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EXECUTIVE SUMMARY

Overview

E.1 In May 2016, ERS Ltd was commissioned to undertake an independent evaluation of the British Council and Nesta Creative Enterprise Workshops programme (CEW). This was the second phase of evaluation and covered the Creative Enterprise workshops delivered across four countries/regions including Peru, Mexico, Chile and East Africa\(^1\). The previous phase of workshops was run in 11 countries including Macedonia, Egypt, Israel, Brazil, Turkey, Philippines, Ukraine, and Zimbabwe\(^2\).

E.2 The CEW supports individuals to kick-start or to develop their early-stage creative business idea and is driven by the British Council’s Strategic Plan 2014-16. British Council investment falls under the Foreign and Commonwealth Office Surge for Growth Programme. In some participating countries Surge for Growth has contributed 100 per cent of funding whilst in others activities have been supported by additional funds from in-country partners. Participants are provided with a suite of resources – the Nesta Toolkit - and take part in 4 or 5 day participatory workshops to support them to plan, build and launch a sustainable business in the creative industries.

Evaluation Aims and Methodology

E.3 The overall aim of this study was to undertake an evaluation to evidence the impact and value for money of the Creative Enterprise Workshops. The evaluation used a logic chain framework and a mixed research methodology, building upon the success of the methods utilised in the previous evaluation. Out of a possible 75 workshop participants, 35 responses were collected representing a robust response rate of 47 per cent. A selection of survey respondents were also consulted over Skype or phone to create in-depth case studies. These 9 case studies are presented in the Case Study Annex (Annex 1).

E.4 A separate Aggregated Data Report (Annex 2) has also been produced which combines all participant survey data for evaluation Phases 1 and 2.

Need & Engagement

E.5 Country Officer and participant feedback suggests that the specific type of support offered by the CEW is not available across delivery countries. Alternative provision offers generalised start up support rather than that focussed on the creative industries sector. Over two thirds of participants had not received other forms of business support prior to engaging with the CEW, indicating that any other support that is available had not been reached creative businesses in delivery countries.

E.6 It is clear that local networks play a role in promoting the workshops to potential entrepreneurs, as almost half of the workshop participants found out about the programme through ‘word of mouth’ through informal and formal networks, closely followed by email or postal correspondence. This demonstrates that it may be beneficial to build upon newly created networks for future delivery, such as Train-the-Trainer.

E.7 Successful participant recruitment was largely attributed to the involvement of in-country partners and trainers who supported the open calls, selection processes and engaging with target

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\(^1\) East Africa regional workshops were delivered in Uganda

\(^2\) Participants in the Macedonia workshop were drawn from 5 Balkan countries
participants. Increased communication between trainers, in-country partners and the British Council, and additional time for recruitment would help ensure that the ‘appropriate’ creative businesses are present at the workshops.

Planning

E.8 The CEW programme has proven itself to be applicable across a number of contexts, demonstrating the adaptability to align with specific country objectives. For example, East Africa’s focus on young entrepreneurs and Mexico’s focus on indigenous artisans show distinct applications of the broader aims and objectives to suit local circumstances. Furthermore varying delivery models (e.g. regional, multi-country cohorts) indicate flexibility to respond to the individual delivery contexts.

E.9 Whilst the delivery model was flexible, feedback suggested that at times it was not clear how the CEW aligned with wider strategic objectives or country context. It was suggested that more time at the planning stages may have led to more effective consideration of aspects such as target participants and relevant sectors to create even more context-appropriate delivery. It was also suggested that the development of in-country case studies and content relating to local legal and financial information would further enhance the programme.

E.10 The workshops were implemented towards the end of the financial year, and in some cases timelines were tight for planning and delivery. One country reported that the programme had ‘landed on their lap’ with limited time for delivery. They felt that, had the planning time been longer, they would have been able to establish clear priorities and a clearer strategic focus. Scoping exercises within the countries may have been useful to determine the need and delivery approach. Scoping exercises have been effective on other occasions, for example, in Turkey.

E.11 In-country partners have played an important role in shaping the direction of the workshop format. However it is important that all partners engaged are clear on the overarching programme objectives – to support creative entrepreneurs – and understand how this support fits within the wider creative economy and local strategy.

Group Composition

E.12 Consultations and participant feedback indicated that businesses attending the workshops should be from a range of creative sectors, and be at similar development stages. This group dynamic supports positive and productive learning, knowledge transfer and networking opportunities for workshop participants.

E.13 This programme of workshops piloted new approaches, such as all-female cohorts, which has enabled lessons to be learned and best practice established. Closer alignment in terms of which approaches were appropriate to pilot in which locations could have been achieved, in turn facilitating more effective lessons learned for replication across further participating countries.

E.14 Female-only workshops have been trialled in Mexico and Peru. The success of female-only workshops was largely influenced by wider cultural dynamics and therefore in the future should be based upon a clear rationale. Trainers believed that in some cases the female-only workshops reinforced gender imbalances within participating countries by suggesting that women needed different provision to men. Where female-only workshops were deemed successful, participants described an increase in confidence, opportunity to challenge cultural perceptions and creation of safe learning environments.
Inter-regional workshops were also seen to be successful in East Africa: bringing together participants from a range of countries and cultures enables the cross-fertilisation of market knowledge, and results in a widened outlook, networks and opportunities. Participating in the workshops has supported the development of extended creative networks, encouraged stimulating discussions and enabled sharing of diverse experiences.

**Delivery Feedback**

Participant feedback about workshop delivery was largely positive with survey respondents giving positive ratings across all areas of questioning. Feedback was most positive in relation to the quality of resources and (international/local) expertise of the trainer. The least positive feedback was provided in relation to relevant and practical examples/case studies as well as whether the group of participants were effectively matched. This mirrors the feedback from Country Officers co-ordinating the programmes.

Overall participants were slightly less positive about post-workshop support. In particular, participants would have liked additional information such as contact details for potential investors or signposting to additional support opportunities. This desire may be linked to the lack of country specific information covered throughout the workshops, i.e. if local financial information was included as part of the workshops this could have provided an opportunity to discuss local investment opportunities. The support post-workshop, including the role of the training, would be worth further consideration to develop clarity around this responsibility.

**Outcomes and Impacts**

Programme outcomes were assessed against the three objectives of the British Council’s Theory of Change, namely: learning, action and legacy outcomes. Impacts have been evidenced across all nine of the outcome areas (listed within Table E.1 below).

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Action Outcomes</th>
<th>Legacy Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) People learn new skills and increase confidence</td>
<td>4) People launch new creative enterprises and/or run existing ones more effectively</td>
<td>7) Social and economic wellbeing improves, especially for women</td>
</tr>
<tr>
<td>2) Creative entrepreneurs make their business more innovative, resilient and economically successful</td>
<td>5) People offer others employment</td>
<td>8) Civil Society becomes more entrepreneurial, organised, active and influential</td>
</tr>
<tr>
<td>3) People build diverse networks</td>
<td>6) People leverage networks to access new opportunities</td>
<td>9) Creative and social enterprises flourish and new participants appear</td>
</tr>
</tbody>
</table>

The participants’ survey responses revealed that, overwhelmingly learners’ objectives had been met by the support they received. No participants reported that their objectives had not been met.

Overall the workshops provided creative entrepreneurs with the opportunity to develop their business ideas in an environment dedicated to the creative sector. This not only increased the know-how and skills of individuals to develop a sustainable business, but also increased their confidence within their own field. Surrounding individuals with other creatives encouraged the sharing of ideas,
experiences and challenges specific to the creative sector. This type of support was considered invaluable, and is not available elsewhere within participating countries.

E.21 Participants reported that attending the workshops had given them the confidence to change how they were looking at their own businesses; for example, developing a more ‘outward looking’ perspective and seeking ways to achieve sustainable growth, deal with uncertainty and expand their customer base.

E.22 Indigenous women who participated in the female-only workshops were introduced to new terminology, new business concepts and new business models. The trainers perceived that this had challenged some of their preconceptions about running a creative business. Furthermore, they were able to engage with women who were based in the city and whose businesses were very different in nature. It is understood that this helped to increase the indigenous women’s confidence in running their business.

E.23 Participants said that networks formed as a result of workshop engagement had led them to increase their customer or client base and access to other creative sectors. Networking with other businesses encouraged some individuals to think ‘outside of the box’ and consider branching into other creative sectors. For example:

“I have been able to learn from other entrepreneurs’ achievements and also plan on how we can collaborate in the future” – East African Participant

E.24 In the case of the regional workshops, participants have developed networks across borders, and the feedback indicates that this has brought new opportunities to their attention; for example, becoming more aware of the ability to source the skills they need from a neighbouring country.

E.25 The economic impact assessment estimates that between 31 and 44 FTEs have been created within the participants’ businesses which can be directly attributable to the CEW. This is equivalent to approximately 0.3 FTEs per individual supported. In terms of turnover, participants attributed an average of £6,000 of their turnover growth to the Creative Enterprise programme. For the programme as a whole this is equivalent to between £1.1m and £2.0m (all currencies were converted into pounds sterling). As many of the participants had only recently completed the programme it is likely that this impact will continue to grow in the future.

E.26 Participants reported that the workshops had had a positive impact, agreeing with the statements ‘my business is more sustainable or resilient’ (60%), and ‘I am in a better position to access business opportunities’ (66%). This illustrates that the workshops have provided participants with the skills and know-how to access new business opportunities, either through new contacts or networks made through workshop participation or through gaining new skills to access increased opportunities themselves. Participants were less positive about being able to attract investment, indicating that the workshop support may not give the practical tools or information needed to find investment opportunities.

E.27 Many participants were eager to demonstrate their gratitude for the workshops and the support from the trainer, the British Council and Nesta. For example:

“It was great to live the experience and use world-class productivity tools. The participants were a kind and entertaining bunch!” – Chilean Participant
E.28 The Creative Enterprise Workshop programme has achieved a variety of outcomes and impacts for participating businesses, including softer impacts such as increased confidence and more quantifiable impacts such as increased employment. This should be considered an achievement given the short period between participation in the programme and conducting the evaluation.
1. **INTRODUCTION**

1.1 In May 2016, ERS Ltd was commissioned to undertake an independent evaluation of the British Council and Nesta Creative Enterprise Workshops programme (CEW). In this delivery phase workshops were delivered internationally across four countries or regions (Peru, Mexico, Chile, and East Africa, which included participants from Kenya; Tanzania; Ethiopia; Rwanda; and Uganda\(^3\)).

