage** bursary also enabled a number of regional arts organisations to employ graduates to work on projects which were vital in growing their audience base and hence potential income for the future. The following two case studies illustrate the impact that a small amount of financial support can have not only for the bursary recipients but for the wider community.

New Ashgate Gallery is unique within the South East region in that it is a non-profit-making Charitable Trust financing its cultural and educational remit through the sale of contemporary art and craft and funding from local charitable trusts. The Gallery was eager to develop its textiles programming recognising it as an area often undervalued and required to compete with other forms of art and craft for gallery space. They employed Alison Woodley⁵ (UCA graduate) through the **creative advantage** bursary scheme to curate a three month Winter Contemporary Textiles exhibition running from November 2010 to January 2011.

Using her skills and experience, Alison was able to select suitable textiles for the exhibition via submissions, visits to events, fairs and exhibitions and display them to best effect in the Gallery, fully exploiting the space available and transforming it into a lively and vibrant area. Alison's aim was to show all textiles disciplines from woven fabric, screen printing, embroidery, tapestry and knitted fabric through to textile jewellery and textile sculpture. Using E-bulletins, press releases, brochures and the Gallery website, Alison planned and delivered an effective marketing campaign and during the exhibition was on hand to provide customers with an additional experience by giving expert advice on the products on sale.

The Impact

As a result of Alison's work through the **creative advantage** bursary, the Winter Contemporary Textiles exhibition increased sales by 47% from the previous year's exhibition. Although the average sale value was lower, the number of sales increased by 31% to 148, with an average of 5 items sold per artist. Lower prices were part of a deliberate pricing strategy which, combined with an expanded range of goods, brought in a wider range of customers and increased sales. Over the period of the exhibition textiles sales represented 7% of total sales.

Alison's use of the underutilised Balcony room, where the exhibition was staged, proved to be effective. Using her curatorial skills, she showed how the space could be used to maximum effect as a retail display and, subsequently, a local company has rented the space to launch their Spring collection bringing additional revenue to New Ashgate.

As Alison was employed full-time, the Director was able to give her the responsibility to take on the much of the work for the exhibition, something she would not have been able to do with a part time or voluntary member of staff. Alison also acted as an additional member of staff during the period of the bursary giving the Gallery flexibility to cover part time staff at no extra cost and allowing the Director to focus on other more strategic projects.

As well as increasing sales, Alison increased awareness amongst Gallery staff and volunteers on all aspects of contemporary textile production, techniques and marketplace - all useful knowledge which will be used to sustain future textiles programming. Although it would have been possible to stage the exhibition without Alison, it would not have been run as professionally or with such positive results.

Based on the exhibition's success and using the contacts and legacy Alison has created, New Ashgate plan to increase their selection and programming of textiles especially during the winter season and continue to make improvements to their textile display area. It is hoped to present a Winter 2011/12 Textiles Exhibition.

Joanne McCarthy, Director of New Ashgate felt that the exhibition and employment of Alison contributed to the idea of Farnham as a 'Craft' town and provided good PR for the gallery. "My expectations were exceeded. I expected Alison to curate a wonderful exhibition, and she did. Customer feedback was very positive...It was wonderful to be supported by the local university." (McCarthy 2011).

Alison learnt what was involved in working in a small business and she believes that she benefitted enormously from seeing the whole project through from beginning to end and gained confidence in working as part of a team. As Alison has her own freelance weaving business she found working in the Gallery very good experience for her own professional practice and has made many useful contacts. Working in the Gallery has also shown her that she has many other transferable skills that she would like to utilise and she now plans to pursue a career in gallery administration. "The bursary experience definitely exceeded my expectations. The success of the exhibition and increased sales gave me great confidence in my skills and abilities" (Woodley 2011).

3.5.2
CASE STUDY
FARNHAM
MALTINGS



Farnham Maltings is a thriving arts and community centre housed in a restored former brewery in the market town of Farnham and acts as a centre of creativity for the region. The Farnham Maltings Association is a registered charity, a company limited by guarantee and is totally independent of major Government funding. Farnham Maltings made two successful applications to the **creative advantage** employment bursary scheme allowing them to employ two recent graduates – Harriet Anscombe (University of Exeter) as a Theatre Assistant and Alice Carter (University of Leeds) as an Arts Management Assistant.

Harriet assisted with the making, touring arrangements and marketing of three separate theatre productions (at different stages of their creation) and one Youth Theatre project:

- ▲ **Miracle on 34th Street:** The production showed in twenty eight venues across England and Wales receiving excellent feedback.
- ▲ **The Marvellous & unlikely fete of little UPPER DOWNING:** The production, which played in twenty four venues throughout England, was reviewed in The Guardian and featured in Lyn Gardner’s ‘theatre tips’ ensuring maximum exposure to a national audience. Lyn Gardner commented “[the] show [is] a reminder that rural touring can offer quality work and crucial opportunities for young companies on the rise.”
- ▲ **For One Night Only:** Harriet is currently (May 2011) involved in booking around forty dates for a nine week tour of this production, assisting with tour booking logistics and learning about the financial aspects of touring theatre.
- ▲ **Youth Theatre:** Harriet led a mask making project and performance for the Chichester Youth Theatre Festival in particular supporting the a youth theatre group based in Godalming.

Working full-time at Farnham Maltings allowed Harriet to get involved in other projects: organising a Fashion Show to market the work of designers exhibiting at the Unravel knitting festival (this had the immediate effect of driving customers to designer’s stalls) and exploring new avenues for the organisation such as the inclusion of the Surrey Storytellers Guild as part of the Farnham Spring Festival and establishing a new Vintage Festival. Based on Harriet’s success, Farnham Maltings were able to offer her the permanent position of Theatre Administrator which had become vacant at the end of her bursary.

