

**MADE for GOOD**

The Deutsche Bank enterprise  
programme for social good



# DBACE guide to writing a plan for creative entrepreneurs.

**DBACE**  
The Deutsche Bank Awards  
for Creative Entrepreneurs

Partnering with



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## About DBACE

The Deutsche Bank Awards for Creative Entrepreneurs (DBACE) is an awards programme open to any UK resident aged over 18 years old. The award provides financial and business support to help start or grow creative enterprises.

Since 1993 DBACE has supported over 400 new ventures. In 2019, Deutsche Bank partnered with MeWe360 to relaunch the programme with a focus on supporting visionary creative entrepreneurs driven by a mission to create and sustain social value through their enterprise.

DBACE aims to reach ambitious individuals from all backgrounds with ideas that will improve the lives of others and the communities we live in.

## About the authors of the guide

**Adrian De La Court** is a creative advisor, academic and business development consultant, as a critical practitioner he trained and worked professionally as a fine artist, live artist and contemporary dancer and choreographer. He has developed a strong portfolio career in the creative industries.

**Siân Prime** has worked to find new, impactful ways to engage highly creative individuals and social innovation and cultural organisations in sustainable practice. They have worked together in a range of roles, but most recently at Goldsmiths, University of London where they lead the entrepreneurship education work. For more information on either of them, please see their biographies at the end of this.

For this Guide as with much of their work they have collaborated with We Made This, and the founder of the design Agency Alistair Hall, he brings great clarity to their thinking as well as his visual communication skills.

## Introduction

The Deutsche Bank Award for Creative Entrepreneurs (DBACE) is incredibly unusual, an award programme that provides financial and business support to individuals or groups looking to launch their career professionally.

There is a financial prize fund of £60K to be shared amongst 5 winners. The level of funding awarded per winner is not fixed but assessed on a case by case basis. Applicants who get through to the second stage of the competition will be asked for the level of funding they would like to apply for out of three incremental categories of 2 – 5 K, 5 – 10 K, 10 – 20 K. In addition to funding, winners will be supported through advice, bespoke networking and training delivered by the creative industries Incubator MeWe360.

DBACE trusts highly creative individuals and groups to take their ideas and develop them into extraordinary activities that will lead to new enterprises or develop already existing businesses. It supports work that has a strong social impact, and work that can transform communities or the environment through strongly aesthetic work.

We have prepared these worksheets to help guide you in organising your idea, and to think about different aspects of the work you want to present in order to help you with your application process. We hope they will be useful to you to begin to think about how you move your creativity forward, for you to reach audiences / clients and to consider the sustainability of the project for your future.

These worksheets are a result of the work we have done in the sector with creative, and social entrepreneurs from all disciplines. It represents the learning we have gained from them, and others we have worked with at the Cultural Enterprise Office; Nesta; the British Council; Paul Hamlyn Foundation and at Goldsmiths, University of London. We're proud of all of those who have worked with us, the majority have created strong, successful careers and enterprises in the various sectors, gaining finance,

developing successful businesses that have a creative and social impact and introducing participants to new ways of thinking or enacting.

Through our work we have developed an approach that starts with you, you the creative(s) and author(s) of the work, moves you to consider who you need to engage with to ensure the work is strengthened, then to the audiences/beneficiaries and finally to balancing the financial considerations (what do you need the money for, and how will you use it?). It is a process that is iterative, and as you work through the worksheets you will discover more about your work and how to express the impact it has.

We have developed this approach with sole practitioners, groups, large scale cultural organisations (museums, galleries, theatres and arts centres) and social enterprises. We know that it works for individuals and organisations; it works for creatives; people with ambitions to set up a new enterprise and with established businesses who want to increase their impact.

Writing the application might be the first time you articulate your idea for an audience that does not know you. To apply you need to submit an idea that can become a new enterprise, or, that will further develop an already existing enterprise and move it to a place of more solid sustainability. It is important to find a way to articulate your idea in a manner that represents you fully as the person or people developing this ambition.

## What are we looking for?

There are many forms of enterprise that you can form, and it is worth taking time to think what motivates you in the work that you do, and what influence you have on those people that you ultimately want to engage with. DBACE are particularly interested in those enterprises that have an impact on the people it engages, and how that engagement works. The following guide outlines a number of forms of enterprise, that work to make a difference or improve an aspect of society or the environment.

You should consider each model, and the one that best fits the ambitions you have with your idea or enterprise.

You might even find that what you do or aim to do doesn't fit neatly into any of the models that follow. This could be because you have found a new hybrid model, or have perhaps found a new approach in the way that you want to achieve your ambitions, and that you have innovated around current activity in your sector. DBACE welcomes these new enterprise applications.

## Social Impact?

It is important you begin to think about how you will measure the outcome and results of the work that you will be doing in your application.

We call this 'social Impact'.

How can you measure the effect, and the change that what you are presenting in your application will have?

There are prescribed metrics for measuring participation, such as ticket sales, counting attendees to an event and feedback from people attending an event through audience surveys. This is useful data and can show how many people you and your project were able to engage with, but this is not an evaluation of the difference you might have made with your work.

When we talk about measuring social impact, we want you to be able to think about the change, the difference that you have made with the work that you are presenting. How can you prepare a way to measure the impact that you have had on participants, the community or the environment?

Can you build into your idea proposal a system whereby you are able to gather really useful data for you, your enterprise and other organisations and influential bodies? Can you include a way to record and document the valuable and important changes you are making through the work that you do?

This could be through such processes as questionnaires, interviews and feedback forms in the initial stages. Though, sometimes, true impact and change can take a while to embed itself in participants. Do you need to keep a data base of participants contact details, and ask them if you can follow up on their development in some time in the

future (do remember that if you are keeping information on participants or developing a mailing list and data base, you need participants consent and must adhere to the new GDPR rules for the UK and EK). If they are part of an on-going programme, can you develop a system to track their progress? Can you find a way to track the on-going development of a community or an ecosystem if that is the appropriate methodology for your area of practitioner?

Can you develop a method of thinking how you can design an assessment of the difference you have made – socially, financially, aesthetically, community, ecologically that can endorse that the work that you are presenting is valuable and worthwhile?

There is a document that looks at the social return on investment, prepared by the New Economics Foundation that might help you in thinking about ways to measure the quality and result of the work that you are doing, and a link is provided at the end of the work sheets.

## **What is a creative social enterprise?**

Social enterprises are businesses. The same as a standard business, they use their skills in business to generate an income from the sale of goods or services, but a social enterprise will have a 'social mission' to use those profits to reinvest in or donate to create positive social change. Often a social enterprise will engage a community in the process of creation of goods or services, providing skills and personal development, as well as an income stream from the sale of those goods that can be reinvested into social change.

Educational programmes are a common feature of many social enterprises, as is working to benefit the planet through positive change. Social enterprises will talk about their connection with the 'Triple Bottom Line' – People, Profit and Planet'.



Though, we are now more familiar with social enterprises engaging with the 'Quadruple Bottom Line' – People, Profit, Planet and Purpose'.

In order to achieve social change, they often have to use their creativity to identify issues and develop new solutions, as well as new forms of business models. So, creative social enterprises are those businesses that have an element of creativity within their operation and reinvest their profits in order to lead positive social change. Sometimes, led by a specific discipline such as design, or theatre or a combination of disciplines. Or through engaging a community in an experience that can lead to a creative outcome, a new perspective or the development of new skills.

Within social and creative social enterprises, a clear understanding of the flow of finances into and out of your operation remain important. This knowledge and monitoring of cashflow will give you an understanding of how much it will cost you to operate your business (do what you do) and of how much money you will then have available for future investment in reserves and importantly, how much money you have remaining that you can then use to invest in positive change in your community to ensure that you are able to deliver the social change you aim for.