1.2 The Creative Enterprise programme supports individuals to kick-start or develop their early-stage creative business idea, using a participatory workshop approach and is underpinned by the British Council’s Strategic Plan 2014-16. Participants are provided with a suite of resources and training to support them in launching their creative enterprise.

1.3 The current phase of workshop delivery began in December 2015, with 4 initial pilot workshops delivered in the four countries or regions specified. In this delivery phase, approximately 75 creative entrepreneurs have been supported.

1.4 This evaluation study follows ERS’ study in December 2015 to evaluate the previous phase of delivery of the CEW, within which 24 workshops were delivered across 8 countries (with one country drawing participants from 5 countries in the region\(^4\)) and a total of 420 individuals supported.

**Evaluation Aims**

1.5 The objectives of this study were to undertake an evaluation which demonstrates the impact and value for money of the Creative Enterprise Workshops programme. The objectives of the evaluation were to assess the:

- Achievement of the outcomes within the ‘Theory of Change’, specifically reviewing building networks, skills development and business growth; and
- Lessons learned from delivery (to be considered alongside findings from previous evaluation work). Specifically, to gather participant feedback on the delivery style, and provide conclusions about what should continue in the future.

1.6 This report is intended to function as a standalone document containing learning of particular relevance to the countries involved with the current delivery phase and findings pertaining specifically to the primary research undertaken in this stage (e.g. participant survey data). However, where applicable and relevant (i.e. where particular findings corroborate/contrast with the prior study) learning from the previous evaluation has been drawn upon to inform and to ensure the robustness of recommendations.

1.7 To avoid duplication of previous research undertaken, this report has a lesser focus on the strategic and policy context, strategic drivers, and process, as these elements have been examined in-detail within the previous evaluation phase. However, strategic background and context relating to the delivery countries has been included. In addition, specific areas of focus for this report include examination of the advantages and disadvantages of developing all-female workshop cohorts, and of regional, multi-country delivery.

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\(^3\) East Africa regional workshops were delivered in Uganda

\(^4\) Participants in the Macedonia workshop were drawn from 5 Balkan countries
1.8 A separate Aggregated Data Report (Annex 2) has also been produced which combines and collates all participant survey data for evaluation Phases 1 and 2.

**Evaluation Methodology**

1.9 The evaluation used a logic chain framework to identify the link between the project context, monetary and other inputs, activities carried out, their measurable outputs and subsequent results and impacts. The evaluation utilises this framework to guide the research design and establish metrics that can ‘prove and improve’ project delivery. The CEW logic model is shown below.

**Context and Rationale**

- Encourage new creative entrepreneurs with the skills and confidence to launch their own creative business
- Build sustainable businesses in the creative and cultural industries worldwide

<table>
<thead>
<tr>
<th>Inputs</th>
<th>Activities</th>
<th>Outputs</th>
<th>Target:</th>
<th>Achieved:</th>
</tr>
</thead>
<tbody>
<tr>
<td>FCO Funds inc. Surge for Growth and other (£44,039.95)</td>
<td>4/5 day skills workshops</td>
<td>No. of businesses launched</td>
<td>Increased skills, knowledge and confidence</td>
<td>90per cent stated increased confidence and motivation</td>
</tr>
<tr>
<td></td>
<td>Nesta Toolkit</td>
<td>No. of businesses running</td>
<td>Businesses become more innovative, resilient and economically successful</td>
<td>80per cent of beneficiaries stated support had positive effect on building relationships with other businesses</td>
</tr>
<tr>
<td></td>
<td>Peer to peer Networks</td>
<td>more effectively</td>
<td>Increased employment opportunities/ access to new business opportunities</td>
<td>75 individuals supported</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Target:</th>
<th>Achieved:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social and economic wellbeing improves</td>
<td>81per cent stated an increase in personal wellbeing i.e. life satisfaction</td>
</tr>
<tr>
<td>Increased entrepreneurial culture</td>
<td>Over 70per cent of businesses stated an increased opportunity to ‘interact with different people’, ‘learn from others in the creative industries’ and ‘share knowledge’</td>
</tr>
<tr>
<td>Creative and Social enterprises flourish</td>
<td>0.3 FTE per individual supported</td>
</tr>
<tr>
<td>Increased business networks</td>
<td>£6,000 Net turnover per participant</td>
</tr>
<tr>
<td></td>
<td>On average, 4 new contacts made as a result of the CEW</td>
</tr>
</tbody>
</table>

1.10 This evaluation used a mixed-method research methodology. To allow aggregation of data with the previous evaluation phase the same methods were maintained as far as possible, with some key changes to respond to lessons learned from the previous evaluation as well as specific areas of focus. The methodology included:

- **A “rapid literature review”** to understand the specific context within the 4 new delivery locations;
- **Country Officer and Trainer consultations** including questions on rationale, delivery approach and outcomes and impacts;
- **Online survey** sent to creative business participants (core questions from the previous survey were repeated to allow aggregation and comparison, with new questions added along key themes);
- **In-depth interviews** with a sample of 9 participants to create a series of case studies.
Those consulted are listed in Appendix 2, including individual Country Officers (as well as other key in-country team members) and workshop trainers. Consultations of this nature covered themes relating to the rationale and need for the programme, partnership working, delivery processes, and outcomes and impacts at a participant and organisational level. Trainer consultations covered similar themes but also obtained insights into on-the-ground workshop delivery such as approach, activities and the use of the Toolkit.

In order to address possible engagement barriers, an early conversation was had with Country Officers from Peru, Chile and Mexico to establish and agree the best methods of communication with participants. It was agreed that an e-survey would be most appropriate to engage with workshop participants within the timeframe available for evaluation.

In July 2016, invites to participate in the survey were sent by individual Country Officers to the creative business owners who had participated in the workshops. The majority of participant responses were collected through the online Survey Monkey tool, and some additional responses were received as an electronic Word document. The survey was in provided in English and Spanish to participants.

An interpreter was also used for case study conversations where required.

The participant survey covered a range of themes in order demonstrate the beneficiary journey, from initial business aspirations to the subsequent impact on personal and business development resulting from workshop engagement. Topics included: business profile; barriers to growth; effectiveness of workshop delivery; personal impacts such as confidence and skills; business impacts i.e. turnover and employment, and wider outcomes such as peer support and creative networks.

Table 1.1 below details the number of survey responses collected overall and broken down at a country-level. In total, 35 complete responses were received (out of 75 participants) therefore a confidence interval of +/-12.18% was achieved. A confidence interval of under 10% is more desirable, though this was affected by significant variations between the response rates for each location (i.e. from 94% response rate and confidence interval of +/-6.53% for East Africa, to a 14 per cent response rate and +/-53.82 confidence interval for Mexico). Given this, results should be considered indicative rather than representative and it should be noted that results may reflect an East Africa bias.

<table>
<thead>
<tr>
<th>Country / region</th>
<th>Total Learners</th>
<th>Number of Survey Responses</th>
<th>Response Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Africa</td>
<td>16</td>
<td>15</td>
<td>94%</td>
</tr>
<tr>
<td>Mexico</td>
<td>22</td>
<td>3</td>
<td>14%</td>
</tr>
<tr>
<td>Chile</td>
<td>20</td>
<td>8</td>
<td>40%</td>
</tr>
<tr>
<td>Peru</td>
<td>17</td>
<td>9</td>
<td>53%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>75</strong></td>
<td><strong>35</strong></td>
<td><strong>47%</strong></td>
</tr>
</tbody>
</table>

Location of Respondents

In terms of the location of respondents, a higher proportion of those who completed the survey were from East Africa (43 per cent), and Peru (23 per cent) illustrated in Figure 1.1 overleaf.
1.18 There were a number of challenges engaging with participants in Mexico; for example, recent changes to key staff following workshop delivery meant that participant contact details and communication channels were not always readily accessible (despite the best efforts of the Mexico team).

1.19 In addition, a proportion of the participants in the Mexico workshop were from indigenous communities and therefore were not considered to have access to the internet to be able to complete the survey. Alternative approaches were considered such as postal survey or face-to-face interviews conducted by in-country partners but were not acted upon due to the initial agreement that an e-survey would be most appropriate.

Research Limitations

1.20 The ERS team was reliant upon Country Officers to support the evaluation through translating the participant survey, sending out initial invites and collecting responses in some cases. This was agreed at the outset of the evaluation to be the most appropriate approach to increase participant engagement.

1.21 During the roll out of the research, it emerged that speaking with indigenous participants in Mexico would have proven particularly valuable to ensure this perspective was included within the evaluation. However, due to the aforementioned agreement of the e-survey approach and short timeframe for collection of responses, alternative modes of contact were not acted upon. Furthermore, it may have been beneficial to have had an early indication of the inclusion of participants who may have been less likely to respond via an online survey so that the evaluation activities could have accommodated this.

Report Structure

1.22 In order to meet the objectives of the evaluation this report is structured as follows:

- **Chapter 2: Strategic Drivers and Policy Context** provides a brief overview of the context in each of the delivery countries / regions.
- **Chapter 3: Creative Enterprise Workshops** provides an overview of the programme including its overarching objectives, management and delivery approach, financial and beneficiary profile.
- **Chapter 4: Delivery Lessons** provides an overview of strategic and delivery perceptions, challenges, best practice and future delivery.
- **Chapter 5: Outcomes and Impacts** of the programme in relation to the British Council’s Theory of Change i.e. learning, action and legacy outcomes.
- **Chapter 6: Conclusions** and future recommendations. This chapter provides a programme overview and collates key findings in relation to delivery lessons, outcomes and impacts.
2. STRATEGIC DRIVERS AND POLICY CONTEXT

2.1 Whilst an in-depth contextual review of the global creative industries and associated strategic and policy context was undertaken for the previous evaluation phase, this Chapter focusses on the specific in-country context within the most recent delivery locations. The country profiles provided overleaf represent a high-level contextual view, supplemented with direct Country Officer feedback.