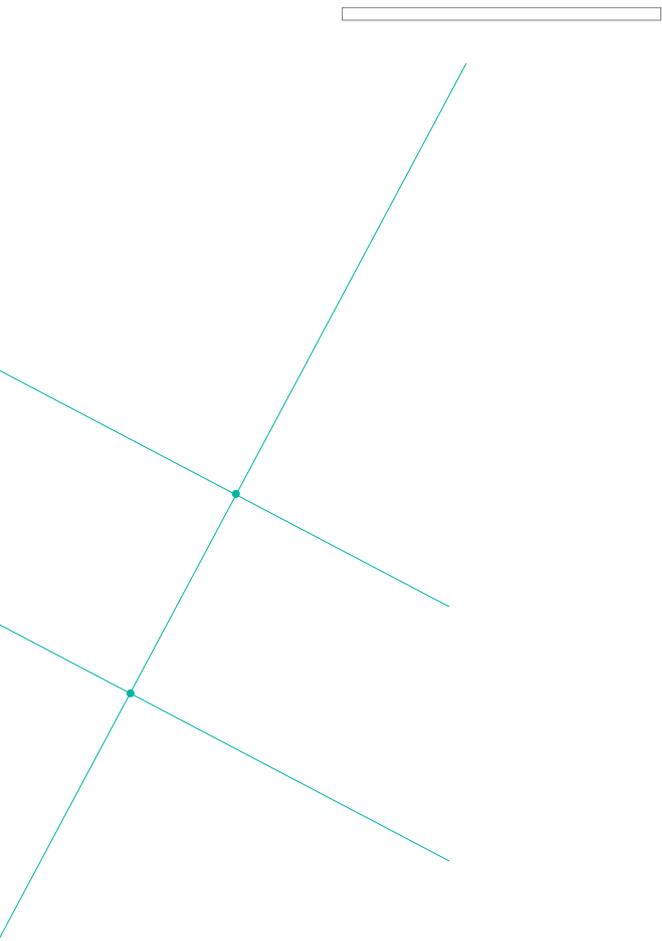
Alice Carter worked on three strategic projects:

- ▲ **Caravan:** Alice provided essential administrative support to Caravan – a major three day event run as part of Brighton Festival to showcase the best of English artists to national international promoters and producers and explore areas of collaboration.
- ▲ **Theatre Meadows:** Using the project management skills learnt in Caravan, Alice led this three day theatre and circus festival organised, programmed and marketed by local young adults.
- ▲ **The Art of Hiding:** Alice provided practical assistance to this community theatre project delivered in partnership with Farnham Castle, inspired by the Castle's role as the Camouflage Training and Development Centre during the Second World War. Funded by The Heritage Lottery Fund, all production and performance roles were taken on by members of the community with the aim of increasing participation and engaging new adults in theatre performance.⁶

The Impact

Admittedly, the theatre projects Harriet worked on directly would probably have happened with or without her, but having this extra help enabled the Farnham Maltings' Associate Director to take on and complete other projects such as assisting an associate theatre company to promote their next tour, leading to more work for them. The success of both *Miracle on 34th Street* and *Little Upper Downing* with its national press coverage had a positive impact on the image of Farnham Maltings and the town of Farnham itself as a creative community bringing more customers through the door. Based on the positive feedback from the show, Farnham Maltings are considering touring *Little Upper Downing* in Spring 2012 to reach an even wider audience and there is the potential to revive *For One Night Only* in Autumn 2012. The Youth Theatre Mask project would not have happened without Harriet for it enabled Farnham Maltings to sustain important work in this area and expand their community reach. Harriet's hard work and energy have allowed Farnham Maltings to explore new potential avenues of income generation through the Vintage Festival, Storytelling and Knitting Fashion Show respectively.

Based on the success of Caravan 2010, Arts Council funding has been secured for Caravan 2012 with plans on the drawing board for Caravan 2014. Alice's involvement has helped to create a lasting legacy for



the project, raised the profile of fifteen English artists at home and overseas (allowing them to reach new audiences) and firmly established Farnham Maltings as a key player in the South East of England arts scene. Without Alice's involvement Farnham Maltings would have needed to employ a freelance administrator to support this complex project at a considerably higher cost, proving not only value-for-money but also increasing her own career prospects.

Both Theatre Meadows and Art of Hiding targeted new audiences and expanded Farnham Maltings' audience base. Alice's direct involvement in Theatre Meadows encouraged youth participation and her idea of free ticketing helped develop a relatively untapped young audience for professional theatre. In recognition of the project's involvement of young people, Theatre Meadows was awarded the Inspire Mark by the The London Organising Committee of the Olympic Games and Paralympic Games (LOCOG) adding to Farnham Maltings' reputation. Plans for touring the festival in the future are being considered and appropriate funding models being explored.

The Art of Hiding achieved its dual aims of attracting new audiences who were previously unaware of the Farnham Maltings' work and engaging adult members of the local community with theatre. All call cast and crew involved enthused about the project and are keen to be involved in further adult drama productions.

For both Harriet and Alice, Fiona Baxter, Associate Director, was glad to be "able to offer graduates a genuine opportunity within the arts industry without exploiting them" (Baxter 2011) and felt that the fact that the bursary was paid, opened up a wider group of well qualified and experienced applicants.

In addition to learning how theatre is made and works, Harriet learnt about the industry in general and what makes a successful arts centre. Working as a paid full time member of staff (she could not have afforded to work unpaid) meant that she could get to see and be involved in the whole business, was given responsibility and accepted as a committed member of the team. Her opinion and ideas, for example in organising a Vintage Festival and Fashion Show, were valued, giving her confidence in her abilities. Rather than just working on discreet tasks she was able to work on and complete entire projects. "I can't recommend the bursary highly enough" (Anscombe 2011).

As well as improving basic administrative skills, Alice was able to learn about project management, budgeting, preparing contracts and understanding the rural tour system. She felt that the main advantage of the bursary was the time it had given her to become fully involved and see projects through to the end, improving her confidence and self belief when she saw the end results. Taking forward the skills learnt and the contacts made whilst at Farnham Maltings, Alice is aiming to become a producer of small scale theatre. "I imagined I would be undertaking menial tasks such as making tea. However, I was given real responsibility". [I have learned] to trust my own instincts when it comes to making the bigger decisions. It was hugely beneficial for me to be able to see through my work on these projects and improved my confidence and self belief" (Carter 2011).

3.6 SUMMARY

The examples that we have cited above give a detailed account of how the **creative advantage** programme has not only delivered beyond its mere numerical targets but offered real value to the recipient individuals and organisations. The case studies illustrate the direct and meaningful ways that UCA, AUCB and UoW have stimulated the creative and cultural sectors:

- ▲ In the area of professional development, the three Universities have helped to develop business acumen, confidence and competencies leading to increases in sales, better efficiencies and new markets entirely;
- ▲ Universities have fuelled business innovation through the injection of new graduate talent. The examples above highlight the saliency of University education and the potential benefits of work-based learning;
- ▲ Universities are an important focal point for communities of knowledge that extend beyond their campuses. Professional networks, specific to individual creative disciplines, are much sought after by creative leaders and practitioners and Universities can, with funding, support these important nascent networks;
- ▲ New audiences and customers can be developed in the cultural sector with an injection of graduate talent who can offer new ways of working and alternative views to untapped markets. Universities are the incubators of such young talent and cultural organisations need support to help graduates 'bridge' the world of education with the world of cultural provision.

