

# 02a

## Your Values

### Do

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

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

For one person it might be things like service to others, for another it might be creativity or innovation, for someone else it might be honesty, ecological awareness or leadership.

Using your stickies write down all of the values that are important to you. Write down lots of them – more than you might think are useful. See examples of values on page 12 in Handbook 02 to help get you started.

When you have got plenty (ten or more), place them in the relevant columns. Don't worry about getting it right first time – swap them around until you have them in the right place. To focus your activities, have a maximum of five in the 'Always Important' column.

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

Always Important

Sometimes Important

Rarely Important

Never Important

# 02b Evidence Modelling

## Do

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

Put a sticky in the centre with a short succinct description – 'the elevator pitch' – of your business idea.

Use as many stickies as you need to answer the four questions.

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

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

**ENHANCE**  
What does it bring new value to?

**REPLACE**  
What does it make less desirable?

**REVIVE**  
What does it bring back that was redundant?

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

Your business idea

# 03a

## Your Customers

### Do

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

Write onto the stickies and place them onto the worksheet. If you want to change it later simply remove the sticky and try again.

You can do this informally, from memory, or with friends or colleagues. Ideally, you should be talking to your potential customers who will buy your product or service and, if different, the end users.

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

What do you call this customer group?

Draw them — or stick a 'found' picture here

What are their needs?

What are you offering them?

How many are there?

How many of those will you reach?

How frequently?

How much will they pay?

Potential total income?



# 03b Blueprint Modelling

## Do

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

PART A: Operational Stages.  
Every business has these:

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

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

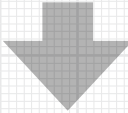
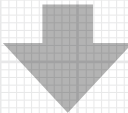
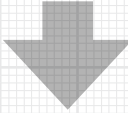

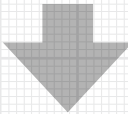
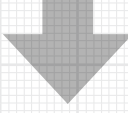
**03 Delivery stage:** The time it takes to get your product or service to your customer.

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

Write stickies for your business activities and place them in the relevant box. Consider doing this in a small group or as a pair.

Areas shaded in grey represent activities that are costs that cannot be charged to a customer.

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

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

# 04a Marketing Mix

## Do

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

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

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

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

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

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

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

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

**PEOPLE:** Your staff or representatives. Customer service and after-care that builds customer loyalty.

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

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

# 04b Critical Marketing Tasks

## Do

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

To help you plan and guide your activities complete this Critical Tasks Chart.

List all the tasks to be carried out, associated deadlines, and the individuals responsible for achieving the tasks. The costs of carrying out the activities will be included in a budget.

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

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

Activity  
  
e.g. Company launch  
press release

Timescale  
  
e.g. April 1st

Assigned  
  
e.g. Mary Smith  
plus a freelance writer (TBD)

Budget  
  
e.g. £200 plus 2 hours  
at £25 per hour

Review  
  
e.g. feedback from  
publication editors



# BEBAROQUE

Printed and hand  
embroidered hosiery



## **INTRODUCTION**

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

## **WORKING IN PARTNERSHIP**

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

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

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

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

## **PLANNING YOUR BUSINESS**

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

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

## **FUTURE AMBITIONS**

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

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

## **WORDS OF ADVICE**

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



# BRAZEN STUDIOS

A brand-led boutique jeweller  
in the heart of Glasgow



## **INTRODUCTION**

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

## **REFOCUSING THE BUSINESS**

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

## **PRODUCT MIX**

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

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

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

## **A GROWING SUCCESS**

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

## **MODEL FINANCES**

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

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

## **WORDS OF ADVICE**

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

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

# DJCAD

Putting the person  
in the business





## **INTRODUCTION**

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Jon Rogers is Senior Lecturer in Product Design in DJCAD at the University of Dundee.

## **PUTTING THE PERSON IN THE BUSINESS**

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

Putting the individual at the centre of a business opportunity is one of the unique qualities of the Toolkit, says Jon: “It is unusual in that it covers both the social and economic aspects of starting up a business, exploring what is the right business for you as a person, which is great.”

## **A NEW BENCHMARK**

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The modular structure and inspirational content combined with multiple touchpoints: reading material, case studies, and online references represent a welcome shift in learning materials. “It sets a new benchmark for how educational content and support should look... imagine a library of such toolkits for all education in Scotland!” enthuses Jon.

“The quality of the Toolkit inspires students and helps it to be taken seriously. This is important as the quality of materials we present as tutors sets a standard for the quality of work we receive,” states Jon.