Country Profiles

2.2 A series of Country Profiles are provided overleaf.
In 2008 Mexico was ranked 18th in the world in terms of leading exporters of creative goods. In 2016 Mexico’s agency for stimulating investment and trade in the country, ProMexico, rated the creative industries as its fifth strategic industry after aerospace, agriculture, food and automotive sectors, estimating the creative and media industries to account for 7 per cent of Mexico’s GDP. The sector has experienced significant growth, for example in 2013, cinemas attracted 248 million customers, an increase of more than 20 million compared to 2012. Standing at 18th, Mexico is the only Latin American country in the world’s top twenty exporters of creative goods.

In 2010, the country was recorded as hosting 1,209 museums and 1,782 cultural centres. Major cities remain centres for TV and film production, and in Latin America, the country has recently become a leader in international modern art markets. As a result, the creative sector is an important source of employment, providing over a million jobs, a third of which were generated by traditional crafts. In terms of GDP, the sector generated 2.8 per cent of GDP in 2014 with cultural production in homes making up just over a fifth of this contribution, followed closely by traditional crafts, while cultural trade represented 16 per cent and media 15 per cent.

In line with these statistics, Country Officers considered Mexico’s key creative sectors to include fashion, design, and crafts. Strategic priorities for Mexico included a desire to focus on female entrepreneurship (and in particular support artisans specialising in more traditional crafts) due to a perceived “gender gap” for entrepreneurs. Country Officers considered the Creative Enterprise Workshops a good fit due to the specific focus they place on creative businesses. There is a perception of need in terms of direct support for the creative industries: “There is a growing need - a boom in this sector.” Feedback indicates that although the creative sector is perceived to be growing year on year, there is a perception that it has not been given full government recognition and support.

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6ProMexico (accessed 2016) Mexico Creative Industries
7ProMexico (accessed 2016) Mexico Creative Industries
8(2013) Sector Report Creative Industries Mexico
9IFACCA (2016) Employment in the cultural sector increases to over one million jobs.
10IFACCA (2016) Employment in the cultural sector increases to over one million jobs.
In 2007, cross-sectoral research identified the creative industries as one of 33 sectors with significant growth potential in Chile\(^{11}\). According to subsequent research\(^{12}\), in 2011, there were 31,351 creative enterprises in Chile accounting for 3.3 per cent of the total enterprises in the country. These companies predominantly comprised micro (80 per cent) and small (17 per cent) companies. Overall culture’s contribution to GDP in Chile was estimated to have remained fairly constant, at 1.6 per cent to GDP between 2008 and 2010, with growth potential identified as high.

Chile’s subsequent cultural policy for 2011-2016 set out a clear economic case for promoting cultural and creative industries, emphasising the potential for generating employment and growth\(^{13}\). Objectives included the promotion of cultural industries as a driver of development, the internationalising of Chilean cultural commodities and services, the promotion of digital platforms and of cultural tourism. As part of its internationalisation, Chile is reportedly exporting creative talent to China, one of the country’s main trading partners, in particular architects\(^{14}\).

The Government Programme for 2014-2020 further recognised the importance of the creative industries, with the creation of a National Development Plan for the Creative Economy (Plan Nacional de Fomento de la Economía Creativa Chilena) and a cross-ministry committee to oversee the plan and promote the sector. A recent assessment of the environment for all female entrepreneurs ranked 20 countries in the Latin America and the Caribbean (LAC) region according to five factors that influence the start-up and growth of women’s businesses including business operating risks, capacity and skills and social services\(^{15}\). Chile was ranked as the highest performing country due to a combination of its low macroeconomic risk, strong supplier diversity initiatives, robust social services, strong business networks, knowledge of business operating risks, a stable macroeconomic environment, and low perception of corruption.

Country Officers in Chile perceive that there is an appetite for the creative economy and a need for a structured support programme from a reputable entity from the UK. CEW is very different to other support, and is very focussed on creative people and growth of the creative economy. It supports the development of creative skills for young entrepreneurs, something that is seen as priority by Chilean Authorities. Country Officers were keen to demonstrate the potential and professionalism of the creative sector, multi-disciplinary nature of creative entrepreneurs and the benefits this type of business support can bring to the country.

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\(^{11}\) CNIC (2007): Hacia una estrategia Nacional de Innovación para la Competitividad cited in Diagnostico de la Economia Creativa en Chile y Propuesta Componentes

\(^{12}\) Cultura (2014) Mapeo de las industrias creativas en Chile

\(^{13}\) World CP (2014) Historical perspective: cultural policies and instruments

\(^{14}\) CCTV (2015) Creative industries: cooperation opportunities for China & Chile

\(^{15}\) Allahar, H. (2015) Female Entrepreneurship: The Experience of Latin America and the Caribbean, European Academic Research, 2, 10
According to figures reported in 2014, Peru’s cultural and creative industries make up 2.7 per cent of the nation’s GDP, somewhat below other countries in the region such as Argentina and Colombia (at 6 per cent of their GDP). Peru’s demographics are changing and with it consumption is expected to continue to increase. Combined with an increase creative goods exports, significant potential for growth of the sector within the country has been recognised, with some suggesting its contribution could more than double by 2021.

Development and promotion of the creative industries has been identified as a priority and the government is actively promoting products in local and international markets. The software industry is one area identified for potential significant growth meanwhile substantial growth is already visible in the film and publishing sectors in Peru. For example, cinema attendance in Peru tripled between 2007 and 2014, with over 10 per cent of tickets sold for domestic films.

Despite a high growth rate and overall increase in wealth, development and health outcomes for women and indigenous people in rural and isolated regions have not improved to the same extent. Nevertheless, Peru was ranked second in a recent assessment of LAC region countries for the start-up and growth environment for women’s businesses due, in part, to an enabling business environment and effective private and public training programs.

In Peru, the Country Officer considered the country to be very vibrant in terms of entrepreneurship, with high levels of start-ups; however the creative industries were considered informal. The creative industries are still considered to be a “young and fresh” environment, with a high proportion of young entrepreneurs. Hubs are beginning to develop and the sector is considered emergent. Key strengths within Peruvian creative industries are considered to be crafts, design and textiles.
A regional approach was taken by the British Council in East Africa, with workshops extending across five countries. Sectors within each country are at varying stages of development, yet are similar in their ambition to grow and gain wider recognition.

It was estimated in 2009 that copyright industries employ about 100,000 people across Uganda, largely in the central region where 10-12 out of every 1,000 people are employed in the industries. In 2012, it was recognised as an emerging strength thanks to increased investment in the sector and its growing contribution to GDP supported by well-regarded programmes operated by 32º East, a centre for the creation and exploration of contemporary Ugandan art. While the formulation of the Uganda National Culture Policy (2006) would suggest increased recognition of the importance of the sector, the policy relates predominantly to traditional forms of literature, music and dance, not to the wider creative economy, with limited cross-over between the arts and technology. Furthermore, in 2011/12 less than 1 per cent of the national budget was dedicated to cultural development programmes, with limited investment in knowledge, skills, infrastructure and education. Demand exists for greater support for, and emphasis on culture from Government, in legislation and in the media. The creative industry in Uganda was recently described as fragmented, with key challenges identified as the demonisation of culture by some religious institutions, limited political will and a lack of a ministry of culture and accompanying structures across departments.

The creative industries in Rwanda are growing, both in their contribution to the economy, number of entrepreneurs, events and festivals. Collaboration spaces have been established in the capital, Kigali, and arts festivals include the Rwanda Film Festival and Up Music Festival. Key sector challenges include a narrow understanding of the creative industries, perception of it as a hobby and low purchasing power within the country to procure products and services. Until recently, the lack of official policy and coordination between activities also held the sector back, along with high equipment investment costs, low levels of technology and skills. However, in early 2015, Rwanda’s cultural policy came into effect, promoting sector growth and capitalising on the industry’s potential for economic diversification. As a result, creative industries in Rwanda attracted increased attention through the launch of a programme of collaboration with Sweden involving informal and interactive discussions, work laboratories and cross-disciplinary working. In a recent article celebrating International Women’s Day, it was acknowledged that the industry has been largely male dominated due to societal expectations and stereotypes but that a slow shift in perceptions is occurring and women are increasingly able to access the industry.

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21Uganda National Commission (UNATCOM) for UNESCO cited in Monitor (2012) Uganda neglects the creative industry
22British Council (2014) Scoping the Creative Economy in East Africa
23Monitor (2012) Uganda neglects the creative industry
24Daily Nation (2014) Creative arts could easily provide jobs, reduce poverty in East Africa
25The New Times (2016) Could the creative industry be Rwanda’s next cash cow?
26The New Times (2016) Uwase challenges women to join creative industry
The creative industries in Kenya account for an estimated 5.3 per cent of GDP and are rising on the agenda, with estimates suggesting potential for the sector to contribute 10 per cent of Kenya’s GDP within the next decade. The creative economy was recently the subject of an event in Kenya hosted by, among others, a partnership between the United Nations and the East Africa Trade and Investment Hub. The enormous economic potential of Kenya’s creativity was recognised, including opportunities for youth and women through trade, financing, investment and technology. However, some perceive that practitioners are leading the way, with policy makers and government officials continuing to undervalue the sector. Efforts in 2014 to limit foreign content in the media were unsuccessful and continue today. Meanwhile, art and cultural institutions and funding bodies have been criticised for their lack of transparency and concern for artists’ interests. International organisation Hivos has supported over 30 organisations in Kenya, Tanzania and Uganda since 2011 with grants to invest in the cultural sector, including cultural activism and promoting government accountability.