As a creative social enterprise, you are very likely to need to partner with other organisations, authorities or providers to be able to deliver the social change you aim to provide as an output of your venture. Other organisations may be able to give you access to communities, finances or expertise you might otherwise find difficult to access. It will be of great value to you to understand how these partner organisations operate, as many might be influenced or dependant on other external factors such as seasonal operation or funding from other sources. These considerations might affect how and when you are able to work with these partners, and might be an important influencing factor on your own timetable of activities, meaning you might have to plan ahead.

Knowing how these partners work, might also lead to interesting new creative opportunities in the work that you do, or might want to do in the future.

## **Enterprises with 'social purpose'**

There is currently a lot of interest / talk about commercial enterprises with 'social purpose'. Social purpose is simply the 'good' that an enterprise aims to achieve with its activities. The measurement of this 'good' is based on the positive impact its activities has on society, and how their activities

improve people's lives. An enterprise with social impact will work to connect the core belief of those working within the enterprise, most often sharing the same values, with the values of the clients, customers or audience the enterprise works to serve.

Other enterprise models that aim to work with good social intentions can include those that might offer a philanthropic donation to a good cause, often through a contribution percentage post profit. Alternatively, an enterprise might have a programme or policy that is attached to their business model that works to enhance an aspect of society or reduce environmental impact through their offer (corporate social responsibility or CRS). Another common model is the "buy one, give one" model or the 'One for one' model, where for every purchase a customer makes, the company is able to offer a second to a charitable cause. Tom's shoes started in this way, and now supports communities in need across the world.

These models are different to an 'enterprise with social purpose', where the mission to connect with and improve human values is at the heart of the business and its employees. Social purpose is written into the strategy of the enterprise and guides and informs its activities.

## How to use this guide

As you work through these worksheets, you will create more clear answers to the questions that are asked of you in the DBACE application process. We see these guides as a form of workbook: you can dip in and out, or work chronologically through each, and will probably have to return to the work that you are making in response to the worksheet prompts, then before finalising your submission to DBACE check with the worksheets that you have developed a strong narrative that not only reflects you and your work, but also the impact that you want to make with your offer.

As you use the worksheets, we recommend you use a notebook / sketchbook to record your responses to the questions we ask. When working with entrepreneurs on their business ambitions, we have found that having them map their process through sketching and drawing and making analogue notes to unpick an idea is an effective way to develop an ambition. Visual thinking as an approach to mapping out an idea. You begin to see the ambition, and how it could work in actuality. You can continually return to it and add, develop or change as you start to more clearly articulate your offer. More clarity is gained through drawing and writing with pen/pencil and paper rather than using a laptop. You will create more clear response to the questions asked, and then you can move forward to complete the application form.

Throughout this guide we ask you to develop your responses to the prompts we give, revisiting and refining them so that they build a strong reflection of your work. It is an iterative act, and as you develop insights from one section, you will have to review, add to or adjust previous sections.

We ask a lot of questions – work through them then return to the answers.

## **Worksheet 1: From project to enterprise**

So you have an interesting idea that you can turn into an event, exhibition, project or experience? And from that into an enterprise?

Let's get on with moving it from an idea, or your practice, into a plan. Or, if it is an existing project, to how we can grow the activities and develop sustainability.

### **What kind of language is that?**

We know that the words enterprise, entrepreneur or business may not feel appropriate to you, or be words that you feel describe you as someone who is aiming to develop what you might prefer to call a project. But, have you really thought, that with the right support, and some finances behind you, that perhaps, what you enjoy doing, is the thing that changes society for the better, and could become the thing that earns you money and ultimately provide employment for others?

We want you to start thinking about how you can turn your skills, talents and passion in something more long term. To do this, you need to fuse your creative thinking with entrepreneurial thinking. We also need to explore the engagement with the public / participants / clients / customers or audience and think about the impact the work is having with them. We know that some of the words or language you need to use may not be the words you like, but rather than avoiding them, engage with them.

We use the word enterprise throughout this document, you may prefer business, project, or operation, or your work... or "thing". The reason we have chosen to use the term enterprise is that we see it as all-encompassing and can cover all forms of ambitions. If you feel that enterprise doesn't work for your idea, just substitute the word that works for you when working through this document. Just remember to keep the term consistent throughout.

You will see the strength of communicating in a vocabulary that engages people and inspires confidence in your ability to manage an award.

## **A business model or a business plan?**

People often talk about Business Models without being clear what this language or “jargon” means; and also, there is some doubt about whether a Business Plan is needed. An understanding of your Business Model is always required though.

A Business Model is a flowchart or document that outlines how the business achieves what it does.

Crucially, your Business Model shows where the value is within your business and it will reveal further potential for value creation. When you view the first iteration of your business model (which will be achieved through the next pages’ process, you should see new possibilities for value creation and exploitation.

More simply your business model will show where the value is in your business:

- financially socially aesthetically

*and*

- for you

A Business Model is iterative, the more you work on it and engage others with it, the more you understand it and the more potential is revealed within it. It shows the “why”. We return in detail to this in Project Planning, Financial Management and Modelling.

A Business Plan moves the information you have gained from the Model

- it articulates the “who” and the “what”. It uses all the elements of the Model but will put them in to a more conventional narrative. You can’t write a Business Model without knowing where the value of your idea is. And you should only move on to the Business Plan after you have developed your Business Model.

**A Business Plan should include:**

- Executive Summary (what it is, who it is for, how much it costs and how much money it makes – if it does)
- Description of the work
- Description of who it is for
- Why people will want the work
- How people will hear about it
- How it will be made and offered
- How it will be costed
- How you know how to price
- How it moves from an idea to it happening
- Who are the people behind the idea / why they have developed this and why they are able to deliver the work (their skills and knowledge)
- Who will be involved and why they are the right people to run it
- How much it costs and generates financially
- The overall financial projections for 3 years

Overall, a Business Plan and Model is your map of the future you want. It shows how you want the landscape you work in to be, the transformation, and how you want people to feel or be inspired to act as a consequence of your work. It also shows that you know how the landscape is currently. It is evidence of the future you want to create. As such, it is supposed to show the best version your future, as you know it

now. As you work towards this New Now / Future, things will become clearer and you can adjust your map. The starting point is to see if you can concisely communicate the idea.

## Worksheet 2: Can you write a pitch?

Who would be the best person in the world for you to present your idea to? Who would you really love to support or endorse your idea? Imagine that you are with them and have an opportunity to pitch your idea. Now, write your first short pitch.

This should be three or four sentences that describe what you want to do, why you want to do it, who will want it and why this is the greatest thing ever!

Don't over explain your offer, keep it short, keep it engaging. It should make your listener ask you to 'tell me more!'

- What is your idea? (in a very short statement sentence)
- Why is it important to you / why do you need to do this?
- Who will want to see it/ buy it / be part of it? (who is it for)
- Why is it exciting / new / important?

It is useful to write this down. You can rehearse it, and, develop this into a longer mission statement when needed. It is worth recording yourself and listening to the playback of your pitch. Is it clear, is it to the point, is it interesting, is it a good length? Importantly – remembered to introduce yourself.

## Worksheet 3: Working alone or with others

Do you want to work alone or with others?

Have you thought about how you will need to organise and plan your idea? Knowing how you work and how you work *best* is going to be an important element of planning your idea. Do you intend to do all the work yourself? Have you already come together as a group?

Working alone can be a lonely process, and often can lead to procrastination and a lack of perspective on the progress and quality of the work.

Alternatively, you might work better and more efficiently alone and prefer not to have the distraction of having to monitor a team of people.

Whether you are in a team, or an individual it could be useful to ask someone you might know connected to your industry or, if you are in education, a tutor, to work as a mentor on the project, and to be an outside eye in evaluating work in progress or to ensure that you are meeting targets and deadlines.

You might find that there are aspects of the enterprise that you need to develop, that you have not had any experience in doing. Perhaps, for example, you are highly skilled in producing an artwork, but have had no experience of venue booking, or the marketing of an event.

Knowing and identifying your strengths and being aware and acknowledging the weaknesses in your skills base will put you in a more advantageous position, as you will know what sort of people you will need to work with to develop the perfect team and ensure your work is achieved at the standard it deserves.

So... do you need to work with other to achieve this?