## **DESIGN-LED ANALYSIS**

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It allows students to analyse their ideas in a design-led way, preparing them for business and employment, suggests Jon: “They learn to distil their ideas and present them back in a way that can be understood by employers.”

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

## **STRUCTURE SUPPORTS CREATIVE OUTPUT**

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The Tutor Notes set out a framework: “that provides the right amount of structure to allow a creative output while saving the tutor time in setting up workshops,” says Jon.

It is easy to use and six tutors within the design school are currently using the Toolkit. “In the first year we ran the Toolkit within a week of it being published!” comments Jon.

## **ROBUST YET FLEXIBLE**

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Courses can be run over different durations depending on the required outcome. “It is very robust yet flexible enough to work across a number of educational platforms,” says Jon.

The six-week module is used across disciplines including product, interior design and textile design with numbers more than doubling to 34 in year two.

Final year students can take a 12-week module as an alternative to a dissertation. Jon explains: “Many students consider presenting a substantial business plan to be more akin to the skills they will use on graduating.” The extended module provides a time for reflection and critical thinking, consistent with requirements for a dissertation. “The Toolkit can be used in any context where you are planning an activity that engages with people. I’ve used it to design teaching materials and to enhance internal processes,” says Jon.

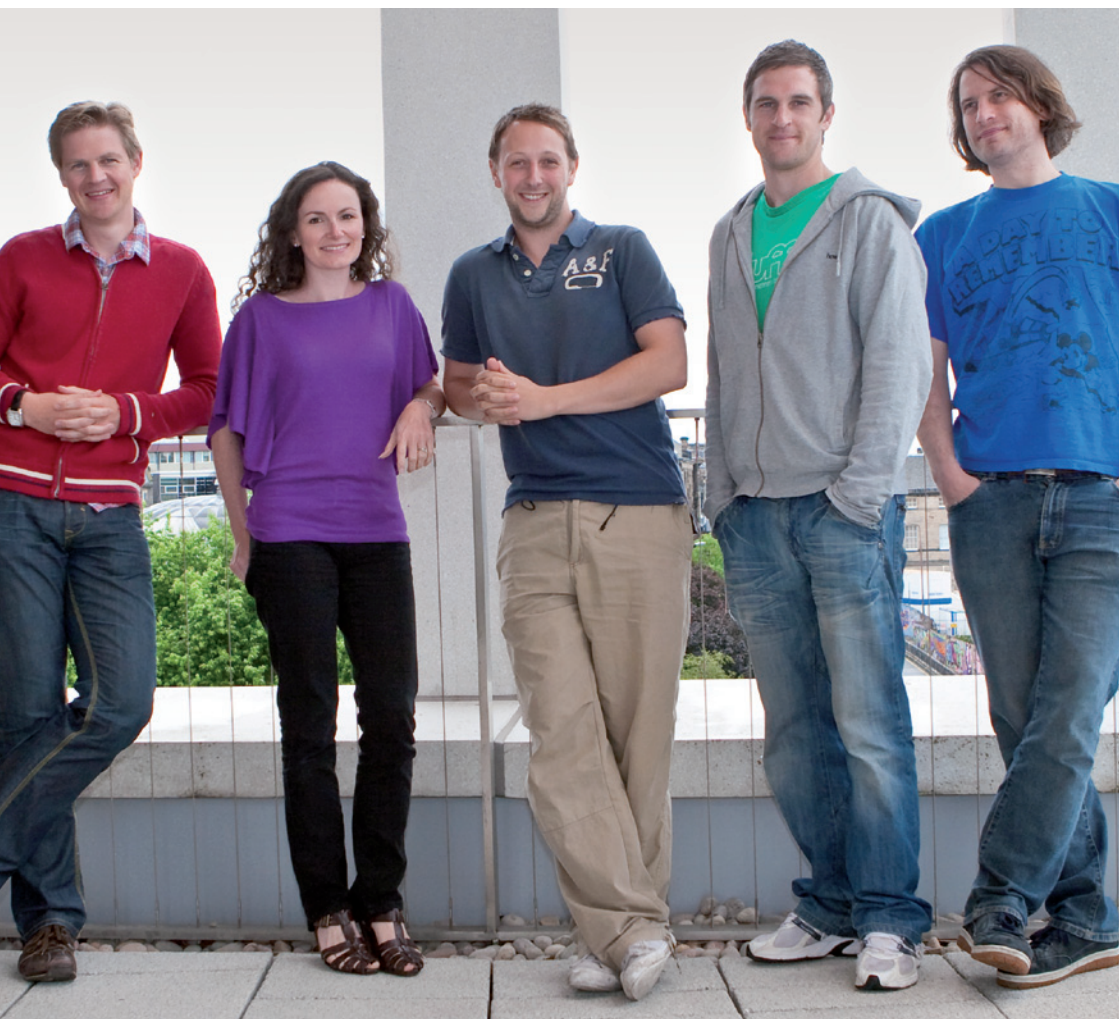
## **THE FUTURE**

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Jon is keen to see the evolution of the Toolkit: “I think there is potential to use the Toolkit across disciplines like engineering, technology or computer sciences. And also for use with communities where the objective is to improve social value and the benefits are not purely financial.”