The value of the music and film industry in Tanzania has been estimated as high, thanks in part to the country’s official languages (Kiswahili and English) providing access to pan-African markets. Tanzania’s strengths include its Bongo Flava music and Bongowood films, craft, design and fashion sectors. However, there is currently no mechanism for gathering data to estimate the sector’s exact economic contribution to the national economy. In common with many developing countries, Tanzania’s Cultural Policy focusses primarily on heritage and preservation, with limited consideration of contemporary culture or the creative industries at a policy level. The country’s cultural sector has been said to lack confidence, expertise, professionalization, structural support between media industries and importantly, government support.

Until recently there was no statistical information attesting to the contribution of the creative industry sector to the national economy in Ethiopia. However, a report published in 2013 estimated that 19.5 per cent of the population of Ethiopia are living through income generated from the creative industry sector. The lack of data continues to represent a challenge for development of the sector and to garner of government support. Despite the formation of a new Ministry of Culture and Tourism in 2010, a 2013 report argues that the creative industries remain undervalued with an inadequate legal framework, ineffective implementation of laws and weak operational and entrepreneurial capacity. The historic marginalisation of artisans continues to remain a challenge and empowerment of women is a major development agenda of the government.

27 Hivos (2016) The status of the creative economy in East Africa
28 Daily Nation (2016) Government perceptions of Kenya’s creative industries is damaging
29 Hivos (2016) The status of the creative economy in East Africa
30 Hivos (2016) Creative Economy Dialogues: Creative Industries are a key driver of economic growth
31 CKU (2014) Filling the creative economy data gap in Tanzania
33 Daily Nation (2016) The poor state of the creative economy across East Africa
Rationale for Providing Creative Enterprise Support

2.3 There is a consensus that there is a clear rationale to support creative businesses and that there is a lack of other similar provision. Country Officer feedback confirms the view that creative businesses have needs which are not specifically catered to by wider business support provision. This is because business support provision is not focussed upon the creative sector, and tends to cover general business skills.

“Most artists haven't seen another way of living their life outside of business. Their reference point is a traditional business. For Creative enterprises, there are different elements to how your business should be structured. The (CEW) is tailor-made for the creative industries; the language is quite specific and relevant. (Other business support) is happening but a lot of the time you need to get a lot more specific.” – Country Officer Feedback, East Africa

“It’s very different to other support – it’s focussed on creative skills for young entrepreneurs... It’s tailor made for creative people, reality of creative people.” – Country Officer Feedback, Chile

“(The CEW represents) something new in Mexico- training offered to the creative sector, tools we lack in Mexico. (This has) never been done before. The new tools are a starting point for training within the sector. There is not much support to the creative sector. In the UK, the culture is ready for creative entrepreneurship. (In Mexico there is) a lack of the right tools from Universities. (People have) skills for making things, but don’t know how to do business. Yes, there’s quite a lot of business support – but not appropriate for creatives.” – Country Officer Feedback, Mexico

2.4 Furthermore, the majority of survey respondents (65 per cent) indicated that they had not received other forms of business support prior to the CEW. 32 per cent said that had received support, but only once. This supports the view that creative businesses have not be reached by other business advice, or that support is not relevant to their business sector or stage.

2.5 Participants were also asked whether they had experienced barriers to pursuing their business goals prior to taking part in the CEW. From a list of options the highest ranked barriers were: “lack of finance or investment”, “lack of resources or time” and “lack of knowledge and skills”.

Before taking part in the Creative Enterprise Workshops, had you accessed any other business support?

- Yes, several times 3%
- Yes, once 32%
- No, never 65%
Rationale for All-female Workshops

2.6 The British Council proposed a focus on female entrepreneurship, and in particular on supporting indigenous women entrepreneurs as part of their Pan-American projects. The initial intention during early development was to fly participants from different regions to one location but this did not prove to be financially viable. Instead, it was decided that cohorts within the individual countries would be formed, with the intention that these would be in place in time for the roll out of the redeveloped version of the training and associated new modules (a review of the training is currently underway).

2.7 Initially, in Chile, women from native communities were considered a focus of the workshops; however a mixed-gender workshop was ultimately carried out. A pilot project was conducted which demonstrated to the partners and Country Officers that -as the workshop was being held in the city- it should be inclusive to all, and therefore be mixed-gender. It was suggested that the partner influenced the final format of the workshop. Furthermore, as Chile is losing their ODA status next year, there is increasing pressure to secure funding to continue this form of support. Maintaining good partnership working with the Arts Council funder for this workshop is pivotal in accessing further funding opportunities.

2.8 The relationship with native communities also resonated with Mexico, and this was realised in the workshop delivery. Females from rural communities across a range of Mexican states were engaged as part of this workshop. Peru also ran an all-female workshop. This option was not suggested to East Africa.
3. CREATIVE ENTERPRISE WORKSHOPS

3.1 This Chapter provides a brief overview of the Creative Enterprise Workshops programme, including details of the programme objectives, management and governance arrangements, and approach to workshop delivery.

Overview

3.2 The Creative Enterprise Workshops programme (CEW) is a joint collaboration between the British Council and Nesta to support individuals to start or develop their business ideas into sustainable creative enterprises. The delivery of the workshops is formed around the Nesta Toolkit which provides exercises and examples to help individuals plan, build, and launch creative businesses. The previous round of workshops was held in 11 countries including Macedonia, Egypt, Israel, Brazil, Turkey, Philippines, Ukraine, and Zimbabwe. Following on from these, workshops were also held in East Africa, Mexico, Chile and Peru.

3.3 The Foreign and Commonwealth Office “Surge for Growth” and Official Development Assistance (ODA) states that funded programmes must be developmental, promote economic development and reduce poverty, in a way which is likely to reduce gender inequalities. The Creative Economy programme therefore aims to support business development, technological innovation and improve social and economic well-being. The programme aims to not only support the development and growth of creative businesses, but also to develop a creative network across participating countries. These outcomes link to the key strands of the British’s Council Creative Economy Theory of Change, which informed the evaluation research design, namely:

<table>
<thead>
<tr>
<th>Table 3.1 CEW Key Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Learning Outcomes</strong></td>
</tr>
<tr>
<td>People learn new skills and increase confidence</td>
</tr>
<tr>
<td>Creative entrepreneurs make their business more innovative, resilient and economically successful</td>
</tr>
<tr>
<td>People build diverse networks</td>
</tr>
</tbody>
</table>

3.4 As of July 2016, the whole programme of workshops has trained approximately 495 creative business founders, providing them with the skills and confidence to manage and grow a sustainable business.

Workshop Management and Delivery

3.5 The CEW is coordinated and overseen by a Senior Project Manager within the Creative Economy Team whose role is to work with in-Country Officers to ensure effective workshop delivery. In-Country Officers directly work with a range of in-country partners such as local development agencies, NGO’s, and universities to deliver the workshops. This includes advertising for workshop engagement, gathering applications, and organising the logistical elements i.e. event location, hotel and travel arrangement for participants if required, etc.
3.6 The workshops are run by a pool of freelance UK accredited trainers who are directly contracted by the British Council. Trainers come from a range of creative backgrounds and specialisms to provide real life knowledge and experiences of the running of a creative business.

3.7 The countries each followed a very similar delivery model, with little variation in the delivery format across the CEW locations. The workshops were carried out over 4/5 days, typically 9am – 5pm, and additional speakers (where involved) included financial and/or legal experts. In East Africa, the 5th day activity focussed on peer to peer mentoring and coaching in contrast to the other countries in this phase which focussed on developing practical business skills.

3.8 Participants were typically brought together from various regions within the countries involved (or in the case of Uganda, from 5 countries within the East Africa region). This often involved participants staying together in the same hotel, with varying levels of expenses (travel, accommodation, food) covered by the respective country partners.

3.9 All-female cohorts were delivered in Mexico and Peru, which is the first time this had been done within the context of CEW delivery (despite previous focus on supporting female entrepreneurship more broadly).

**Financial Profile**

3.10 The British Council investment in the Creative Enterprise Workshops falls under the Foreign and Commonwealth Office’s Surge for Growth Programme. In some participating countries, the Surge for Growth funding has contributed 100 per cent to programme activities, however in other countries activities have been funded through a mix of Surge for Growth and other funds as illustrated below.

### Table 3.2: Expenditure Profile

<table>
<thead>
<tr>
<th>Country / region</th>
<th>Contract Type</th>
<th>Q1 (Apr, May, Jun.)</th>
<th>Q2 (Jul, Aug, Sept)</th>
<th>Q3 (Oct, Nov, Dec)</th>
<th>Q4 (Jan, Feb, Mar)</th>
<th>Q1 (A, M, J)</th>
<th>Total</th>
<th>per cent</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Africa (Uganda)</td>
<td>UK Creative Economy</td>
<td></td>
<td></td>
<td>14,727</td>
<td></td>
<td></td>
<td>14,727</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>SSA Arts</td>
<td></td>
<td></td>
<td>3,008</td>
<td></td>
<td></td>
<td>3,008</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Uganda Arts</td>
<td></td>
<td></td>
<td>2,099</td>
<td>144.95</td>
<td></td>
<td>2,243.95</td>
<td>11</td>
</tr>
<tr>
<td>Mexico</td>
<td>SFG</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Other FCO Partner</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>Chile</td>
<td>SFG</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>13,000</td>
<td></td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Other FCO Partner</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peru</td>
<td>SFG</td>
<td>11,061</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>11,061</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Other FCO Partner</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>11,061</strong></td>
<td>-</td>
<td>-</td>
<td><strong>32,834</strong></td>
<td><strong>144.95</strong></td>
<td></td>
<td><strong>44,039.95</strong></td>
<td></td>
</tr>
</tbody>
</table>

35 Confirmation and breakdown of this figure was not made available through consultations so an estimated total is listed based on most recent data provided.
Partner Contributions

3.11 Country Officers provided information about match funding or provision of in-kind support from in-country partners. As illustrated in Table 3.3 (below) partner involvement has ranged from in-kind support such as provision of venues and assistance with promotion, to financial contributions to cover participant expenses.