Knowing that you will need others to realise your ambition and support the enterprise does not always mean that you need to make them a fulltime member of your company. Some services might need to be purchased short term in order to continue the development of the idea or enterprise. For example, you could pay a designer to develop your visual identity, a process that you can have creative input into, but ultimately the designer's input would have no influence on the ambition of the project or your artistic intent, it would just add an element of professionalism and visual identity and is a service that you buy in. Additionally, talking to a good designer may well help you to clarify your ideas as they will ask useful questions about what you're communicating to whom.

It is worth considering whose input or help you will need to support the enterprise's development, and how the relationship might work. Whether it is long term or short term.

We recommend you start reviewing:

- What are you passionate about?
- Why do you do what you do?
- What kind of reward do you want?
- Recognition?
- Fame?
- To change the way something is at the moment?
- Finance?
- For your sector / artform to develop in a new way?
- A strong team?
- Who do you do it for? (For others or for yourself?) - What do you love spending your time doing?
- What do you get satisfaction from working on and seeing completed?

It is often a combination of these. Knowing this helps you to develop your idea in the direction it should, to gain the outcomes you want.

## **Worksheet 4: What are your skills?**

Do you really want to do this for the next 10 years of your life, or longer? Is this then about building something financially sustainable? Or is this a one off? (Remember: DBACE does not support one-off projects). Or will you work on this until something has been resolved or changed? How long would that take? How can this idea position you for your next steps, and create the network and reputation you want?

As you start to explore your idea through our suggested process, you will begin to develop an understanding of how long it may take to achieve your aims, and whether you wish for your idea to be something that you can work on part time, or a series of events or activities that take place seasonally or over set periods of time. Or something that you want to build into your full-time occupation.

While you are developing your ambition, it is worth thinking about time scale and activity. For strong change to happen, or for something to become embedded in structures, 9 months tend to be the minimum length of time required, and up to 3 years to truly begun to embed

Have you dreamt of (or even considered) the outcome of what you are developing? If your idea is successful, then there is the possibility that this could launch your career in this field and that you could potentially work continuously on this or a related project. Potentially creating a career direction for you. Or could this be the creation of something that you would be happy to pass over to others to continue to develop in the future?

For this next set of questions we need you to really pick the answers apart – “drill down”, make the answers as detailed as possible, as they will inform you about your

work's needs, as well as your ability to deliver it well. Create a mind map.

Think of a practitioner or a social innovator you admire:

- Why do you admire them?
- What qualities and knowledge do you think they have to achieve their success?

When you are fully engaged in your work, what skills, qualities and knowledge do you use?

- What skills do you use in your practical work?
  - How do you go about solving a problem? Do you think of multiple solutions or ways in which **you can answer a question?**
- 
- Do you do research? How?
  - If you don't know something, how do you find out?
  - To put on an event/exhibition/show, what skills have you employed to do so?

Come back to this mind map later, and see if you need to develop new skills or knowledge, or whether you need to bring others into your team.

## Worksheet 5: What sector are you in?

What sector are you operating in? Looking beyond you.

We know that a lot of interesting work is interdisciplinary or transdisciplinary. As you navigate your career you will become used to the infrastructure that supports your particular sector, and the delineations that they use. Using existing structures to develop your work is something you will become adept at. The structures will develop

in response to new work.

If you are working across disciplines, for example, are you combining food and drink with knowledge exchange, or perhaps performance, technology and education? It might mean that the idea you are developing has a wider appeal and could engage a broad audience or participants.

### **You in relation to the sector or sectors**

- Thinking about your sector, do you know how it works?
- How do people get their work seen, sold or engaged with?
- What events are there that are key to attend or be aware of?
- Who are the supporters?
- Who funds it?
- Why should someone care about your sector?
- What does it give them?
- Who else is doing what in this sector?
- Where does your work fit in this, can you use the infrastructure of your sector or do you want to disrupt it?
- Does your sector have seasonality?

It is so important to know who else is doing what in the sector that you are planning to present your idea in. This is first reason is to find out what is already being offered in the same sector, to make sure that you are not replicating something that is already being done.

The next reason is to find out who these people and organisations are, what exactly they are doing, and how long they have been doing what they do. This can be termed your competition: people who are creating or presenting work, and have already had a level of success.

You now have to present an idea that that will appeal to their existing clients or audience, to build a new audience or client base for your offer. They are the people who already have followers who spend time or even money on them.

Of course, what you do is different. However, you can learn a lot from people who are already gaining audiences or a following.

Have a think about people whose work you admire, or perhaps their position in the sector you respect.

- Where do you look?
- Venues?
- Trade related journals/ papers / magazines / online publications for reviews and articles?
- Organisations that represent your industry -How long have they been doing what they do?
- Who are their supporters?
- Why are they a success?
- Who are the people in the team behind them? Or are they solo?
- Where do they do what they do?
- When / how often do they do what they do?
- How big are they / how many people do the employ / work with?
- What scale are they?

Name them:

- 1.
- 2.
- 3.

What from the above can you apply to your idea? Can you work in the same venues?

Gain similar finance?

Why is what you hope to do better / different / more appealing?

- 1.
- 2.
- 3.

### **More questions:**

#### **1. Has it been done before?**

If it has not been done before, then you have less existing data to rely on. This is where you can research into what has been done before in one or more areas that you work closely to, and then see what is applicable to your work. For example, you may be developing work that fuses two very different disciplines, so you need to review companies and participants from more than one sector, and explore how they can be brought together. This will probably inform how you work with them, where you fit and what the new insights might be. Why would people want to engage with the same thing again?

If it has been done before, - Why would people want to engage with the same thing again? If it has been done before, why are you repeating the same experience? Do you have something more to say? Are you saying it differently? Are you producing a more up to date and relevant version? Are you taking it to new audiences? It is really important to understand how work has been developed in your sector, and what people have done and said before you.

#### **2. Is your sector seasonal?**

Before you submit your idea, it is important to look at how your sector operates, and when might be the best time to present the work. Many sectors are influenced by seasonal events – Fashion for example has two important seasons, Spring and Autumn. Theatre has periods where audience's behavior changes – New Year where new audiences tend to be much smaller following the Christmas excess, and August where new work is competing with the Edinburgh festival, school holidays and the holiday travel period. Music often has peaks around festivals. Work with homeless people alters according the seasons, work with refugees may also have seasonality.

### **3. Should you work in particular spaces or places?**

Working with people with protected characteristics, or young people may require you to know where they will be comfortable with meeting. Whether it is in community centers, schools or clubs.

You will need to do research around the sector that you plan to, or are operating in, to understand how and when is the best time to plan your calendar of activities to best connect with your participants. So, consider when you want to present your work and what might be the most suitable time of year.

### **4. Should you work in particular spaces or places?**

Working with people with protected characteristics, or young people may require you to know where they will be comfortable with meeting. Whether it is in community centres, schools or clubs.

You will need to do research around the sector that you plan to, or are operating in, to understand how and when is the best time to plan your calendar of activities to best connect with your participants. So, consider when you want to present your work and what might be the most suitable time of year.

It is also important to try and look ahead to other competitor venues and spaces to see what they are planning to programme at the same time as you hope to present your work. Do you really want to try and compete with a more established practitioner who might be presenting their new work at the same time?

The benefit of doing this research is that if an organisation or a number of venues are presenting new work during the same period, there could be the opportunity to partner with them and perhaps present a 'mini festival' of new work or 'season', where you may all benefit from the joint marketing and publicity, and could share a public that want to see or participate in a range of work.

You should also find out how far in advance people either book artists, commission work, or plan their leisure time or personal spending.

- Do you think people will want this – how do you find out / research?
- Can you find out how big the audience, participants, buyers, clients or collectors are for similar work in your sector?

If they pay to engage with it:

- How much are they willing to pay for it, and how much might they be willing to pay to engage with your idea?
- Who might be interested or willing to pay for it, beyond the direct beneficiaries, who is interested in the difference you are making to people?