# HUBDUB

Online games that  
customers want to play



## **INTRODUCTION**

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

## **FANDEUEL – A NEW DIRECTION**

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

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

## **CUSTOMER FOCUS**

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

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

## **EARLY YEARS**

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Tom considers the Toolkit to be especially helpful at the early stage in a company's lifecycle: “It was instrumental in helping us set up initially and some of the principles

we learned have become embedded in our thinking. We've leveraged what we learned in taking Hubdub to where it is now.”

## **PITCH PERFECT**

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

## **MEASURING SUCCESS**

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

## **POSITIVE THINKING**

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

## **WORDS OF ADVICE**

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



# RED BUTTON

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



## **INTRODUCTION**

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

## **MIDOMO**

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

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

## **GETTING INTO THE FIELD**

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

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

with over 50 purchases so far, and we will be running the campaign again at Christmas."

## **LOCAL CONNECTIONS**

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

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

## **PASSING ON LEARNED SKILLS**

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

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

## **WORDS OF ADVICE**

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



# UCA

## Speaking the right language





## **INTRODUCTION**

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The University for the Creative Arts is a specialist institution offering art, architecture, communications, design and media across five campuses in the South East of England.

## **SPEAKING THE RIGHT LANGUAGE**

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Philip Ely, Associate Dean in the Faculty of Research and Innovation in the Creative Arts, is emphatic in his praise for the Creative Enterprise Toolkit: “It’s fantastic! It is easy to use and has everything you need for a teaching module. Students like that it is interactive and have responded well to it. The language relates to students and their practice and manages to get across some difficult principles without being too business technical.”

Another strength is its relevance across creative disciplines. So far, 75 students, staff and graduates have been through the programme including fine artists, graphic designers, fashion designers and filmmakers.

## **INSPIRING CONFIDENCE**

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Students who have used the Toolkit are often inspired and display a newfound inner confidence in presenting their ideas and themselves, whether they are planning to set up in business or preparing for employment. Philip explains: “Students gain a basic understanding of the language and considerations that are important to creative business leaders.” It has proved to be a valuable tool for preparing fashion students for industry placements and is now embedded in one of the many Fashion degree courses at UCA.

It provides a reality check for would-be entrepreneurs, suggests Philip: “Prompting the student to test whether their idea really is a viable business opportunity.” It has helped some realise they have been too ambitious, and for others the process has made them revisit old ideas to explore their potential.

## **PREPARATION AND PLANNING**

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Nothing like the Toolkit existed before, and tutors had to retell their own stories, through anecdotes of their experience in industry. The Toolkit relieves staff of the time and effort involved in preparing a syllabus from scratch. Some have used it to reflect on their own practice and to explore how they can manage their own businesses more effectively.

Staff can also benefit from using the Toolkit for planning activities or courses. Philip says: “I’ve used some of the worksheets to help me work out my audiences and stakeholders when developing propositions for the Business & Community School.”

Interest in the Toolkit has grown and Philip is keen to encourage even wider use: “We are trying to champion the use of the Toolkit and spread the work. It feels like a crusade! It started with two of us, there will now be up to 20 staff using it in the new academic year. And more staff development courses are planned.”

## **QUALITY GIVES CREDIBILITY**

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Having a free online resource does not outweigh the importance of having a tangible quality, branded product. Philip explains, the physical presence of the Toolkit has impact: “Having high quality content in well-designed packaging, from the box to the kit of parts, and with attention to small details like the post-it notes, combined with the NESTA branding, gives the Toolkit credibility with staff and students.”

## **THE FUTURE**

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Philip is passionate about the value and future potential of the Toolkit: “I think it should be embedded in every undergraduate and postgraduate programme. Or at least, every student should be given the opportunity to take the module as an extra-curricular option.”

# Tutor notes

## CONTENTS

02

Background

02

Who is it for?