<table>
<thead>
<tr>
<th>Partner organisation name</th>
<th>Type of Organisation</th>
<th>Strategic Fit</th>
<th>Contribution (£, Approx.)</th>
<th>Contribution (in-kind, Approx.)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mexico</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CCD Digital Cultural Centre (Ciudad Creativa Digital)</td>
<td>Urban development project focussed in Guadalajara, aiming to create a centre of interest which supports the creative industries.</td>
<td>No direct financial contribution</td>
<td>Support with: ▪ Call for participants and participant selection; ▪ Covering the travel and accommodation expenses of 7 participants.</td>
<td></td>
</tr>
<tr>
<td>A local women’s organisation</td>
<td>NGO</td>
<td>Existing work with indigenous women</td>
<td>N/a</td>
<td>Assisted with call for participants</td>
</tr>
<tr>
<td><strong>Chile</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Development Corporation (CORFO-Corporación de Fomento de la Producción de Chile)</td>
<td>Government organisation</td>
<td>Implementing a Creative Economy Program, supporting capacity building for creative entrepreneurs</td>
<td>N/a</td>
<td>Contribution to call for participants and selection of participants</td>
</tr>
<tr>
<td>National Council of Culture and the Arts (CNCA-Consejo Nacional de la Cultura y las Artes)</td>
<td>Government organisation</td>
<td>Established Secretary of Creative Economy, leading an inter-ministerial committee, implementing the National Plan for Promotion of Chilean Industry and Creative Economy. Focussed on development of entrepreneurial skills and professionalization of the sector.</td>
<td>N/a</td>
<td>Contribution to call for participants and selection of participants</td>
</tr>
<tr>
<td>Pontifical Catholic University of Valparaiso (PUCV-Pontificia Universidad Católica de Valparaíso)</td>
<td>Private institution</td>
<td>Supporting innovation and the creative industries.</td>
<td>N/a</td>
<td>PUCV provided a free venue for workshops.</td>
</tr>
<tr>
<td>USIL - Universidad San Ignacio de Loyola</td>
<td>University</td>
<td>Run a creative entrepreneur programme and the Creative Enterprise International Week in Lima</td>
<td>N/a</td>
<td>Provided a venue, communications &amp; staff support</td>
</tr>
</tbody>
</table>
Cost Per Participant

3.12 In order to understand the efficiency and value for money, the cost per participant has been calculated. Table 3.4 below demonstrates that the total Surge for Growth Funding equalled approximately £44,039.95 which equates to £831 per workshop participant. As financial data for Mexico was not made available, the cost per participant is calculated based on the 53 participants who took part in the Uganda, Chile and Peru workshops. There were no known financial contributions made by partners so it is not possible to take these into account in the calculation (i.e. the contributions made to participant expenses are not counted in terms of direct project costs).

<table>
<thead>
<tr>
<th>Table 3.4: Cost per Participant (53 participants)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surge for Growth</td>
</tr>
<tr>
<td>Other funds</td>
</tr>
<tr>
<td>Partner Total</td>
</tr>
<tr>
<td>Programme Total</td>
</tr>
</tbody>
</table>

*Excluding Mexico financial figures

Project Achievements (Outputs)

3.13 A total of 75 participants were trained in four workshops across Uganda, Chile, Mexico, and Peru. The graph below shows participant engagement by country and gender. Due to the focus on female entrepreneurship, there was a greater proportion of female participants, with 54 female and 21 male participants recorded.\(^{36}\)

![Participant Engagement by Country and Gender](image)

Figure 3.1: Workshop engagement by country and gender

Business Profiles

3.14 A participant survey was conducted as part of this evaluation, and a total of 35 participants completed either the online e-survey or Word version of the questionnaire, providing a sample size with a statistical confidence level of 95 per cent with an interval of +/-12.58 per cent. The survey

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\(^{36}\) It is important to note that in the electronic survey, one participant identified themselves as “other” in response to a question on gender (i.e. not falling under a male / female binary classification); however, it is unknown to which gender category they were incorrectly attributed within the original count of participant numbers so this has not been amended within the graph overleaf. It is not known whether any other participants may identify with a gender classification outside of M/F.
included a number of questions relating the individuals’ experience of the workshops, personal and business impacts as well as creative networks that may have been formed.

3.15 Businesses also provided profiling information such as sector, location and business stage in order to capture the nature of businesses that have benefitted from workshop engagement. The survey respondents varied in sub-sector, business stage and location, which illustrates a representative sample and supports the validity of findings.

3.16 In terms of business activity, survey respondents worked within a variety of creative sectors, as demonstrated in Figure 3.2 below. The highest proportion of survey respondents’ worked within Design (20 per cent), and Creative Spaces (17 per cent). Other business activities were also represented, and in some cases, this meant that additional business approaches or niche industries were included. Examples included cultural management, education, environmental services and food industry.

![Main Business Activity](image)

*Figure 3.2: Main business activity for survey respondents*

3.17 Over two thirds of survey respondents were female (69 per cent), with 10 per cent male and 3 per cent other, which closely aligns with the gender breakdown of the programme’s overall participant numbers, further supporting the robustness of the sample.

3.18 The age of participants ranged from 25 to 55 years, with the average being 33 years old. However, this may be skewed by a number of older participants. Taking this into account, the midpoint, age 31, is a better representation of the overall sample and aligns with the higher proportion of participants (13) aged between 30 to 34 years old and 25 to 29 years old (12 participants). The age profile of Peru is largely different to the other countries, with a higher representation of older participants aged 50 and above.
The workshops are designed to target start-up or newly formed creative enterprises. Nearly a third of survey respondents said that they ‘had been trading for more than six months, but less than 2 years’ (29 per cent) which suggests that these entrepreneurs would have had a general understanding of setting up and running a creative business (Figure 3.4 below). Many of the survey respondents were in the very early stages of setting up a business. A quarter of respondents stated that they ‘had a business idea but had not yet developed the product or service and was not trading’ and 23 per cent stated their ‘product or service had been developed but had not started trading’.
4. DELIVERY LESSONS

4.1 This Chapter discusses the delivery of the Creative Enterprise Workshops across the 4 recent delivery locations, and notes a number of lessons learned and best practice based on Country Officer, Trainer, and participant feedback.

Country Aims and Objectives

4.2 The broad aims and objectives of the CEW to support creative entrepreneurs were consistently understood across delivery partners. It was widely acknowledged that the CEW provides a unique offer of tailored support and draws upon UK expertise to support creative entrepreneurs in-country.

4.3 Country Officer and participant feedback indicated that this form of support is largely unavailable across delivery countries, with alternative provision offering generalised start-up support rather than that focused upon the creative sector. Over two thirds of participants had not received other forms of business support prior to engaging in the CEW, indicating that any other support that is available had not reached creative industries within each of the delivery locations.

4.4 The CEW programme has proven itself applicable across a number of contexts, demonstrating the adaptability to align with specific country objectives. For example, East Africa’s focus on young entrepreneurs and Mexico’s focus on indigenous artisans show distinct applications of the broader aims and objectives to suit local circumstances. Furthermore, the varying delivery models indicate flexibility to respond to the individual contexts within which the workshops were carried out.

4.5 However, feedback suggests that the rationale for particular delivery models was not always clear in terms of alignment with wider strategic objectives or country context. In order to fully consider specific aspects such as target participants, relevant sectors, and the wider strategic aims in-country, more time at the planning stages may have led to more context-appropriate, evidence-led decisions and may have contributed to a stronger longer-term legacy in terms of the countries’ forward work with creative sectors.

4.6 The workshops were implemented towards the end of the financial year, and as such, were perhaps not ideally placed within wider programmes which may have maximised outcomes. In addition, the timeline (i.e. December to March, Feb – March in some cases) was considered to be tight in terms of planning and delivery. One country indicated that the project ‘fell into their lap’ which meant that there was limited planning opportunity. Had timescales been longer, in-country teams may have been able to establish clear priorities and the strategic focus of delivery.

4.7 This programme of workshops ‘piloted’ new approaches, such as the all-female cohorts, and delivered within new country contexts and indeed, key lessons have been learned and best practice established. Closer consideration of which approaches it was appropriate to pilot where (and when) could have been beneficial, thus allowing more informed replication across future participating countries. Earlier conversations between the programme team and in-Country Officers could have established specific needs within target countries, as well as which approaches were best suited (based on lessons from pilot studies). Scoping exercises within certain country contexts may be useful to determine demand and the delivery approach (previously scoping exercises had been conducted to good-effect e.g. Turkey).
Engagement of In-country Partners

4.8 In-country partners provided a variety of support, including organising the open call for participants and offering ‘on the ground’ resources such as the workshop venue. Across all participating countries engagement of partners has been successful and within some countries this has been key to engaging with target beneficiaries.

4.9 In Mexico, one partner - the digital cultural centre - hosted the open call, provided the venue for the workshop, and covered participants’ costs to attend the workshops. The Country Officers had an existing relationship with this partner and had good working practice in place for joint projects. The other partner - an NGO operating across Mexico - was essential in engaging and recruiting the indigenous women from regional centres. This illustrates the impact that good partnership working can have upon workshop delivery and also how to effectively reach individuals that are furthest from business support provision.

4.10 A number of partners also provided direction, influencing the nature of the project in terms of group dynamics and those individuals in attendance. For example, in Chile the partners were integral in the decision to run a mixed-gender cohort due to delivery being focussed within a central location. Country Officers in Chile described that sector specific or all-female workshops were viable options for this current programme of workshops; however, due to partner influence this did not come into fruition. In this case, partners influenced the strategic direction of the programme, rather than being matched based on their strategic fit with the programme.

4.11 It was felt that development agencies and partners (actual/potential) involved in the programme would benefit from an early discussion to understand the fundamentals of what is meant by the “Creative Economy”. This could include information about what the workshops offer, how this links to the development of the wider creative economy and why partnership working is important i.e. shared aims and objectives, resources, etc. This would not only support the development agencies in their recruitment processes but also help the programme of workshops become a sustainable option moving forward.

4.12 Whilst some of the partnerships were in existence prior to the workshops, formation of new and significant partnerships between those supporting creative enterprise and the creative economy has also occurred. These partnerships are now being taken forward.