Can you have a conversation with venues to find out what their views might be? Or to see if they have participant / audience statistics?

Have you spoken with your friends, networks or, if you are studying, your student



cohort? These are most likely the people who will be interested in seeing the idea that you might be developing.

Do you have access to any business support agencies that you can ask for support? Can you approach any entrepreneurs to ask or interview? Or, if you are studying, are there practitioner academics at your university or college, or alumni that may be willing to help?

Now tell us why you know people will want this:

1.

2.

3.

## Worksheet 6: Why are you doing this?

Why are you doing this / how will it change the world / who will it affect?

Strong creative ideas are not always aesthetically led, sometimes they fix a gap or address a perceived problem.

Examples of this kind of work are: Chicks with Bricks – a network that was set up by recent graduates that supports women in the built environment; My Neck My Back – an all-female theatre company that explores social attitudes to body; MakeGood – an architecture and design studio that works with communities to help them take control of their shared spaces. Or Homes for Good an ethical letting agency run by someone who used to be a community artist.

- What motivates you to do this?
- What do you have to say that is important?
- What are you aiming to improve?
- What evidence is there that the problem needs to be solved?
- What do you want people to experience or feel from your idea?
- How will it change the world, or your part of it?

Introduction to your offer

Now, write one paragraph that simply and clearly explains your project.

Write a second short paragraph that outlines why your project is important, and what you want the participants or audience to have gained from the experience. **Remember to check the word count.**

### **Your Mission Statement or Artistic / Creative Purpose**

A mission statement is a short paragraph that clearly outlines the core purpose of an organisation, company or individual. Your mission statement should clearly summarise the values and purpose of what you do and engage the reader in your ambition.

More simply it should include:

- What it is that you or your organisation does
- Who it does it for (customers)
- Benefits (for employees, owners and participants)
- Why it does it (outcomes and outputs for the customers, community, world)

A good mission statement should be able to concisely engage the reader with what you do and carry in the text the passion of why you do what you do. Your mission statement will feel like a strategy and focus for carrying forward your ambitions in the long term.

Again, this should be a paragraph.

With these three paragraphs you have the beginnings of your Executive Summary. This is not something that you will need for your DBACE application, but this is a useful exercise to be able to clearly articulate you, the work you do and the impact you hope to make. It will also be useful in the future for further applications, and if you need to set up a legal structure for your enterprise. This is also useful for ensuring that the enterprise stays true to purpose over time. We suggest that you review these short paragraphs, and check that the words used really reflect you and your work as well as

being meaningful to your intended audience.

## **Worksheet 7: Accessing others' help**

At this point you may be getting a sense of the scale of your idea, and also be aware of the gaps in your knowledge or skills. We review working with others, but this is the point where you can begin to map out how to cover the gaps in your experience. If there is an aspect of the project that you yourself have no expertise in, then reach out for someone who can help you realise it.

You have access to people and resources, especially within your networks, so go and arrange time to speak with them. If they cannot help this time, they are likely to know someone who might. Perhaps you can ask for a recommendation or an introduction. Start talking to the people out there and see who will engage with you.

You may be nervous about this, possibly because of the fear that someone will take your idea. Just don't tell people too many details. Look at the later section in this document that covers Intellectual Property, and also know that you are the only one who can do your idea the way it should be executed.

The more you talk about your idea, the more confidence you will gain, and your idea will become more precise. You might wonder why would other people help you? Well okay, in some instances you might have to pay professionals for services they provide that you cannot, but this is what the budget should address.

In other instances, if they are providing services and skills that you are going to rely on heavily, do you need to think about making them part of the team? A proper member of the company.

You may also find that people are interested in supporting you or mentoring you as

through this they will gain different perspectives and skills. Later on, we will return to building relationships.

They might ask for a share of the company or a return from any profits that are made. Before you say yes to something like this, gain support from a business advisor, or an accountant or legal advisor. Sometimes offering someone a share of your company may help to pay for a service you can't afford and build a strong relationship with that person; and it will have the benefit of them wanting the work to succeed as they gain financially too. It is only likely that people will ask for financial reward for sustained and clear service provision, such as coding a complex website.

The creative and social enterprise community are actually really supportive, and people like to feel that they have been a part of bringing a new to life a new organization or experience that has really made a difference to society, so don't be afraid to ask.

Now go and list 3 people who you can approach for help / will assist in supporting your project

- 1.
- 2.
- 3.

## Worksheet 8: The value chain

The value chain is the series of activities or services that map out the process of your activity and identify where the value is throughout: in the act of creating and developing the delivery of your product or service, and, in the follow up after the experience.

This process explores and identifies where the value lies, what form the value takes, and identifies who the value is for.

You should now visually map or sketch out your idea. How you will develop this from idea through to the final activity or deliverable, and should include the after-experience period.

### Engaging others in your value chain

As you first develop your value chain, you will begin to see how many other people, organisations or types of people you need in order to ensure your idea happens. You need to build relationships with many of these, understand their ways of working and needs. Some of this you will already know or have researched. Knowing them well will make sure that your relationship and value chain is strong.

Can you answer these questions about them – be as specific as possible in your answers:

- What do you want from that relationship? For example: a booking, money, insight about a community?
- What does this person / organisation want from the relationship?
- How will that benefit them?
- Can you prove that they want that?
- Can you prove that it will benefit them? If not, how will you find out?

- Can you offer “this” to them now? When can you?

(This last question is about ensuring that you have planned well and are not offering something in advance of the offer being ready. For example: launching a Kickstarter campaign and telling funders that you will be able to deliver the product in 3 months, but in fact needing 9 months to complete it. Be honest not ambitious with timing).

The value chain consists of several people who are often termed stakeholders. A stakeholder is anyone who has an interest or investment in your idea. From participants or audience, venues, project partners, investors to organisations such as Deutsche Bank, UnLtd, or Arts Council England, who might support the idea financially. Understand their history too: understanding why funders fund helps you to see if your relationship will work well and be solid.

What are the organisations’ objectives? Do yours match them?

It is useful for you to develop a database of all of these different types of stakeholders, and to consider the nature of the relationship you have with them and how they have different needs. How well can you get to know them? Is it online research or could you meet people who have worked with them in the past? Or actually meet with them?

What might be your strategy for reaching a potential audience before the event? What do you offer your audience after the event, and is there some form of ongoing communication? To ensure that their expectations are met, and to maintain the relationship for your next event.

How are your relationships with venues and funders different and what sort of support might these stakeholders offer you?

The most important thing to remember is that these are relationships with people who

are interested in your work, and as with all relationships, they need to be nurtured and taken care of.

What many people forget is that the relationship continues after the event, and that they should still be looked after.

List all your potential stakeholders:

1.

2.

3.

4.

5.

6.

What can you do to continue and nurture the relationships that you have with these stakeholders after the event?

1.

2.

3.

Do you need to revisit the order that you first thought you might undertake the tasks



and build the Value Chain?

In particular you need to recognise when money will flow in. For example, it might be that your audience does not pay for the work, perhaps a gallery or commissioning company does? We'll return to this later.

We've developed the process of ideation through to evaluation, with the IDEA at the start and your understanding of why you have that idea. It shows how many loops and iterations the process requires from initial thinking to the final moments of the project.

## **Worksheet 9: The entrepreneurial process**

Ideation, the creative process. Or, the entrepreneurial process.

Now review your process from idea to enacting the work and reviewing it. We find it helps to break the process down in to small elements, for example: research venues, email a venue, follow up phone call – rather than just writing “get a venue”. You could do this using post-it notes.

Once you have broken the whole process down, put the post-its in time order, what happens in what order? Are there elements that rely on other things, for example do venue managers book at particular times of the year? Are there deadlines for funders? Will some people only work for you if finance is in place?

Do you know how long it will take for each action to take place?

You have the beginnings of a value chain here. Make notes of the sections you are less certain about.

When you review your version of this, you will be able to begin to make choices about whether you are building a project by project way of working, or whether you want to start developing the next idea prior to the evaluation and final execution. All of this will include considering how you deepen the impact of your work – is it with new beneficiaries, or more with the same?