03

Key aspects of  
the method

04

The guide

05

How can it be used?

05

Session outlines

06

First session /  
Value and drivers

07

Second session /  
Evidence of success

08

Third session /  
Customers and  
business blueprinting

09

Fourth session /  
Relationship  
modelling  
and reflection

10

Fifth session /  
The marketing mix

11

Sixth session /  
Market and  
finance planning

## BACKGROUND

‘Launch Your Own Successful Creative Business’ is a guide to support entrepreneurs. These Tutor Notes are for teachers, tutors and trainers who want to use the materials that form the guide within an educational setting.

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

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

## WHO IS IT FOR?

The guide is aimed at anyone who comes from a creative background who is interested in starting or developing their own business. It can also be used to support creative entrepreneurs in a learning setting or by business advisors who are supporting creative start-ups.

These include:

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

## KEY ASPECTS OF THE METHOD

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

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

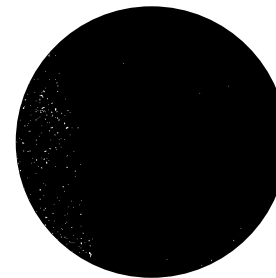
While the guide can be used by an individual working alone, there are distinct advantages from using it in a group setting. This creates opportunities to share perspectives and experiences and for ideas to be cross-pollinated, particularly if used by a diverse group of participants from different disciplines.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

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

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

**Download the full toolkit here**

[www.nesta.org.uk/enterprise-toolkit](http://www.nesta.org.uk/enterprise-toolkit)



## THE GUIDE

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

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

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

### **Handbook 01**

#### **Arrivals and destinations: An introduction to making a living from your creativity**

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

### **Handbook 02**

#### **Getting off the ground: How to go about setting up a creative business**

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

### **Handbook 03**

#### **Choosing your path: What you need to make your business work**

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

### **Handbook 04**

#### **In it for the long haul: Speaking to customers and staying in business**

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

## HOW CAN IT BE USED?

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

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

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

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

## SESSION OUTLINES

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

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

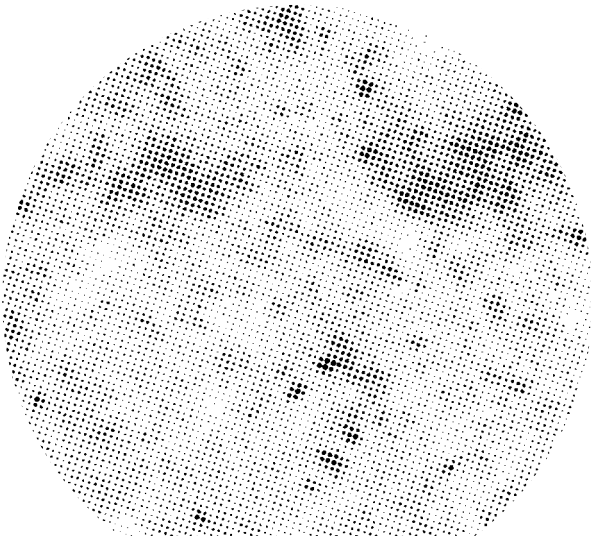


Session 01: Values and Drivers

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

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

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



Session 02: Evidence of Success

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

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

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

Future Evidence

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

The S.W.O.T. analysis exercise is not created as a worksheet – it is a generic method and as such does not require a template. The exercise can be easily carried out on a blank A3 sheet using the stickies provided with the handbooks.

Session 03: Customers and Business Blueprinting

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

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

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



Session 04: Relationship Modelling and Reflection

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

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

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



Session 05: The Marketing Mix

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

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

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

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

Session 06: Market and Finance Planning

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

The marketing plan exercise requires students to think about their business in terms of spending defined sums of money and allocating time to activities and to assign clear measures of success to monitor progress. It is important for participants to be clear about their intentions, how each objective will be achieved, and by what means. To help them plan and guide their activities they should complete Worksheet 04b: Critical Marketing Tasks chart. This lists all the tasks to be carried out, associated deadlines, and the individuals responsible for achieving the tasks. The plan should be regularly monitored and reviewed, allowing them to track the progress and respond to any deviations. Advise them that they should identify one individual to act as project manager to chase up work in progress and monitor results and that costs will be included in a budget.

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

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

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

Taking the time to do a final review, offering the opportunity for reflection and feedback is very important. Suggest that students think about how far they have come since the first session. Holding an informal celebration or 'wrap party' to mark the close of the course is also a great thing to do at the end of this session – even if it is only an informal drink together or simply a group photo-call.