Beneficiary Engagement

Recruitment of Target Beneficiaries

4.13 Recruitment processes were largely focussed on targeting participants based on criteria such as: location (urban/rural or country); gender; and business sector. This in turn was influenced by in-country partners, trainer advice, sector composition and wider evidence. There were particular target participants though this varied on a country by country basis, as illustrated in the table below:
Table 4.1: Target Participants by Country

<table>
<thead>
<tr>
<th>Country/Region</th>
<th>Target Participants</th>
<th>Country Priorities</th>
</tr>
</thead>
<tbody>
<tr>
<td>East Africa</td>
<td>Young entrepreneurs (18-35). No sector targets. Regional targets (i.e. # of participants by country)</td>
<td>Regional objectives: Mobility, new connections, capacity-building, skills, networking.</td>
</tr>
<tr>
<td>Peru</td>
<td>Women, with no more than 2 years’ experience. No age limits (16-80). No sector targets.</td>
<td>Support emerging creative economy. Help young creative businesses professionalise.</td>
</tr>
</tbody>
</table>

4.14 For example, in Mexico the approach taken was based on evidence and lessons learned from support projects delivered previously. It was clear from previous (non-CEW) projects that certain demographic groups, primarily rural and indigenous individuals, experienced additional barriers which meant they were unable to attend. For this programme of workshops, the objective was to ensure that indigenous artisan women were encouraged and able to participate. The in-country partner was very important in recruiting these individuals, covering the costs of travel and accommodation.

4.15 Trainers have been successfully engaged as part of the selection process, supporting Country Officers in finalising workshop participants. Generally speaking, Country Officers send trainers a shortlist of candidates and then the trainers select who they believe is most appropriate. In some cases, the final list of participants changed at the request of in-country partners. For example, in Peru, there were a number of individuals whose business fell outside of the creative sector and it was requested by the partner that they attend. Consequently, an individual who was invited did not finish the training as their business -importing and exporting electrical goods- and the workshop content did not match.

4.16 It would be beneficial to **encourage increased communication** between trainers, in-country partners and the British Council about what constitutes a creative business. This would not only ensure that the correct businesses are present but also empower all parties involved in the process. Partners may be best placed to suggest appropriate businesses as they have extensive local knowledge and may have access to specific communities which the British Council is unable to contact. Trainers will also be able to provide useful insights into what constitutes a creative business, and the most appropriate stages for businesses to engage in the workshop.

4.17 It is consistently recognised that attracting the ‘right’ participants is essential, though the definition of this both varies by country and is difficult to pin down. Though various criteria were used, there were still some cases where it became apparent at a later stage that participants were not the most appropriate candidates to receive the support, whether that was in terms of the creative sub-sector or business age. During the initial phase of preparation of promotional materials, use of associated language and semantics should be carefully examined to ensure participants’ clear understanding of
a ‘creative enterprise’ within the specified context. The extent to which applicants operate in appropriate creative sectors should also be established.

“The semantics of ‘Creative Enterprise’ are difficult. How was it interpreted? Everyone struggled with the words and it gets confusing. We received lots of questions through [the] call for participants. What does it actually mean?” - Country Officer

4.18 **Sharing best practice and exchanging ideas** with other Country Officers was also considered helpful, though not all Country Officers had the opportunity to share their perspective with other delivery countries. Chile, Peru, and Mexico were able to communicate in the early stages of project delivery, which enabled sharing of partner engagement practices as well as communication strategies for attracting target beneficiaries. East Africa did not engage with other Country Officers in this capacity; on reflection the short delivery timescale was a barrier in doing so. In future it may be beneficial to encourage closer links and communication between Country Officers at various stages of delivery, and/or to implement a central repository of lessons learned/best practice to act as an early guide for Country Officers new to delivery of the programme.

*Marketing and Promotional Activities*

4.19 From a County Officer perspective, the calls for participants have been generally successful, garnering a high demand for training spaces even in short recruitment timescales. A variety of approaches were adopted by the countries, with varying levels of partner involvement in marketing, recruitment, and selection of participants.

4.20 Overall, when in-country partners assisted in the open calls this increased the reach, influence and impact of communications compared with what it may have been possible for the British Council to achieve alone. Partners were able to utilise existing databases or networks to engage with harder-to-reach individuals including those in rural communities, as illustrated within Mexico.

4.21 Where used, **social media** was also considered effective by Country Officers. For example, in East Africa, WhatsApp was seen as particularly effective as it allowed more targeted communication across the 5 countries: “we got in touch with arts managers across the region and sent it to their phones personally”. This was facilitated by the development of an “easy to share” version of the poster which was best-suited to this form of communication. In Mexico, the partner, Ciudad Creatives Digital (CCD) ran an “organic campaign” through their website, to engage participants who may traditionally be excluded from or unable to access open calls. This engagement was successful, with 10 artisans ultimately selected to participate in the workshops.

4.22 The **customisation of promotional materials** in East Africa was effective as firstly, it made the workshops more relevant to the East Africa region, and secondly, it attracted the target participants. The materials included the desire that participants be ‘highly motivated, driven, sociable, curious and independent learners’, in an attempt to attract the right personalities and, given the format of the workshop, to deter those who may not be interested in engaging in group work.

4.23 Trainers state that there should not be an age limit on participants; however, in Peru Country Officers felt that due to the unique features of the creative industries such as the prevalence of craft, design and textile businesses and a lot of young designers in this field, the selected participants should have better reflected this. This perceived under-representation of young designers was in
part felt to be due to “using as broad a term as creative industries...” though the lack of specific targets in terms of age may also have contributed.

4.24 Although trainers may be able to offer valuable insights into best practice from previous delivery, Country Officers understand the local needs and demands directly relating to the selection of participants. They are in a better position to link CEW to strategic priorities or key industries in that particular context (as there is an appetite to do in East Africa i.e. to support regional strategy and the emerging fashion industries). Further, cases where input by partners and/or trainers has been most valuable in the selection of participants has involved an evidence-based approach, i.e. identifying a clear rationale for selection of participants based on local circumstances and deploying a partner with clear established links to the target groups in order to effectively reach them.

4.25 Suggested improvements to the selection process also included the desire for “more time in selection process” and “brief interviews with all of the applicants”. It is considered that this would help to identify those individuals best-suited to and likely to benefit most from the support. This would also help to identify participants who had mis-represented themselves in the application process (either deliberately or due to misunderstanding).

There is a clear rationale to support creative industries, and the CEW is applicable across a number of contexts due to flexibility in targeting certain participants and adapting the workshop model to fit within the wider context. In-country partners are important in the successful delivery of workshops as they provide cross-cutting support such as hosting open calls, providing venues, etc. In some cases, partners also influenced the direction of the workshops.

Recruitment processes were largely influenced by partner and trainer involvement and were successful in engaging with target participants such as indigenous artisans in Mexico and young entrepreneurs in East Africa. Increased dialogue between partners, the British Council and trainers would be helpful to ensure that the ‘right’ creative sectors are present at the workshops. Additional time for recruitment may also be beneficial in some locations to reach the most appropriate individuals.

Participants’ Motivations and Expectations

4.26 Participants were asked how they first found out about the Creative Enterprise Workshops. As summarised in Figure 4.1, almost half of respondents (44 per cent) initially heard about the workshops from a friend or contact, which was closely followed by email or postal correspondence (25 per cent) and through information on the website (19 per cent). This highlights that local connections are fundamental in the recruitment of creative entrepreneurs. Online channels also appear to have been a significant point of engagement. This could point to the value in creative, easily ‘sharable’ and digestible promotional materials which facilitate easy

![Figure 4.1: Methods of workshop engagement](image)
dissemination within existing professional and personal networks (this could also include country specific case study examples). Direct marketing by post or e-mail was also significant for participants, suggesting that maintaining effective databases of participant contact details should be embedded within future delivery programmes such as Train-the-Trainer.

4.27 Other methods that were cited by survey respondents included engagement via social media platforms such as Twitter and Facebook, through the Finpyme Program for women entrepreneurs, and NGO’s (e.g. Sector 3) operating in their country. This suggests that continually building relationships with different partners and organisations will benefit the recruitment and reach of the workshops.

4.28 Participants were asked why they first engaged. Nearly half (44 per cent) of individuals actively sought to learn or develop the appropriate skills for starting or running a business. Aligning closely with workshop objectives, participants wanted to learn new business skills and know-how in order to set up a new business or to run an existing one more effectively and efficiently. Direct quotes from participants include:

“To learn how to successfully run a creative business, network and learn from other participants as well as to solicit for support”. – East African Participant

“Creative businesses are a new thing for me. I wanted to see whether creating one was feasible for me or not” - Peruvian Participant

“Reinforce my business knowledge and learn more about other companies working in similar and different areas in order to work together on different business aspects.” – Chilean Participant

4.29 A quarter of engaged participants were motivated to meet similar likeminded businesses at the workshops and to have the opportunity to network with businesses from different creative sectors. Furthermore, participants wanted to learn from others and gain support from similar creative entrepreneurs. Particular areas that participants wanted to learn about from other businesses included: advice on their business idea, effective business planning, and marketing skills within a particular creative sector.

4.30 15 per cent of participants initially engaged with the workshops with the intention of growing their business. These participants described that they wanted to expand and grow their businesses, whether that was operating on a larger scale, or expanding their customer or client base. Participants were keen to understand and develop the tools they needed to expand their business to the next level. This included identifying the tools, processes and strategies for project development, understanding how to make projects sustainable and how to capitalise upon networks to increase customer bases and subsequent sales.

Perceptions on Workshop Administration and Coordination

4.31 Participants were asked to provide feedback on the workshop administration and coordination, and the vast majority of respondents were positive across all areas. The majority of participants, either ‘agreed’ or ‘strongly agreed’, that the administration and communication of workshop was timely (94 per cent) and that the registration was straightforward with a simple application and selection process (84 per cent). This indicates that the recruitment processes rolled out by the in-Country Officers were effective, efficient and appropriate to the target beneficiaries.
4.32 The only topic which received a divergence of views related to the duration of the workshop. A minority of participants felt strongly in terms of preferring an alternative format or length. A quarter of participants said that the length of the workshop was too short, such that it did not allow enough time to explore the exercises and tools in detail. A review may be required in terms of the balance between the amount of exercises or tools and workshop content and the duration.