(For example, Communithea, a social enterprise café that connects and supports migrant women in East London and to work to manage its ongoing daily activities throughout the year on a daily basis. Headlong Theatre consistently has a play in rehearsal as well as 2 on tour, but DV8 dance makes a work, tours it, then has a period of research and development before their next work that sometimes takes more than a year. Glow And See creates knitwear that is high-vis, this is a seasonal business but needs to ensure that income is sustained throughout the year.)

## Worksheet 10: Research, research, research

So, to understand the people you want to work with, and to answer the questions we asked, you will need to do some research. This is often not as daunting as it can sound. Though it will be useful to design a research process, and make sure you have a way of recording the data. You will need to work out what you are finding out, to ensure your research methodology matches the outcomes:

Are you doing the research to:

- Understand needs and perceptions?
- Quantify numbers?
- Track current or anticipate future behaviour?

- Hear opinions?
- Profile the participants you want to work with?
- Something else?

All of this research will be useful for the marketing of the enterprise activities, as well as when you move on to the financial sections of the application form as it will inform costings.

There are many ways to develop your data: focus groups, interviews, market testing, mystery shopping, web / social metrics, surveys, ticket information, and audience numbers.

## **Worksheet 11: Finding and engaging your customers**

How will you find and engage your customers / clients / beneficiaries / users?

Remember to think about where you are targeting your energies:

- Is it about geographical communities? Where people live or work?
- Is it about their values and preferences?
- Are there commonalities about age, life stage, socio-economic background / social grade, family circumstance, and so on?
- 

What do these people have in common, how would you characterise them? What do they read, where do they go, where do they look for information to determine what they watch, buy or engage with? This is often called “market segmentation”.

You may need to do this for several sets of people, perhaps different participant /

audience segments. Or you may need to not only compile research for the final participants, but also for the buyer – for example: a workshop programmer / curator / agent / gallery. Or for end products created, it may be the distributor if you plan to sell through retailers.

What do you do with this knowledge and thinking? How does this develop your approach to building a relationship / marketing approach with them? How do you begin to establish your relationship?

Engaging others / developing an audience

A marketing plan is the approach that you will have to develop to reach out to an engage participants or audiences for your event or enterprise.

It is informed by current activities in your sector such as: where do similar enterprises or ideas advertise? How much is their experience priced at? It is also informed by the uniqueness of your offer. Any visual materials or branding should reflect your values and original thinking, so that the promotional campaign and marketing materials match you, and your audience can be inspired and relate to them.

Advertising material should be relevant to your idea and say something about what people can expect to experience.

The trick is to be visually strong, enticing, communicate clearly, but not to reveal too much. Advertising and design are of course very subjective, but you should now have an idea from your list of stakeholders as to who might be appropriate to ask for their opinion.

Your marketing plan should have a short-term action plan (what will you start to do first and frequently – for example, start a twitter-tease campaign) and a long-term

action plan, including dates and a database for a press release, posters, fliers, teaser trailers and interviews. You should also plan in a post-event action plan – this might include a mailout of reviews, stills or footage (always only of excellent quality) from the event uploaded to your website (you do have a website don't you!?).

You will need remember that any physical production of publicity material can take time to design, time to print and time to distribute, so always factor this into your plan.

You will need to consider your social media campaign as part of this, and again, build a database of the relevant sites that you need to be seen on, and the sites that your potential audience or participants are likely to visit. Are there bloggers, influencers that you should connect with?

Similarly, what are the magazines, journals, papers (physical and online) that other competitors might advertise in, and that your audience is most likely to read?

A marketing plan, particularly in the short term has to be flexible and active. You never know when an opportunity to promote yourself or your work might arise – such as at a networking event, an invitation to be interviewed on a broadcast station, or an offer to speak about your work to a group of people. Always be prepared. You might need to create business cards or postcards; and to have a link to uploaded images of previous work, or work in progress, available at all times.

You may need to attend industry events, conferences or private views to meet people informally and then follow up those connections.

If you get to the pitch stage of the DBACE application, you will need to outline that you have an idea of how you will market your event. You will not need to go in to as much detail as this, but if you want your project to be a success then you will need to develop a comprehensive marketing strategy.

For now, list the four main places that you will need to promote your enterprise:

1.

2.

3.

4.

List the four main ways that you will promote it:

1.

2.

3.

4.

Do you need others to help promote your offer?

Who are your best supporters? How can you get them to help promote you? Your network, those closest to you and those connected to you by work, training, study or social networks are the ones most likely to promote you and your enterprise. Don't be afraid to get them talking about the event. Word of mouth is a powerful promotional tool.

Also ask your existing network: you might find that someone knows a key influencer or decision maker and would happily introduce you.

Return to your stakeholders and look at who there is likely to want to help the promotion. Venues, for example, will of course want your work to be a success, so can you develop a way to work together to do this. Who else is likely to want to help promote your work?

Can you link this to the stakeholders you have just compiled, and identify what values link with people and organisations?

Does all of this research lead you to now know more about the Value Chain? Do you need to alter/refine this?

## **Worksheet 12: Project planning**

Project planning, financial management and modelling

In our experience social entrepreneurs and creatives are too good at handling money. What we mean by that is they are great at making it go a long way and achieving a lot. That said, we also know that ideas that are strong often require significant amounts of money to ensure the quality and reach they deserve is achieved. To become very good, not too good, you need to be comfortable with how much your work really costs.

You are managing your personal finances all the time, the same will be true for a project or business financial management: you will know if you need to spend more or less on one item and how to make that happen.

Financial modelling is the stage before the start-up of the enterprise, where you choose how much you will be charging and how much you will spend and on what. It is a time for you to ensure that the values and reach of your enterprise that you have outlined

already is reflected in the financials. It also shows how well you know your own sector and the way it works.

Looking at the value chain that you have begun to outline, can you move this into a time based chain? Draw a 12-month period and then move the post its/activities you have outlined into this, more linear form.

Make sure you know:

- How long every activity takes.
- At what time of the year each activity needs to take place.

Once you have done this, you have the initial business model and blueprint of the way your business and project will work.

The DBACE award offers three levels of funding. Be honest and realistic about what level you need to go for, why you need the money, and what you will use it for. It may be to develop a pilot project that has elements of research and development, that can then look to grow into a more sustainable model. It could be to support the growth of an already existing, tried and tested enterprise or it could be the creation of a new enterprise. Is the application for part funding, as the award would only be part of the total funding needed?

Review this blueprint.

- Who is giving or receiving money in each of these relationships?
- Can you say at this point how much each activity you have identified might cost?
- Have you included paying (properly) people involved that are contributing to the development of the ambition?
- Have you included paying yourself?



Put the financial value/cost against every element on the Blueprint. This is your first draft of a cashflow.

If you can't put numbers by activities, you may need to research more, or perhaps the activities don't cost you?

## **Costing and Pricing**

The costs of the enterprise are elements that you can, to an extent, determine: you can decide what materials you will use, how long you will spend developing the work, the time needed.

Pricing is determined by others.

- How much do others charge for their service or product?
- How much do you want to charge?
- How will your work be perceived at that price?

Of course, you must be careful not to sell your work for less than it costs, but this is where you begin to model your finances, to work out how much you might be able to generate in income (also known as turnover), as opposed to how much it will cost to make the work.

You will be able to make decisions about whether you are using particular materials, numbers of items produced, hours spent working on the output. Once you know the costs, you should think about the impact that would be made on your final work if you

Deutsche Bank Award for Creative Entrepreneurs

were to use lower cost materials, or indeed higher cost. A longer development period, or shorter? Would you enjoy it more or less if you spent less on it? What impact might that make on the work and also your reputation and the audience's experience or customer's perception of the value of your work.