Our case studies above highlight both the qualitative and quantitative impact that publicly-funded support programmes can have on commercial and social enterprises and, importantly, the benefits for individuals. If these case studies themselves are not compelling evidence enough of the need for broad-based support programmes to stimulate the creative economy (and the role of Universities to deliver these), in the following section we outline further ways that programmes like **creative advantage** might be designed based on the feedback from a larger sample of participants in our programme.

4.0 DESIGNING FOR THE FUTURE

All participants attending **creative advantage** workshops at the three partner universities were given *Beneficiary Evaluation Forms* to complete at the end of each activity, enabling them to comment on the quality of the event and how they felt the activity provided would help their business or career development.⁷ This feedback, along with informal oral feedback given to each university partner provide useful insights not only into participants' objectives in attending a particular course or activity and whether such an event fulfilled their needs⁸ but it also gives an indication of the level and nature of demand for future publicly-funded graduate and business support programmes.

In addition to the feedback provided to each University, as the lead partner in the programme, we at UCA felt that it was vital to this research to explore the impact the programme had on beneficiaries' businesses (or practice) in the period following the **creative advantage** programme. Accordingly, we conducted a follow-up online survey (March 2011) which was sent to all participants who took part in a UCA event.

The online survey was sent to 449 individual **creative advantage** participants to provide up-to-date information on the impact the programme had had on their businesses. 10% returned the questionnaire with respondents coming from the full range of disciplines in the creative industries – from fine art to fashion, from product design to film production; from craft to digital media.

The age of businesses taking part in the survey varied, with 49% in business less than 3 years and 45% trading for six years or more. 82% were small organisations with less than 5 employees.

Asked how they rated the **creative advantage** programme overall, 46% felt it had Exceeded Expectations with the same percentage saying it Met Expectations. 85% answered that they had used the skills and knowledge acquired since attending **creative advantage** workshops, with 18% using them a great deal to improve their business.

77% of respondents said they would like further training and support in a range of technological applications, general creative business management and information about opportunities for the creative sector. Although 58% said that, based on their experience of the programme, they would be willing to pay for future workshops, respondents said they would only do so if workshops had "measurable or demonstrable outcomes", "offered qualifications and or exceptional value", "gave ongoing support for a period of time" and were at non-commercial rates. One suggestion was that courses be paid for via an annual subscription to a University.

Beyond these comments, the following represents a summary of feedback on how participants felt particular workshops helped them and highlights needs for the future. For course developers, the feedback summarised below includes some direct criticisms of the design of support activities and gives programme designers some indication on the specific learning demands of creative businesses depending on the number of years they have been trading.

⁷ Apart from numerical ratings for the format and organisation of the event and quality of the presentations, all other feedback was qualitative. At UCA, of the 932 participants who completed a Beneficiary Evaluation Form, 70% rated the quality of presentations and format of events as Excellent, with 27% Good and only 3% Average. ⁸ It would be completely bias to concentrate on merely the positive aspects of the programme. As with any new service, the programme did not meet everyone's needs and constructive criticism regarding organisation, structure and content was fed into UCA, AUCB & UoW programme planning and continues to inform the development of business support programmes.

4.1
CONTINUING
PROFESSIONAL
DEVELOPMENT

A range of CPD courses offered participants the opportunity to refresh (or access for the first time) knowledge of the key fundamentals of business from a creative industries perspective. For many, the workshops gave structure to their vague plans, space away from their business to stand back and focus on what was important and the workshops also gave participants the chance to explore business planning skills that they did not previously possess – thus enabling them to approach potential investors and partners. Workshops helped to de-mystify areas such as ‘profit & loss’ and ‘risk management’ and, most importantly, these ideas were presented in a language and a way they could understand.

However, some of the courses were felt to be too short in duration. For example at a one-day course on Marketing at UCA, participants argued that they needed more in-depth knowledge and case studies relating concepts to the creative arts to make the content relevant.

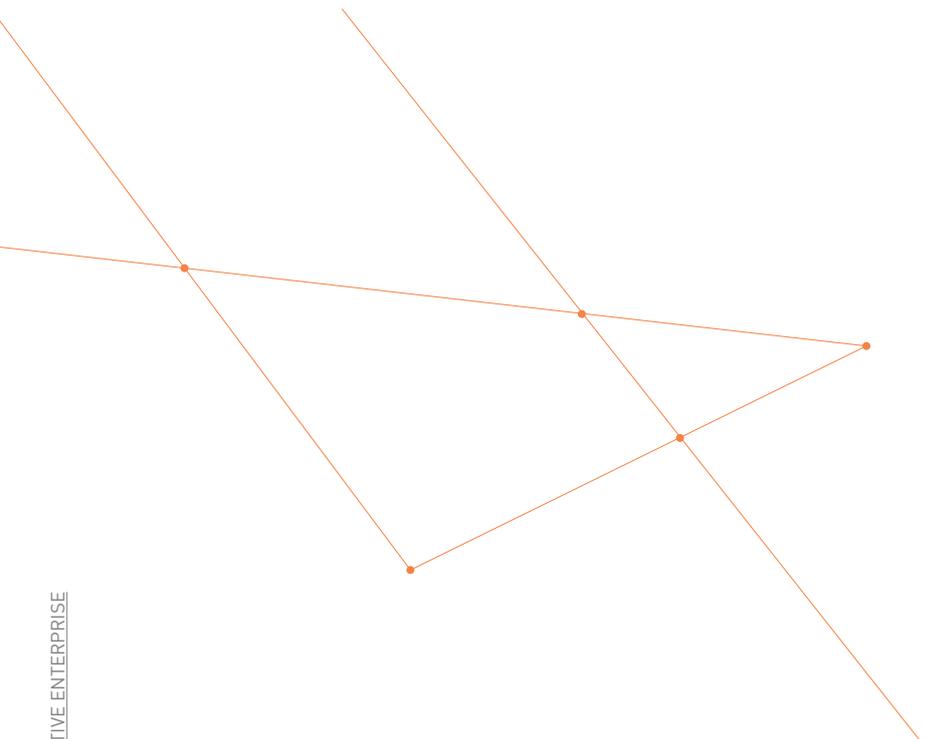
Following the CPD courses many also felt that they needed follow-on mentoring. For some this was achieved by taking advantage of face-to-face business surgeries on offer. Even here, though, clients felt that a one-hour surgery was not enough and requested further on-going sessions and mentoring. Another criticism related to the mix of participants attending some CPD courses. Some felt that participants should have been divided between new start-ups and those with established businesses as their needs were very different; many more established businesses felt that classroom time was often wasted by explaining business basics. The problem here is not so much about the *design* of a particular CPD activity, but a question of *selection*. All courses were marketed with the aims, outcomes and syllabus clearly stated up front; businesses could select which courses were relevant to them. However, there were no minimum entry requirements for participants – activities were open to creative entrepreneurs of all abilities and all backgrounds. We reduced barrier-to-entry for needy creative businesses by offering ‘free entry’ to all activities. These two factors created diverse cohorts of participants of mixed ability and designs for future CPD activities may need to address either course marketing or the way that such diverse cohorts are supported.