4.33 Interestingly, Country Officer feedback indicates that the timing and duration of the workshops was considered to be appropriate, “a week is enough to create impact. Participants are in the daily running of their businesses. Anything else becomes tedious”. The consultations demonstrated the need to minimise personal disruption for the majority of participants. Country Officers in Chile did state that they felt 4 days was a significant commitment for creative entrepreneurs, and that it may have adversely affected recruitment of certain business types that could not balance the workshops with personal commitments such as work or families.

Almost half of workshop participants found out about the workshops through ‘word of mouth’, from a friend or contact, closely followed by email or postal correspondence. It may therefore be beneficial to maintain up-to-date contact databases for future delivery programmes (i.e. Train-the-Trainer).

Participants’ motivations for engaging in the workshops included a desire to: learn and develop business skills; meet and network with likeminded businesses and those from different creative sectors; and grow their business. Overall feedback was positive in terms of workshop administration and coordination, with participants in particular praising the timely communication and appropriate and accessible venues.

### Workshop Delivery

4.34 Consultations provided insight into variations such as: workshop content; learning approach; length of the programme; location and group dynamics which are summarised below.

#### Content/Exercises

4.35 A key strength of the workshop approach is the level to which the content is tailored to suit the situation and needs of creative businesses specifically. This tailored support is felt to be something is
not available elsewhere to the same extent or in the same format. In particular, the Toolkit and the workshop content introduce businesses to ‘new areas’ that have not previously been touched upon through alternative means of support. Country Officers said that business support is usually delivered across a range of sectors and not targeted at creatives in particular. The workshops provide an opportunity for creative businesses to ‘professionalise’ as creative sectors can typically contain informal businesses.

4.36 Feedback from participants illustrated that the workshops covered a number of new and useful exercises to help them develop their business. In many cases the participants found value in being presented real life scenarios or examples, enabling them the opportunity to imagine the equivalent within their business.

“The value scale pyramid and the project creation model were helpful when used together and helped me visualise the productive and economic road I must undertake in order to bring my projects into fruition.” – Chilean Participant

“The right resource materials were shared to the participants because up to now I can use these resource materials in my business.” – East African Participant

“The printed material you shared with us is very interesting and complements what we saw in class. I feel like we did not go through all the topics in these four sessions, but the written Toolkit is quite easy to understand by itself.” – Peruvian Participant

4.37 Consistently across Country Officer and survey respondents, a desire that the workshop content should take into account and incorporate local context was expressed. From a participant perspective, 18 per cent of survey respondents felt that case studies should be localised instead of focused upon UK businesses in order for them to seem less abstract. Though tailoring workshop content to creative businesses is regarded as a positive, some elements that are frequently suggested as needing to be included (and which were often added as 5th day activities or extras) are local financial or legal information that is relevant to any business type.

“I imagine this is probably difficult: adapting content to the context in which the workshop took place (legal framework or intellectual property issues)” – Chilean Participant

4.38 Currently, there is flexibility in the workshop approach which allows participating countries to incorporate topics of relevance to the local context and participants in attendance. In Mexico, a local speaker was arranged to discuss finance who was able to share country-specific information on topics such as banking systems, taxation and legalities, etc.

4.39 The inclusion of this type of speaker was largely a result of the contacts and networks of the Country Officer. Similarly, two participants from the same workshop have been able to secure places in Elle magazine and Harper’s Bazaar due to the Country Officer’s contacts in journalism. It is apparent that Country Officers’ contacts and networks can affect and have a positive bearing on the opportunities available to participants e.g. the extent to which participant impacts are achieved and/or the extent to which speakers can be sourced for the programme.

4.40 Consideration should be given to whether this type of activity (i.e. contextualising content) should be incorporated into the overall workshop design. This would allow greater responsiveness to local context and issues and the potential to customise workshops in each case to reflect to local financial and legal systems. This could be proposed, for example, as scheduling of appropriate speakers within
each country or development of a context relevant legal and financial guide relevant to be prepared by in-country team (with the support of partners as appropriate).

**Approach to Learning**

4.41 The internationally-designed nature of the programme is recognised as both strength and a weakness by Country Officers. The workshops bring together the Nesta expertise and international model alongside UK accredited trainers to deliver a reputable support programme. However, there is also proven value in adapting the model so that it is appropriate to the local country context. It does not seem appropriate to implement the programme without undertaking, to some extent, a process of considering how it can best be adapted to local needs.

4.42 Though the Toolkit and workshop format have demonstrated their flexibility and application in a number of contexts, there are perhaps ways to further enhance this, and this is considered a key area for improvement e.g. local case studies, local legal and financial information.

> “There were case studies from the UK. It is a UK programme however this particular programme is about bringing Nesta internationally and therefore should embed that into local knowledge.” – Country Officer Feedback

> “Nesta is the most advanced training available of this type and it is an internationally-designed programme. It is not specifically tailored to local finance which is important for businesses to operate.” – Country Officer Feedback

4.43 It was felt this context-specific content could potentially be supported by local trainers, and that a Train-the-Trainer approach could facilitate this further down the line, as well as allowing delivery in the local language(s). It might be the case that The Train-the-Trainer approach offers an opportunity to retain best practice and lessons learned from an international level whilst incorporating greater local context and knowledge.

4.44 In terms of using translators, Country Officers and trainers alike agreed that the use of translators worked well and increased the engagement and participation of individuals who may have otherwise been isolated. However, it was suggested this raises the price of delivery considerably and can affect group dynamics. Furthermore, translators spent time covering basic business terminology in Chile to ensure that all participants were at the same level; it may be useful to develop a glossary of key terms which is disseminated prior to the workshops. This would allow participants time to familiarise themselves with the language that they will hear throughout the workshop.

4.45 Overall, Country Officers were positive about their relationship with trainers including communication and delivery of the workshops. The trainers engaged with the workshop participants very effectively, used interactive techniques, and supported group and individual interactions. The interactive format and the group work elements in particular were seen as a positive, as this allowed “cross-fertilisation” of ideas, direct and immediate feedback for participants, and developed a positive group dynamic. Participants were very complementary about the approach to learning with a fifth of survey respondents stating that the trainer and their style of engagement and providing encouragement was the most effective element of the workshops.

> “The trainer was very engaging and passionate which helped to bolster our confidence that many of our challenges could be overcome and that our creative businesses were viable.” – East Africa Participant
“Drawing from real-life examples, discussing with the trainer, the business financial scheme. Everything else makes the workshop a lot more personal.” - Peruvian Participant

4.46 There are differences between trainers in terms of their interaction with participants, despite having the same contractual agreements. Some have a light touch intervention i.e. arriving in the country, delivering the workshops and then returning to the UK, whereas others remain in contact with participants, supporting collaboration opportunities between businesses and offering ad hoc business support. In some cases, trainers were considered to have been the driving force in setting up avenues for participants to remain in contact post-workshop. This is primarily via social media platforms such as Facebook.

4.47 Engagement with these post-workshop networks is not consistent across each participating country. Trainers suggested that it is dependent on the individuals in attendance and whether they see the benefit of maximising their new networks. Participants need to have an appetite to engage with this form of networking and generally speaking, it is only one or two active individuals maintaining the Facebook groups. Where this has online engagement been successful, as seen in Mexico where the participants are sharing and supporting each other on the group, it is unclear whether this translates into off-line interaction.

4.48 Despite the positivity around the trainers who delivered in this workshop phase, there still appears to be an appetite to shift towards a Train-the-Trainer approach in future to facilitate localised learning opportunities and inclusivity for residents who do not speak English.

Duration and Timing

4.49 Country Officers in Chile and Peru noted that due to the duration and timings (weekdays, working hours) participation in the workshops requires a big commitment for some participants, especially if this involves taking time out of work. Alternatives may include carrying out the workshop: over a weekend, for example Thursday to Sunday to minimise participants’ time away from work; across a longer time period with only half day workshops; or on evenings. Considering it may not be possible to find a ‘one size fits all’ workshop which is suitable for all participants in terms of duration, it could be beneficial to offer different timings to cater for participants who may have alternative commitments. This may not be appropriate with the current structure of bringing in UK trainers, however the Train-the-Trainer programme may support the provision of alternative timings for the workshop.

5th Workshop Day

4.50 The 5th day activity in East Africa was focussed on peer to peer coaching and mentoring. Participants at these workshops were very positive about the 5th day session, and stated that being paired with another creative business was very productive, offering an opportunity to share and discuss ideas. More generally, participants indicated that this also provided an opportunity to review what other participants had learnt from the workshops. It encouraged them to develop the next steps for their business i.e. developing customer relationships, or understanding how to market their business to potential clients, customers and investors through illustrating their business values and ideals. Having this opportunity to discuss, advise and to share ideas was seen to be extremely beneficial:
“Peer to peer coaching – this was a powerful topic. My peer coach helped me to see how stuck I was in achieving a certain objective one way whereas I could approach it in different ways” – East African Participant

“Peer Coaching. This has proven to be very effective and useful to me as we still have these sessions. It’s good to discuss and bounce off ideas with my peers.” – East African Participant

4.51 Across the Latin American Countries, the 5th day of activities provided a summary of the entire workshop content, and offered participants the opportunity to discuss and develop their business ideas. Participants said that the group discussion was useful in summarising all the things which they had learned, reflecting upon activities and thinking about the next steps in terms of their business. This included listing the things they would need to put into place such as logistics, staff, equipment, etc. and understanding how each element will contribute to their business goals within the next five years.

4.52 Participants were asked to rate out of 5 (where 1 is ‘very poor’ and 5 is ‘very good’) the effectiveness of the 5th day of support. As demonstrated in Figure 4.3, 60 per cent of engaged individuals felt that the support was ‘very good’ and, on average, participants rated the support 4.5 out of 5. No respondents gave a negative rating.