There are also decisions about whether the work is going to be replicated (repeat workshops, experiences or training sessions, prints, limited editions, diffusion ranges, tours,) or whether the value is in creating a one-off experience or product, or an ephemeral event. When you look at this in financial terms, remember this is your choice, and the numbers represent the value of the work that you choose to create. You will have to make decisions about the quality and costs of materials that you use. Be aware that the materials you use will impact on the final aesthetics, particularly if you are looking at forms of product development. All of this impacts the participants / audience's / buyer's / user's experience of your work. Think about this and the compromises you are willing / unwilling to make.

You may well be approached by people asking for your services for free or at a very low price, but in return they say they will give you a good review. Be wary of accepting this – can they really review your work in a way and to a set of people you are keen to influence? Also, remember that it is very difficult to raise your price once you have given them a low rate, and much easier to give discounts (rather than a low fee).

You could decide that a proportion of your work can be done at a discounted level, perhaps because it is important to you to work with a particular community and you know they cannot afford your work. Who then will pay for it? Is there a grant that could subsidise it? Would you be able to charge more for your work elsewhere so that, in effect, your own work subsidises it? As you build a longer- term future you will become more confident in your pricing.

All of this shows the sensitivity that financial modelling has – it impacts your work and

your relationships and profile. Being able to show that you know how much your work costs builds a confidence in the reader that you will be able to achieve the work at a high standard. Enjoy reviewing your numbers until they reflect your values and the value of your work.

We've put links to guidance for market rates because we think it is so important to value your abilities and time, but also to show the value that you deserve. Please be careful about undercutting your peers by offering a lower level of fee. It also is unlikely to be sustainable over a period of time.

Do you need to think about different income/revenue streams? Who else might pay for this work? If you know how you are improving a part of the world, then you can start to research in to how is interested in this and may be so interested that they pay.

Review the initial value chain, are you sure you are gaining value out of everything you create?

### **Standard elements that influence the financials**

- Where will / is the enterprise located and what costs will that bring (such as rent, phones, broadband, insurance, utilities and business rates)? Only necessary if you need a space, like a shop or gallery or design studio. Remember most people start their work in their own home.
- Do you need to insure your product in case of theft?
- Are you holding or delivering events and need to insure the people accessing it (public liability) in case of them being harmed?
- Do you need to look into venue access, drinks or food licensing, and health and safety checks if you are inviting in members of the public?
- Will you need to hire rehearsal spaces and recording space? Where will that be,

and at what cost?

- What professional services (such as lawyers and accountants) will be needed?  
What will they cost?
- How much will other items (such as postage and stationery) cost?
- How much will you need to invest in equipment (such as computers or machinery)?

If you add these financial elements to the Blueprint, you will have the first full Cashflow for your project.

If you are looking at these questions and lists and not knowing how to answer them, start asking peers, or searching online: all of them can be answered with simple research.

The next visual exercise illustrates how you move from the stages we have gone through to develop the cashflow. We recommend you adapt them to your creative ambition. Go through this process step by step and you will easily reveal your financial model and first financials.

C

O

S

T

S

MATERIALS

PERFORMERS

DESIGNERS  
(for show)

DESIGNERS  
(for marketing)

SPACE  
Rehearsal

SPACE  
Performance

SPACE  
Making

SPACE  
Evaluation

MARKETING  
MATERIALS

WEBSITE

BOX  
OFFICE  
COSTS

LICENSE  
Music /  
performing  
rights

DOCUMEN-  
TATION

CONTRACTS  
/ LEGALS

LICENSE  
for  
performing  
space

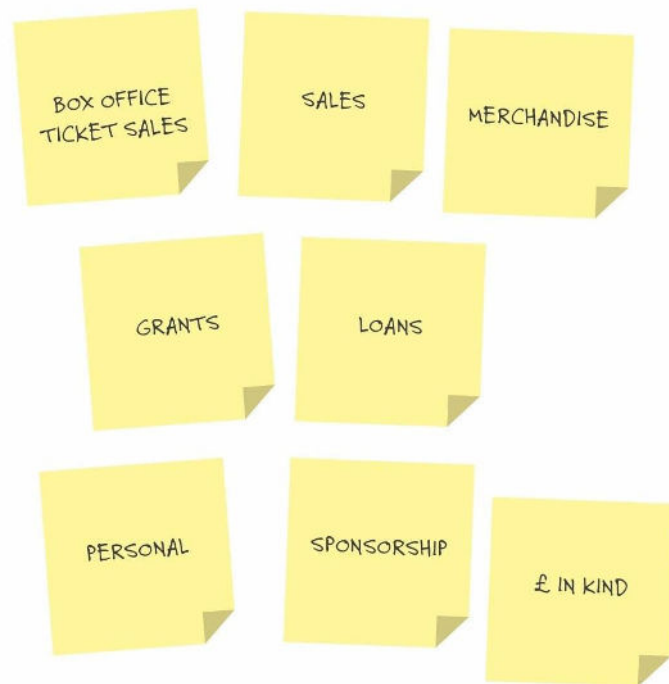
Manufacturing  
of  
merchandise/  
products

ACCOUNTANTS  
(annual fee)

POSTAGE  
COSTS

ENTERTAINMENT  
& MEETINGS

# I N C O M E



GRANTS

JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
ACCOUNTANTS (annual fee)	LOANS			SPACE heating	SPACE Rehearsal	SPACE Rehearsal	POSTAGE COSTS	LICENSE Music / performing nights	SPACE Evaluation	SPACE Performance	SPACE Performance
PERSONAL			DESIGNERS (for show)	DESIGNERS (for show)	CONTRACTS / LEGALS	DOCUMENTATION	Manufacturing of merchandise/ products	LICENSE for performing space	LICENSE for performing space	LICENSE for performing space	LICENSE for performing space
						ENTERTAINMENT & MEETINGS	WEBSITE	WEBSITE	BOX OFFICE COSTS	BOX OFFICE COSTS	BOX OFFICE COSTS
					SPONSORSHIP						
ENTERTAINMENT & MEETINGS				ENTERTAINMENT & MEETINGS		ENTERTAINMENT & MEETINGS		ENTERTAINMENT & MEETINGS		MERCHANDISE	MERCHANDISE
		ENTERTAINMENT & MEETINGS								BOX OFFICE TICKET SALES	BOX OFFICE TICKET SALES
						£ IN KIND			BOX OFFICE TICKET SALES		SALES