As well as sharpening business acumen, some CPD courses opened up the possibility of accessing new markets (e.g. the London 2012 new business development activities outlined in Section 2) thereby further stimulating creative enterprise. However, all workshop attendees requested further events to access to new markets. Although they very much valued the peer support provided through networking events and the new skills/knowledge acquired in CPD courses, what they most needed were *new customers*. One way of meeting this need would be through the public funding and support of ‘marketplace’ events (following the example of the London 2012 events hosted by UCA) bringing creative entrepreneurs face-to-face with different industry sectors: for example Tourism/ Hospitality, Defence, National Health Service and Pharmaceuticals. Not only would this provide potential customers for the creative sector but it would allow major industries to rethink ways of working and adopt new creative technologies, practices and products to enhance competitiveness.

4.2
TECHNICAL
UP-SKILLING
WORKSHOPS

The web design courses gave participants a full understanding of the internet, Search Engine Optimisation, the importance of online PR and social media together with affordable and easy-to-update websites. For many attendees who did not already have a website, courses enabled them to reach out to new audiences and provided, for many, the perceivably 'missing link' vital to their business growth.

The *On-line Social Networking* course gave attendees a solid understanding of the potential for social media to grow brand presence online. As well as providing essential hands-on skills, the course opened their eyes to a whole new way of reaching new customers. For many artist practitioners in particular, these courses provided a means of 'catching up' with the latest technology, offering new paradigms in which to operate. Recognising the rapid pace of technological change, it will be vital to provide continuing support in this area in the future.



4.3
GRADUATE
ENTREPRENEURSHIP

For many recent graduates the business knowledge and entrepreneurial confidence gained through the **creative advantage** courses they attended was something they felt should have been offered as part of their undergraduate degree. The courses gave them inspiration, direction and much needed basic business knowledge to either start up their own business or become a valuable employee. In a separate research project (Ely & Holloway, 2011 (Submitted)) a survey of participants attending the NESTA workshops revealed that 80% of Graduates felt more self-confident, 74% felt more prepared for employment (up from 40% at the beginning of the workshops) and 87% felt more entrepreneurial and more likely to start-up business or move into freelance work as a direct result of the **creative advantage** workshops.

This feedback highlights not only the work that Universities still need to do in preparing their graduates for employment or entrepreneurship but also sheds light on the population of recent graduates who find themselves in the 'no-mans-land' between post-education and pre-start-up or employment. This significant group, found across the three Universities (particularly in the creative industries), are limited by the lack of large-scale employers and operate in a highly-competitive labour market. They legitimately consider starting up their own businesses or as freelance workers as viable alternative to employment, yet need support in the development of their unique selling propositions (what makes them stand-out) and in the development of a paying client base. Young start-ups do not hold the credibility that more established businesses do and, as a result, find it hard to break into new markets. This has a net effect of lowering confidence in the early stage of business growth, reducing the numbers of creative start-ups and denying the creative industries eco-system (Ely & Mackenzie, 2010) the emerging new entrants that will one day become the creative leaders of the future.

5.0
CONCLUSION

⁹ Science, Technology, Engineering & Mathematics

¹⁰ During 2010-11, UCA led the national pilot on of this programme on behalf of the Crafts Council, supporting 16 craft entrepreneurs.

The programme was part-funded by the creative advantage funds.

¹¹ 'Make It Happen' available at mihmentoring.com

5.0

In the analyses above, we have described how a publicly-funded programme like **creative advantage** can support the growth of the creative and cultural sector. Delivered by three of the UK's vibrant higher education institutions, the programme has supported the professional development of over 2000 individuals during 18 months of diverse activity. UCA, AUCB and UoW have supported fledgling start-ups, fuelled innovation in already established businesses, made (and helped make) connections between creative leaders, practitioners, researchers and students and helped organisations to grow their audiences and reach new customers. But this is not merely the place for the celebration of a successfully delivered project funded by a previous Government – our eyes turn to the task ahead in supporting the creative industries.

Some of the ideas that we outlined in the previous section on areas for future support will require creative thinking of a different kind – how such ideas can be funded or facilitated. For instance the development of 'business marketplaces', hosted by local Universities or other education providers, where creative businesses can come into direct contact with others in, say, defence, health, retail or tourism, is one that Local Economic Partnerships may have a key role to play in facilitating or supporting. Creative business communities are enthused by the idea of (and are more comfortable with) regional access to major national or multinational client prospects hosted by the local University who may act as broker, facilitator and promoter. Though Universities also have the opportunity of showing their innovation expertise to visiting companies, it remains a question as to whether national or local governments will be prepared to support and fund (in perhaps a small way) a potentially creative way to stimulate business interaction.

Additionally, as the *Creating Prosperity* report recognised, the creative industries are becoming ever-more digital (p.56). However, the assumption that all creative practitioners and businesses are up-to-date with new technological paradigms is clearly wrong. Just as in other sectors, individuals (whether they work alone or as employees) still require continuous professional development to keep abreast of paradigm shifts. For many smaller (micro) businesses, access to low-cost or affordable CPD in this area is both essential and problematic. Indeed, it is one of the recommendations of the *Creating Prosperity* report that Universities should continue to "develop high-level and affordable CPD for the creative industries through more flexible, tailored courses that meet industry needs" (p.60, Recommendation 18). Striking the right balance between affordability and high quality CPD (credit-bearing) courses provided by Universities outside of the STEM⁹ subjects will become more and more challenging. The micro-enterprises that we have worked with over the last eighteen months-two years will always find it challenging to pay for higher-quality CPD courses but as public subsidy of these programmes is unlikely, Universities may have to find more creative (perhaps subscription-based) ways of delivering such essential professional training.