BOX OFFICE TICKET SALES

LOANS

SALES

PERSONAL

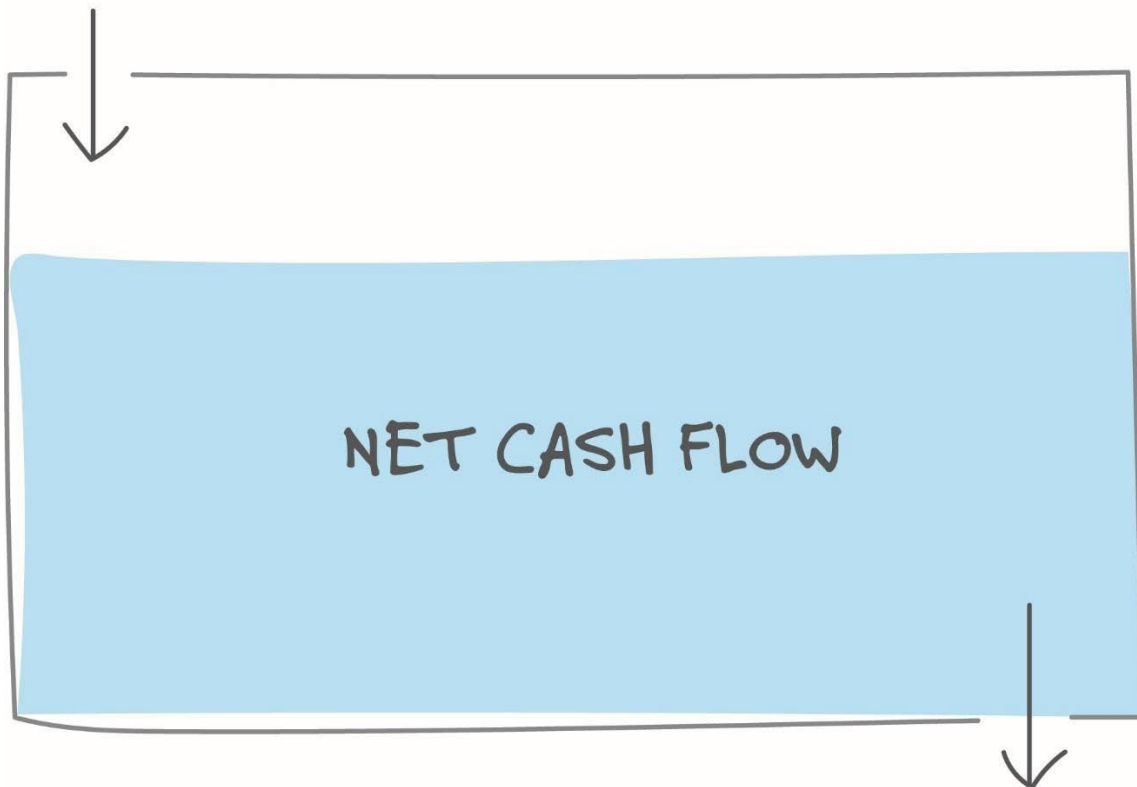
MERCHANDISE

SPONSORSHIP

GRANTS

£ IN KIND

**MONEY IN**



**NET CASH FLOW**

**MONEY OUT**

MATERIALS

LICENSES

PERFORMERS

DOCUMENTATION

DESIGNERS

CONTRACTS

SPACE

ACCOUNTANTS

MARKETING MATERIALS

POSTAGE

WEBSITE

MANUFACTURING

BOX OFFICE COSTS

ENTERTAINMENT / MEETINGS

TAX



	JANUARY	FEBRUARY	MARCH	APRIL	MAY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER	TOTAL
OPENING BANK BALANCE													
<b>MONEY IN</b>													
LOANS													
PERSONAL													
SPONSORSHIP													
GRANTS													
ENTRINKIND													
MERCHANDISE													
SALES													
BOX OFFICE TICKET SALES													
<b>TOTAL MONEY IN</b>													
<b>MONEY OUT</b>													
MATERIALS													
PERFORMERS													
DESIGNERS													
SPACE													
MARKETING MATERIALS													
WEBSITE													
BOX OFFICE COSTS													
LICENSES													
DOCUMENTATION													
CONTRACTS													
ACCOUNTANTS													
POSTAGE													
MANUFACTURING													
ENTERTAINMENT / TRAVEL													
TAX													
<b>TOTAL MONEY OUT</b>													
<b>CLOSING BANK BALANCE</b>													

## **From a cashflow to a 3 year plan**

If this is not a one-off experience, then you have to think about when you will be ready to either repeat the work, or develop the next new piece: is this a different work or a second version? Will you need to develop new participants / audiences? is this for the same, developing group of people? Do you need to grow this community (quickly or slowly)? Costs and prices may develop and change too, over time, and due to your needs.

Have you developed an example of the work that need or want to produce next, and is the next iteration longer, larger or made with more expensive materials? All of this will help you think about the next years of your work.

Review the financials, do they tell the story you want?

You should use Excel for your financials – we have included links to template cashflows at the end of this guide. You should amend the templates to reflect your work, you will notice categories that are not relevant to you or your work in almost all of them, just enter zero!

## Workbook 13: Intellectual Property

Hands off, that's mine not yours! (The intellectual copyright bit)

As creative social entrepreneurs your (and our) work is the product of original thinking, commonly called Intellectual Property (IP). IP is quite a hot topic, and you will often be asked if you have protected it. There is a range of different legislation depending on the type of product and your role in the creation process. IP legislation then allows for you to protect it (stop others copying it), and to exploit it – making money from your ideas. We have listed the places to go for clear IP advice, it alters depending on your sector and also where you work.

If you are working in collaboration or a team, you need to think about whether there is joint ownership of your idea now, and if so, how much did each of you put in the idea, is it a 50/50 or 25/25/25/25 split? Or did one person influence it more?

The reason we ask this is that now, while you are working well together, you can decide and agree this easily. Should one person decide to leave, can they take the idea with them? Can you continue under the same name if you have a company name? It is worthwhile agreeing who owns the thinking and original expressions of the idea.

If you are a designer or have invented a new piece of technology, you should protect it before you show it publicly – (even in a degree show if you are a student) – as once it is seen by the public in a formal way, it is no longer possible to patent it.

As long as your notebook or sketchbooks are dated and initialled, there is always proof that the idea is yours. Similarly, computer documents will have date modified time code, but have you saved the original. We have put some links at the end of this guide to more information on this.

## Worksheet 14: How to write appropriately

What kind of language is that? How to write appropriately

If you've worked through all the questions here, you should be ready to draft your application.

- Work to develop a strong voice in this, don't edit yourself out, remember you want this to engage people. Make it hard for them to not want your idea to happen. Make them want to meet you and work with you.
- Ensure your authentic and professional self comes through. Remember, don't make jokes, and don't write in an ironic or comical tone.
- First person ("I" or "we") is the standard position in writing a proposal, though you can choose to use the company or organization name if you prefer: 'Red Chair Films will present...'. The most important thing is to remain consistent and stick to the same context throughout the application.
- Don't exaggerate, we will read about your experience and know what you are capable of. But of course, don't undersell yourself either. Make it clear what skills you have, but also how you will address the weaknesses you have identified.
- Write with a positive approach: 'Red Chair Construction will present', 'I aim to create four workshop sessions by...'. Don't use weak verbs, such as 'We hope to make, or we would like to...'
- Be ambitious, but don't suggest that you can do more than you realistically can – we will know if you are capable of the challenge or not.
- Use the appropriate language for your industry.

- If you need to include technical language because that is how your industry talks, then you might need to remember that some of the people who will read your application will not have the full knowledge that you do. For example: someone talking about a construction project they intend to deliver with a community using too many technical construction terms, might alienate a reader. But do use this as an opportunity to show your knowledge of your sector.
- If you notice you are using a lot of technical terms, it may be that you are writing in too much detail, and perhaps this isn't needed. Maybe an image can show something more easily. You might want to consider either briefly explaining or perhaps including a glossary of terms if needed.
- Consider the balance of technical language in your application. You want the readers to be aware of your area knowledge, but overly technical language can be alienating and actually hide the creativity of the idea itself. Getting the balance right can be hard, so do make sure you have someone to read through your draft and offer feedback. Ask them to tell you what they now think you do, it will help you to know how well you are communicating.
- Be careful that you do not repeat yourself too many times. It is a common mistake for applicants to feel that they haven't used enough words if they are given a word or page limit that they don't reach. Try not to say the same thing in a slightly different way over and over again. Succinct, efficient and to the point is often the best way.
- Clarity of explanation – are you actually saying something relevant in each sentence? A common mistake in the use of an artistic, descriptive language of an idea is that the applicant doesn't actually say anything about the work or its impact.

- Finally: Check that your writing unfolds the explanation of your idea logically and clearly. And make sure that each sentence and paragraph is saying something relevant.

## Worksheet 15: What next?

So that was the research, planning and drafting process. Now you should be ready to start writing your application. Do a thorough spell-check, ask someone to proofread your document (spell-check alone will miss many common errors), and do ensure that the final version reads clearly.

Remember, you are trying to get the readers of your final application to understand your ambition. You want them to imagine the impact of a work that might not yet have been created, and to engage with it.

Finally, remember that writing your proposal is, as we have said, an iterative process. Make sure you plan time to revise and edit before you submit your final application. Enjoy authoring this expression of your idea, and making the idea happen through engaging others.