There is also much more to do for graduate enterprise, both in the level of support that students receive during their Undergraduate or Postgraduate studies but also in the immediate period following graduation. Our experience of **creative advantage** (and our work with the Crafts Council on its *Hothouse* maker development programme¹⁰) give clear indication that the creative entrepreneur eco-system (Ely & Mackenzie, 2010) requires not just a mixed economy of private and public investment but also regular and ongoing business start-up advice and guidance which is tailored to the needs and *modus operandi* of creative businesses. This support, allowing for creative leaders of the future to interact with high-quality thinkers and experienced professionals comes with real cost attached; whether this be in time and effort or on economic cost. The development of business mentor networks like those provided by the National Council for Graduate Entrepreneurship¹¹ or Doug Richard's *School for Startups* are only part of a wider support system that creative entrepreneurs need. In the light of fiscal attention being played on STEM growth, the locally-accessible, high-quality and experienced business advisors for the creative industries (like those that UCA have hosted in the *Digital Surrey* network) will be called upon to provide their expertise 'in-kind'. This is clearly not sustainable if we are to see the creative economy keep its world-leading position. Busy business leaders cannot provide their advice and guidance to fledgling start-ups *ad infinitum*; Universities will find it hard to justify spending teaching budgets on individuals who have since left their University. Funds like those provided by the Higher Education Innovation Fund (HEIF) should not be reserved for the science and technology elites, but should support the creative economy too.

As the *Creating Prosperity* report itself recommended, the strengths of the UK's creative economy will not thrive without investment in higher education and "this means government, universities and the creative industries working together to address current barriers and invest in the areas of greatest opportunity" (p.58). These areas of opportunity are diverse and geographically spread – covering at least Dorset, Hampshire, Surrey, Sussex and Kent – representing those areas which University for the Creative Arts, Arts University College Bournemouth and the University of Winchester so successfully supported through **creative advantage**. We hope this snapshot analysis of our partnership provides a good model for publicly-funded support programmes and lays the foundation for more collaborative work between all the major stakeholders in the UK's creative economy.

6.0
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APPENDIX 1
STEERING GROUP

NAME	POSITION	ORGANISATION
Matthew Butcher	Economic Development Manager	Business Link Wessex
Frances Campbell	Frances Campbell creative advantage Project	University for the Creative Arts
Uwe Derksen	Assistant Director, Research and Enterprise	University for the Creative Arts
Matt Desmier	Head of Enterprise	Arts University College Bournemouth
Philip Ely	Associate Dean, Head of Business & Community School	University for the Creative Arts
Steve Fisher	Business Advisor	CiBAS
Stephen Hall	Programme Leader Drama, Creative Industries	University of Winchester
Sarah Jeans	Dean of Faculty for Research & Innovation in the Creative Arts	University for the Creative Arts
Paul Kinvig	Chief Executive	Hampshire Economic Partnership
Ruth Lambert	Business Advisor	Business Link
Simon Matthews	Director of Economic Development	Business Link
Lesley Morris	Head of Design Skills	Design Council
Luke Savage	South East Development Manager	Skillset
Tracy Wilson	Creative advantage Project Administrator	University for the Creative Arts
Clare Wunderly	Research & Enterprise Manager, Research & Enterprise	University for the Creative Arts

APPENDIX 2
ACTIVITIES

STRAND 1:
CONTINUING
PROFESSIONAL
DEVELOPMENT

UNIVERSITY FOR THE CREATIVE ARTS

Project Management for Creative Entrepreneurs	Two day workshop on Project Management delivered by Dr Cameron Watt and Trilogee Project Planning & Management Services. Delivered twice.
London2012: New Markets for the Creative & Digital Sector	First of series of three workshops accessed through Business Link to give information on market opportunities available through 2012 Olympic Games
London 2012: Secrets of Successful Bid Writing	Second of three workshops accessed through Business Link to give information on how to prepare a successful bid for large public contracts such as London 2012
London 2012: How to Form & Bid as a Consortia	Final of three workshops accessed through Business Link giving advice on forming and bidding as consortia for large public contracts such as London 2012
Understanding & Developing Your Business	Two day course designed to help companies develop strategies to encourage innovation, growth and business success. Delivered by Dr Cameron Watt and Finance specialist Mr Ray Wright. Delivered twice.
Introduction to Sponsorship	Course delivered by Arts & Business to help creative companies understand arts sponsorship and give practical guidance on how to secure it.
MyldeaMatters	Workshop delivered by Preseli Partnerships (Training, coaching and consultancy) on making ideas happen
Marketing Planning for Creative Entrepreneurs	Workshop delivered by Dr Cameron Watt and Professor Yuksel Ekinci (Oxford Brookes University)
Financial Planning for Creative Entrepreneurs	Workshop delivered by Dr Cameron Watt and Finance specialist Mr Ray Wright
Creative Business Surgery	One to one Business Surgery with Dr Cameron Watt
Crafts Council Hothouse	Pilot project for Crafts Council Collective providing programme of intensive business skills specifically for craft makers.

STRAND 2:
TECHNICAL
UP-SKILLING

Animation for Creative Businesses Two day workshop on techniques and potential of animation. Delivered twice.

Web Design & Marketing for Practising Artists Three day course on how to set up and maintain a website delivered by Zoe Sinclair. Delivered twice.

Online Social Networking for Creative Businesses Two day workshop on techniques and advantages of online social networking delivered by Luke Williams Social Tech Media. Delivered twice.

Advanced Web Marketing for Creative Businesses Advanced web marketing workshop delivered by Irun Solutions web design agency.

STRAND 3:
GRADUATE
ENTREPRENEURSHIP

What Next? Workshop for recent graduates to explore career options. Delivered by Creativity Solves, Pimp Recruitment and UCA Careers Service.

Social Enterprise Workshop examining area of social entrepreneurship and its potential for creative sector. Delivered by Foundation, Pachacuti, UnLtd, Business Link and UCA Ethical Fashion Tutor.

Opportunities in the Creative Industries Workshop presented as part of National Council for Graduate Entrepreneurship's "Make It Happen" series to help graduates start their own business.

NESTA Creative Enterprise Toolkit Six week training course providing skills in entrepreneurship and starting your own business. Delivered three times by UCA lecturers and NESTA trainer.

STRAND 5:
NETWORKING

Boom Not Bust: The Role of the Creative Industries in Recovery	'Question Time' style networking event involving creative business leaders discussing opportunities for creative businesses.
Surrey Creative Artists Network Event	Inaugural launch of new creative artists' network in Surrey.
UCA Summer Show Business Networking event	Networking event held as part of UCA Summer show
Digital Surrey Networking Event	Networking event held in conjunction with new network for digital sector in Surrey.

ARTS UNIVERSITY COLLEGE BOURNEMOUTH

STRAND 1:
CONTINUING PROFESSIONAL DEVELOPMENT

Leadership and Management for Creative Professionals	Delivered by Emma Collins Gallery Creative Consultancy. Delivered twice
Service Design for Creative Professionals	Delivered by John Boulton
Problem Solved!	Event project management mentoring led by Jo Barnes
Creative Business Career Planner	Delivered by Keturah Holmes. Delivered twice
Why People Buy	Delivered by Keturah Holmes. Delivered twice
Lecture	John McFaul Lecture

STRAND 2: TECHNICAL UP-SKILLING	Web-based marketing for artists	Three day workshop delivered by Zoe Sinclair. Delivered three times
	Online social networking for the fashion industry	Workshops delivered by Luke Williams Social Tech Media.
	Digital Photography and Photo Imaging	Delivered in conjunction with Media Bus
	Creative Technology Up-Skilling	Talk delivered by Pete Doughty
STRAND 3: GRADUATE ENTREPRENEURSHIP	Creative Business Income Planner	Delivered by Keturah Holmes.
	Business Planning for Creative Entrepreneurs	Delivered by John Chisolm of The Care Consultancy. Delivered twice.
	Marketing Planning for Creative Entrepreneurs	Delivered by Andy Parker of Sandbourne Marketing. Delivered twice.
	Financial Panning for Creative Entrepreneurs	Delivered by Matt Desmier, Head of Enterprise Unit AUCB and James Paget. Delivered twice.
STRAND 5: NETWORKING	creative advantage Networking Event	Presented in conjunction with Dorset design Forum, Meetdraw and Bournemouth Echo. Held five times.



UNIVERSITY OF WINCHESTER

**STRAND 1:
CONTINUING
PROFESSIONAL
DEVELOPMENT**

NESTA Toolkit Training Day	Training day for creative advantage partners and university colleagues
Business Link Workshop	Starting your own business workshop
Start Your Own Business Day	Delivered through University's Knowledge Exchange Centre
Mentoring Sessions	Delivered in association with Wire Wessex
Home & Remote Working	Delivered in association with Wired Wessex
Effective Marketing & Cross Selling	Delivered in association with Wired Wessex
Breakfast Briefings	Series of three business breakfast briefings run by CiBAS
Film Production Lecture "Getting a foothold in the wider market place"	Run in association with Winchester Film Festival.
Winchester Writers Conference	Seven workshops on range of CPD issues from marketing to pitching to literary agents.
CIBAS On to one mentoring	One to one mentoring for graduates and SMEs delivered by CIBAS.
Secrets of the Successful Entrepreneur	Start-up workshops. Run in association with Wired Wessex





STRAND 2:
TECHNICAL
UP-SKILLING

Tech Talk	Presented in collaboration with Wired Wessex
Search Engine Optimisation for Beginners	Presented in collaboration with Wired Wessex
City Eye Workshop: Animation	Run in association with Winchester Film Festival.
City Eye Workshop: Digital Film Making	Run in association with Winchester Film Festival.

STRAND 3:
GRADUATE
ENTREPRENEURSHIP

Enterprise Society Open Evening	In collaboration with University's Knowledge Exchange Centre
Graduate Theatre Company workshops	Workshops run as part of Domicile scheme at The Point Eastleigh in association with CiBAS

STRAND 5:
NETWORKING

creative advantage networking event	Launch of creative advantage at University.
Creative Café network	Series of networking events run by existing network. Presented in collaboration with Deane Borough Council.



APPENDIX 3 UNIVERSITY FOR THE CREATIVE ARTS BURSARIES

COMPANY	NATURE OF BUSINESS	PERIOD OF BURSARY/ INTERNSHIP AMOUNT	STRATEGIC PROJECT	OUTCOME	VALUE TO THE BUSINESS
Farnham Maltings	Arts Centre	Mar – Aug 2010 £3k match fund	Employed Arts Management Assistant to assist with specific artistic projects	Retained as Volunteer	Allowed organisation to grow audiences in new markets
Farnham Maltings	Arts Centre	Sep 2010 – Feb 2011 £3k match fund	Employed Theatre Assistant to assist with variety of theatre projects	Employed full time from March 2011	Explored new areas of income generation grew audiences, freed time for more strategic work and enhanced organization's reputation.
iBundle	Innovation Hub	Feb – Jul 2010 £6k match fund	Two graduates employed to develop DAD application allowing users to organise and share digital information	One graduate employed on full time permanent basis from August 2010.	Allowed business to develop £1m application in-house rather than through outsourcing saving time and money.
2xanadu	Full Service Creative Agency	May - Oct 2010	Two graduates employed to support "Bespoke" event in collaboration with LUMA bikes.	One graduate employed on part time basis	Co-branding project with LUMA bikes will generate an estimated £300k worth of business.
Immediate Network	Creative Communications Agency	Jul-Dec2010 £3k match funded	Editorial Assistant employed to enhance company's on-line communication strategy and grow business.	Employed full time from Jan 2011	Company able to develop on-line communications strategy in-house rather than employing freelance staff and gained new clients.
Isle of Wight Radio	Local Commercial Radio Station	Jul – Dec 2010 £3k match funded	Graduate employed to develop new media strategy	Employed full time from Jan 2011	Audience grown through new media strategies and credibility of station enhanced.
Wax RDC	Sustainable Design Research and Development Consultancy	Aug 2010 – Jan 2011 £3k match funded	Graduate employed to assist with design of sustainable design projects	Retained as Volunteer but paid commission for new business generated.	Allowed business to develop professional proposals for variety of projects and freed time for more strategic planning.
New Ashgate Gallery	Contemporary Art & Craft Gallery	Aug 2010 – Jan 2011 £3k match funded	Gallery Assistant employed to develop textiles programming specifically for Winter Textiles Exhibition	Retained as Volunteer	Increased textile sales by 47% compared to 2009 sales and enhanced Gallery's reputation.