Good luck with your great ambition! Adrian & Siân

## Useful sources

Some useful sources to look to for support and information

Social Enterprise support

Social Enterprise UK <https://www.socialenterprise.org.uk/what-is-it-all-about>

UnLtd <https://www.unltd.org.uk/blog/news/unltd-invest-in-pioneering-social-venture-toolshed>

New Economics Foundation <https://neweconomics.org/2009/05/guide-social-return-investment>

Where to go for IP advice

Gov.uk <https://www.gov.uk/government/organisations/intellectual-property-office>

World Intellectual Property Organisation <http://www.wipo.int/about-ip/en/>

Creative Commons <https://creativecommons.org/>

British Library Business and IP Centre <https://www.bl.uk/business-and-ip-centre>

Audience Development and Marketing

Morris Hargreaves McIntyre (cultural strategy research agency)

<https://mhminsight.com/culturesegments>

Culture Hive <http://culturehive.co.uk/>

The Audience Agency <https://www.theaudienceagency.org>

Payment for services

Deutsche Bank Award for Creative Entrepreneurs

GDPR

UK Government <https://www.gov.uk/government/publications/guide-to-the-general-dataprotection-regulation>

Artists Pay

Artists' Union England

<http://www.artistsunionengland.org.uk/wpcontent/uploads/2015/06/HERE.pdf>

Artists Newsletter <https://www.a-n.co.uk/network/>

The Writers Guild <https://writersguild.org.uk/rates-agreements/>

BECTU Media and Entertainment Trade Union <https://www.bectu.org.uk/home>

Independent Theatre Council <https://www.itc-arts.org/rates-of-pay>

Equity <http://www.equity.org.uk/resource-centre/rates-and-agreements/equity-rates/>

Musician Union <https://www.musiciansunion.org.uk/Home/Advice/Playing-Live/Gigs-and-Live-Entertainments/Fees-and-Payment>

Business Plans and Financial Templates

Gov.uk <https://www.gov.uk/write-business-plan>

Princes Trust <https://www.princes-trust.org.uk/help-for-young-people/tools-resources/businesstools/business-plans>

British Library Business and IP Centre <https://www.bl.uk/business-and-ip-centre>



Business Launchpad <http://www.businesslaunchpad.org.uk>

Scotland's Cultural Enterprise Office

<http://www.culturalenterpriseoffice.co.uk/resources/>

Government Business support <https://www.gov.uk/business-support-helpline>

Skillset <https://discovercreative.careers>

Creative England <http://www.creativeengland.co.uk>

Adrian De La Court

MA Creative and Cultural Entrepreneurship

Director SYNAPSE programme for entrepreneurial development and creative critical thinking.

Adrian originally trained as a fine artist and contemporary dancer, he has developed a strong portfolio career in the creative industries. He initially worked as a professional dancer and performer, touring nationally and internationally, including work for The Featherstonehaughs, Josef Nadj, The People Show, Billy Cowie and Divas Dance Company. In addition to his performance work, Adrian gained commissions for his environmental art in Sussex. Adrian formed the first of a number of his visual performance and dance theatre companies in 1998 and has won choreographic commissions from South East Dance and the Brighton Festival 2009. His work was part of the first season held at the redeveloped Corn Exchange in Brighton. He received the only Millennium Award given to a dance artist in South East England.

As a critical practitioner, Adrian has worked as a lecturer at many Universities and colleges most recently leaving the post of Head of Physical Theatre, Contemporary Dance and Outdoor & Site Specific Performance courses at Northbrook College (University of Brighton) to join The Institute for Creative and Cultural Entrepreneurship

(ICCE) at Goldsmiths as Lecturer in Creative and Cultural Entrepreneurship, and as the Director of SYNAPSE a programme developed to deliver entrepreneurial thinking, action and approaches to creative and critical practice across all departments at Goldsmiths. He is also engaged in delivering this training with outside organisations and creative practitioners within industry.

Adrian has worked for the Cultural Enterprise Office, Glasgow as an Enterprise Advisor, and was commissioned to write some of their first factsheets on planning and financial management for cultural entrepreneurs. He has delivered training and consultancy to creative industries, organisations and practitioners across the UK and Internationally.

Adrian has been a freelance arts consultant and trainer for many years, with clients including: Scottish Enterprise, NESTA, Business Link and Artworks MK. Adrian is also a qualified life coach (Trained through CTI) and still works as a producer, freelance arts consultant, director and choreographer and visual artist.

#### Siân Prime

Siân is Deputy Director for Goldsmiths' Institute for Creative and Cultural Entrepreneurship (ICCE). She is Convenor of the MA Creative and Cultural Entrepreneurship, wrote the MA in Social Entrepreneurship and has developed SYNAPSE, a service that is available to all students (and staff) at Goldsmiths, and develops the entrepreneurial thinking and potential. For students (undergraduate through to research students) ensuring they can apply their developed skills and thinking to entrepreneurial action, and create a map for their future. Through SYNAPSE she has developed an approach to developing creative and social innovation that is now embedded across the majority of departments at Goldsmiths, having developed an approach that is shared with others to deliver.

ICCE has been in existence for 6 years and she was the founder member of the Institute, and the first person to deliver and develop entrepreneurial thinking

and teaching at Goldsmiths. She also teaches on MA Design and Innovation courses.

She has been Co-Investigator in to new digital business models and online audience development approaches, and has just accepted a contract from Routledge to write a book on Cultural and Creative Entrepreneurship and Sustainable Project Management.

Siân worked with the original Creative Pioneer Team at Nesta (the National Endowment for Science, Technology and the Arts) and was responsible for the content and delivery of The Academy – Nesta’s residential enterprise development programme for highly talented creative graduates to move their creative thinking to founding an innovative business. The majority of participants on this programme developed social enterprises. Through running this programme she understood the difficulties that recent graduates experienced in developing their creative and critical thinking in to entrepreneurial action. She developed the approach to mentoring and business advice used by Nesta for this programme and worked closely with the Investment team to review this. Over 80% of the businesses started through the programme are running over 10 years after the programme was established, and 10% of the participants have received significant investment as a consequence of the advice given on the programme. She also co-ran the £15million seed fund for Nesta to support innovation in business models.

She developed the material for Insight Out and Starter for Six which now is delivered without her by Regional and National Development Agencies and supports the creation of new creative and social enterprises. Siân developed the material with the rest of the Creative Pioneer team for Nesta’s Creative Business toolkit and trained a number of trainers who continue to develop and deliver the work under a Creative Commons licence, for clients including the British Council.

She has worked with a range of cultural, creative and social enterprises to find new

financial models to ensure strong impact and value creation. Siân has developed skills as a trainer, facilitator, coach and consultant. Siân has worked for Natverkstan and Globalverkstan in Goteborg, IIMB in Bangalore, ITB Indonesia, the GoDown, Nairobi and East Africa region and nationally for the Arts Council England and for the Cultural Enterprise Office, Scotland. The methodology developed by her at the Cultural Enterprise Office to support new creative business models has been acknowledged as robust, innovative and one that makes strong impact. She's also worked within a number of subregions to deliver business advice, training and coaching for social innovation start-ups, creative individuals and organisations, including members of the UK's Combined Arts Venue Network (including Tyneside Cinema, Watershed and 6 other combined arts/media venues; Metropolis, Beirut and the National Review of Live Art). She has also worked to develop programmes for biotechnology students and graduates.

She has developed and implemented approaches to business advice for creative and social enterprises in Scotland. She has developed appropriate strategies for value creation, to support the development of entrepreneurial activity. She has developed nationwide programmes and gained finance of over £10 million.

She and Adrian have developed a new programme for the British Council Creative Skills Unit, developed business and financial modelling skills for leaders of cultural organisations.

She has over 20 years experience in working with start-up and mid-stage creatives and social, cultural and creative organisations. She has developed new programmes and research into new models of leadership in a socially networked era, and new paradigms of leadership in social enterprises, creative and cultural industries.

Her work has informed creative industries policy in Scotland and the UK. At UK Government level she has worked as an Expert Advisor to

Innovation Exchange & the Innovation Unit. She is an Advisor to the British Council's Creative Economy Unit. She is currently supporting the Comic Relief Tech for Good programme through input into the support programme for awardees and direct mentoring and consultancy for one start-up technology company and one growth social enterprise on the programme.

A significant percentage of the start-up enterprises who have followed the programmes she has developed have gained investment finance.