ARTS UNIVERSITY COLLEGE AT BOURNEMOUTH

COMPANY	NATURE OF BUSINESS	PERIOD OF BURSARY/ INTERNSHIP AMOUNT	STRATEGIC PROJECT	OUTCOME	VALUE TO THE BUSINESS
King Rolo Films	Animation Company	£5000 (5 graduate internships) June 2010-current	Graduates worked with King Rolo Films on a variety of animation projects.	Some of the interns are still working with the company. King Rolo Films have been able to employ the graduates for longer as a result of the project.	The company have been very impressed with the quality of work produced by the interns. They have been able to employ them for a longer period of time.
Smoking Guns Productions	AUCB Graduate Film Making Company	£2000 June 2010	To secure contract for film and high profile Producer, Cinematographer and Film Editor on trip to USA.	Helped to secure £10m second stage funding for debut feature film dependant on raising initial development funding. Will result in considerable number of graduate employment opportunities.	Vital to make contacts and secure essential second stage funding
Les Sacs Magique Jade Newman	AUCB Graduate Women's Accessories business	£2000 May 2010	Start-up funding to launch range of women's accessories.	Range launched and secured contract to show products on television drama and invitation to prestigious USA tradefair.	Vital in making business contacts. Led to 3 fold growth in business and international expansion.
Beau Couture – Natasha Postill	AUCB graduate Womenswear brand	£3000 October 2009	Start-up funding to launch brand and create a website.	Brand was launched and website was created.	
Aether Vesture – Paul Scadding	AUCB graduate Menswear brand	£3000 January 2010	Funding to create website, to buy materials, to receive mentoring from Fashion Enter and to create his first collection.	Business was launched, website created and first collection produced.	
Experience Solutions – Damian Rees	Website design	£2000 May 2010	Bursary awarded as company were winners of the Business Plan Challenge	Bursary helped to launch new business	
Curious Arts – Kathryn Hay	Community drama workshop provider	£1000 May 2010		Bursary helped to launch new business	

UNIVERSITY OF WINCHESTER

COMPANY	NATURE OF BUSINESS	PERIOD OF BURSARY/ INTERNSHIP AMOUNT	STRATEGIC PROJECT	OUTCOME	VALUE TO THE BUSINESS
Wet Picnic	Graduate Theatre Company	Feb-Aug 2010 £7k match fund	To sustain employment of Education Director for 2010	Post secured for further year	Enabled theatre company to sustain outreach and educational activity
City Eye	Community Film Makers	July 2009-July 2010 £7k match fund	Internship supporting a number of projects for this agency.	Intern worked successfully on a number on a number of projects for the company	Key post offering administrative and project support
Slow Food UK	Global food activists	£10k match fund	Youth Co-ordinator one year internship to establish On Campus Initiative in universities throughout UK	Negotiations taking place to make post permanent. A number of On Campus groups have been set up throughout the UK	Enabled vital profile and fund-raising for Slow Food movement
Pure Dance	Dance Company	Aug 2010 £2000 bursary/£5000 Match from Company/£3500 from Industry Partner (Health Online)	Develop new show and short-scale tour	Successful run at the Edinburgh Festival, followed by a number of showing in the South	Allowed company to raise its profile as well as to attract further income to support its activities
Shady Jane	Graduate Theatre Company	£10k start-up funding plus in-kind support from UoW	Start-up funding for graduate theatre company to develop performances at low/no costs to local heritage/ visitor attractions	Development of Educational Work for the company with further business incubation	Allowed company members to devote time to the company alongside their 'day' jobs as well as to establish and develop their education and outreach activities
Creative Café	Graduate working as Network administrator	£2160 bursary.	Funding for graduate as creative network administrator for 6 months.	Successfully programmed 6 networking events and developed database of local artists and practitioners	Supported Borough Council's desire to promote creative and cultural activity in Basingstoke and Deane
Basingstoke Shop	Empty shop space owned by Basingstoke & Deane Borough Council	May 2011 £18000/£20000 rent-waiver from Borough Council for the premises	Disused space to be turned into gallery/ studio/workshop space for local artists and creative businesses.	Rent waived for 12 months (£20,000) to enable project to take place.	Creative Hub for local artists
Mighty Drive	Graduate Media Company	May 2011/£1700	Developing web-portal for Basingstoke Shop	(May 2011) Launch of website alongside official opening of the venue.	Significant contract for the company which will help to raise their developing profile in the region

APPENDIX 4
 TYPES OF CREATIVE
 BUSINESS ENGAGING
 WITH **CREATIVE**
ADVANTAGE

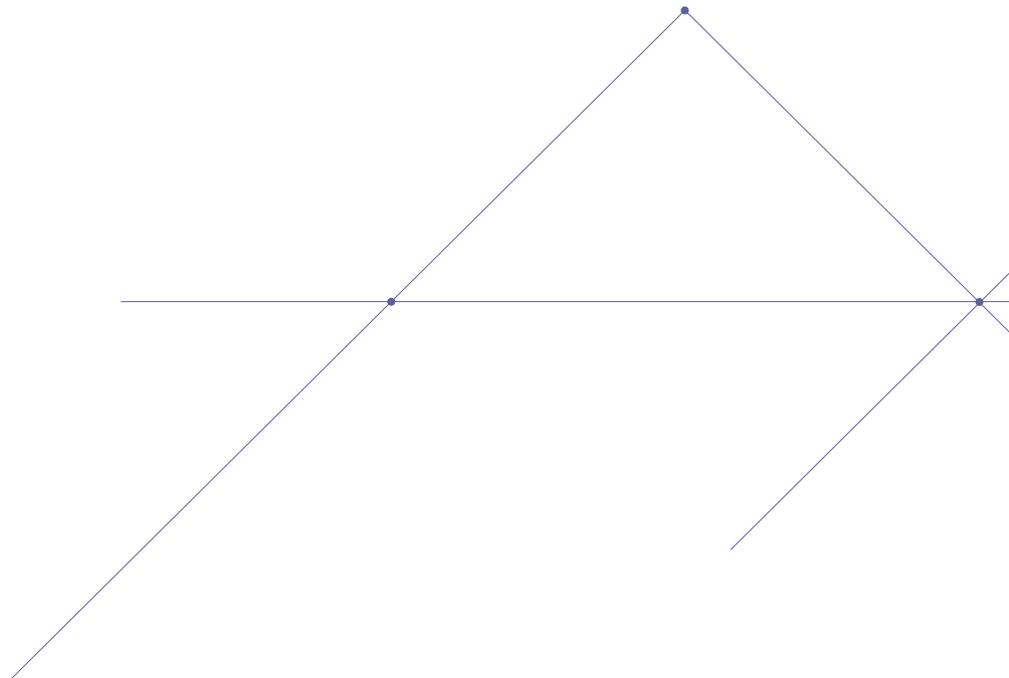
- Advertising
- Advertising Copywriting
- Animation
- Architectural Design
- Art Design
- Art Therapy
- Artist educator
- Arts collective
- Brand Communications and Development
- Branding & Packaging
- Broadcast
- Ceramic Design
- Children's Writing
- Coaching for creative people
- Commercial & fine art photography workshops
- Communication
- Community Development
- Consultancy
- Corporate Video Production
- Crafts
- Crafts - knitted and dyed textiles
- Crafts - private/charity
- Creative Business (Upcycling)
- Creative Communications
- Creative Design & Enterprise
- Customised Publishing
- Design Services
- Design & marketing
- Design Communications
- Design Consulting
- Design Education
- Design led products for children
- Designers & Manufacturers of Decorative & Architectural Glass
- Digital media. Online Video
- Production
- elearning
- Entertainment, education & leisure
- Events Supplier
- Exhibitions
- Fashion Designer
- Fashion & Textiles manufacture
- Film & Video Production
- Film & Writing
- Film making & videography
- Film, music and game production
- Fine Artist & Illustrator
- Fine-art & built environment
- Freelance product design
- Full service agency
- Glass Design
- Global Branding
- Graphic and web design
- Graphic Design
- Graphic Design & Marketing
- Graphics / Print
- Illustration & Fine Art
- Interior Design
- Internet Art Sales
- IPTV Production
- IT Services
- Jewellery Design
- Live events
- Local artists' network
- Marketing Services
- Media Culture
- Music and Media
- Music, Photography, Art
- Performing Arts
- Personal Image Consultancy
- Personalised Gifting
- Photo artist
- Photo Imaging/Photography
- Photographic Teacher
- Photographic Studio/Design
- Pottery
- Product Design
- Project Management
- Public Art
- Public Art & Education
- Publisher of historical maps
- Publishing
- Restaurant consultancy
- Textile art and conversation
- Textile Design
- Theatre music
- Therapist / Personal Development Practitioner
- Third Sector
- Trade Association
- Training Consulting
- Video Production
- Virtual marketing and communications agency
- Virtualisation
- Visual Arts
- Website Design
- Woven textiles
- Writing for Business
- Youth drama

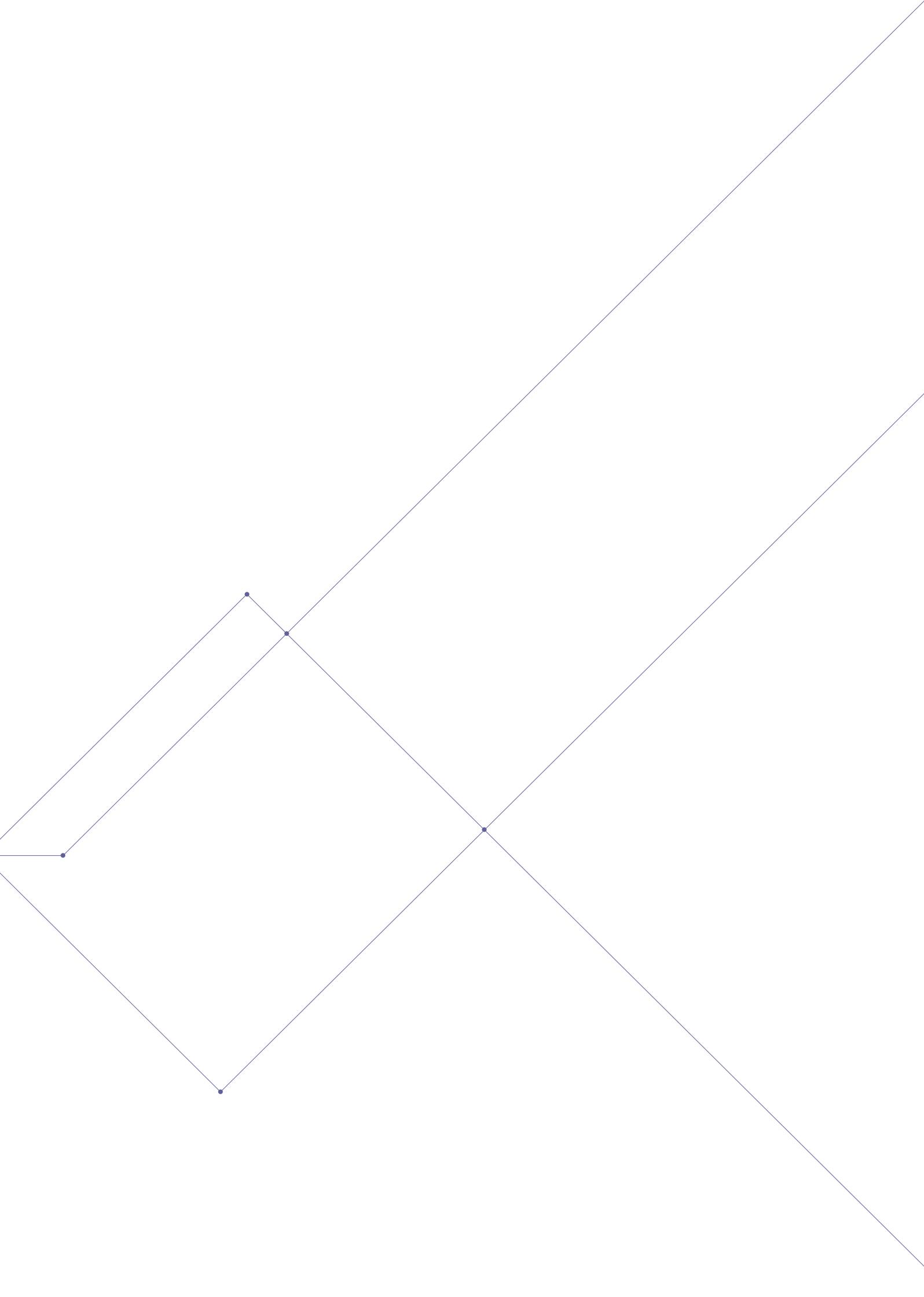
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