![Figure 4.3: Perceptions on 5th day of support](image)

Location of Workshops

4.53 The workshops were broadly considered by Country Officers to be a pilot, and were each conducted in a major city within the specified countries. For initial delivery, evidence from the previous evaluation report suggests that workshops within major cities are useful to establish a central hub which subsequent and more geographically-dispersed workshops can connect to. This also makes sense financially and logistically when a programme is being established.

4.54 For future delivery, Country Officers unanimously had the intention to reach participants further afield. Train-the-Trainer was also considered to be a solution which works alongside this to avoid the necessity for translators and helping to increase the sustainability of the workshops. To achieve this, scoping exercises would ensure an evidence-based approach to rolling out to more “peripheral” locations i.e. exploring skills-demands, clear need, target demographics or communities.
4.55 If delivery is to go ahead in more peripheral/remote locations it is recommended that (until established) the overall timeline for delivery is increased to account for additional challenges which may be more pronounced in peripheral regions (i.e. infrastructure, connectivity, etc.)

The workshop approach introduces creative entrepreneurs to new skills and the workshop activities, exercises and use of the Toolkit helped participants to develop their business. A key gap within the current content is the inclusion of localised context such as financial and legal information. Bringing in local experts was considered a positive contribution to workshop content.

Delivering an internationally designed workshop in some cases limits the inclusion of localised context. Even though the UK trainers are international experts within the creative sector it was felt that the workshop content and Toolkit could be further adapted to incorporate local and relevant case studies to each country. The Train-the-Trainer approach could retain best practice and lessons learned from an international level whilst incorporating additional local context.

Activities covered within the 5th day were regarded positively. The peer to peer coaching element provided an opportunity for participants to share and learn from each other. Where the 5th day provided an overview of the workshop activities, participants said that this was useful to reflect on all that they had learnt and plan next business steps.

Workshop locations were largely major cities, which is useful for setting up a creative hub in the first instance. In order to widen the reach of the workshop support, delivering workshops in more rural or peripheral localities should be considered. Scoping exercises should be completed to ensure an evidence-based approach is adopted i.e. clear need, skills-demand, target demographics, etc.

**Group Composition**

4.56 The following section discusses the composition of the workshops in relation to business stage, sector, gender, and regional differences across participants.

**Business Stage**

4.57 From trainer and Country Officer perspective, the businesses present at the workshops should be from a range of creative sectors and be at the same development stage. This provides the group dynamics for valuable learning, sharing, and subsequent business development.

4.58 In relation to this, it is important that at the recruitment stage, language is focussed around business ‘stage’ rather than business ‘age’. This is because business lifecycles can vary dramatically from business to business and across countries; a three year old business operating in East Africa may be significantly different to an equivalent aged business in Mexico.

4.59 Feedback from trainer consultations illustrated that the appetite and drive amongst participants varied across countries, irrespective of business age. This was linked to cultural differences with regards to entrepreneurialism and personal ambitions. In East Africa for example, a third of participants had been operating their business for more than two years (which technically falls outside of the workshop remit). However, the trainer thought that the participants were eager to learn, aware of the entrepreneurial skills they required, and of where their business sat within the creative market. The selection of participants focussed upon personality attributes to ensure that the right participants were in attendance. In light of this, restricting support to start ups (in terms of
age) may not always be appropriate, and consideration should be given to business stage, practical experience and the individual applicant.

4.60 There was a distinction between entrepreneurs whose businesses were at the same stage yet differed greatly in existing levels of business or work experience. 15 per cent of survey respondents stated that the businesses in attendance were not equal to their own, and in some cases felt this adversely affected the group dynamics for learning. One participant expressed that there were a lot of students who were still in education present and it meant that the experience was not as valuable due to the necessity to cover topics at a basic level, and the inability of some participants to provide meaningful feedback to others.

4.61 Recruitment drives focus upon start-ups and newly formed creative businesses. As previously mentioned, there are other factors that need to be considered including business stage, experience, individual motivations and business project/sector. In the first instance, it may be that some individuals require workshop pre-preparation to enable them to participate more fully. It may also be appropriate to develop two sets of workshops, one which focusses upon idea generation and development and a second which focused upon business progression and growth. From country officer consultations, it is clear that an additional Toolkit or further support offer for those businesses that are growing (i.e. more experienced) is in demand, and currently not catered for by the current Toolkit or workshop.

Sector

4.62 Overall, the workshops benefit from having a mixture of sectors present. This group dynamics encourages participants to seek advice and support from alternative creative businesses, and to think ‘outside of the box’.

“Group activities, because they gave me the chance to be in contact with other companies and learn about their innovative ideas.” – Peruvian Participant

“Group work was the most effective because it fostered working together for the good of the given assignment. This is so good because it creates team work in our respective businesses.” – East African Participant

4.63 The workshops could also be more focussed than is the case currently where countries wish to support specific types of groups of industries. In Chile, Country Officers expressed an interest in offering specialised training for a range of different creative sub-sectors. It was suggested that there is a demand for workshops to cover a specific creative skills and subsequent business development issues, for example wool production, publishing and crafts. Country Officers indicated that in developing a programme of workshops focussed on individual creative sub-sectors, it would in fact result in a gender and regional split in workshops. Businesses in the Northern and Southern regions of Chile are very different, and in terms of gender, women tend to have businesses relating to crafts, jewellery, and fashion whereas their male counterparts would be focussed on wood crafting, stone work, or rug making for example.

Gender

4.64 The understanding of the rationale for delivering all-female workshops and perceptions of the success of this approach vary dramatically between the country contexts. For example, there was a clear sense within the Peruvian context that the rationale was not clearly understood by the Country
Officer or by some workshop participants. Feedback suggests that in this case the suggestion of an all-female focus was “top-down” rather than stemming from in-country demand or specific in-country evidence as to why this approach may be appropriate in the given context. The feedback indicates that it is particularly important to consider country-specific attitudes towards gender and how participants may react to an all-female workshop, as well as to present a clear case for decisions made to “bring participants along” with the decision and make the aims clear from the outset.

4.65 For example: country officer feedback from Peru indicates a perception that mixed-gender workshops would have been “more rich”. This suggests that an all-female workshop approach is not embraced in all cases or for all participants. However, different views between participants should be noted, for example, one participant of the all-female group in Peru said the approach was key to the success of the workshop.

“Peru as a society is very male-driven and it can be an empowering moment with all women. But through a mixed-group they can demonstrate they have the same abilities that a male does.” – Country Officer feedback

4.66 In contrast, the suggestion for Mexico to conduct all-female workshops fit well with the local country-context and the ongoing “national conversation” about opening up spaces not typically viewed as “women’s spaces” or not typically accessible to women. The focus on female entrepreneurship was therefore considered important to counter gender stereotypes and address boundaries facing “women trying to open a door for themselves.”

4.67 Additionally, the focus on ensuring representation of women from a variety of backgrounds also incorporated other types of disadvantage e.g. the technology gap, economic considerations, lack of access to particular contacts or opportunities. Further, due to the trusted nature of the British Council / Nesta organisations, the husbands of some participants were anecdotal more confident in allowing the women to attend. For the artisan communities in particular, the nature of an all-female group (as opposed to a quota for female-participation within a mixed-gender group), may have directly contributed to their ability or desire to attend. The Country Officer described that it can be more challenging to involve artisan women when men are present in the workshops due to the prevalence of more conservative attitudes within particular communities.

4.68 Where the all-female workshop approach was considered successful (in Mexico in particular), it was thought to be related to the experience of the trainer. While it was considered harder to ‘break the ice’ initially, the resulting interactions were felt to have been very productive. Participants were more comfortable around other women, and as such, they found it easier to connect, exchange ideas and support each other.

4.69 The trainer who delivered the workshops in Mexico said that the dynamic of the group was significantly different to that of the mixed-gender group. The atmosphere was “a lot calmer, and less frenetic”. Furthermore, there was mix of indigenous women and women who were from the city, and they supported each other through the workshop activities. In particular, if the indigenous women were not familiar with the terminology used or some of the business processes, women from urban centres helped them to understand these terms, demonstrating they were able to learn from each other effectively.
4.70 Conversely, some of the participants in the all-female workshop in Peru were “puzzled” about why only women were included. There was a sense they would have preferred the opportunity to demonstrate their skills and capabilities alongside men and to have had an additional perspectives to draw upon. One trainer stated that the female participants did not understand the rationale behind the female-only workshops as they would have to work with men in the ‘real world’. Feedback from another Country Officer also indicated a concern that all-female workshops may not “prepare the women for the reality” of work within the creative industries.

4.71 The trainers believed that having a female-only workshop was not realistic and in some cases it reinforces the gender imbalance within participating countries. Furthermore, there is a wider notion that women need different provision compared to men, but that delivering separate training meant that female participants were not able to challenge perceptions held of them. Trainers were keen to express that individuals should be regarded on their own merit, not on their gender. It is important to note that these comments have been made by UK based trainers, and do not necessarily account for cultural differences or perceptions in terms of how women are treated on a local level.

4.72 In terms of survey respondents, a third of participants took part in an all-female workshop, compared to two thirds who participated in a mixed-gender workshop. The majority of the survey respondents (90 per cent) who took part in female-only workshops were from Peru.

4.73 Insights were gathered on the advantages and disadvantages of participating in both forms (all-female or mixed-gender) workshops. For those female participants who took part in a female-only workshop, advantages included having the opportunity to share experiences and perceptions of the business world from a female perspective. In addition, it encouraged women to work with each other in safe and open environment, as demonstrated in the quotes below.

“All of our experiences were taken into account, each of us was able to contribute, and everything was expressed in three activities. The members of each group shared their insights into other participants’ business ideas and suggested ways of possibly improving their businesses.” – Peruvian Participant

“The fact that most participants were women allowed us to feel at ease and interact.” – Peruvian Participant

4.74 Participants who took part in the female-only workshops were asked to what extent they agree with the two statements in Figure 4.4. Overall, women provided quite neutral responses to both statements, suggesting that even though there are recognised benefits to a female-only workshop, attending a mixed-gender workshop would not have stopped them from engaging or increasing their learning.
A number of insightful comments were provided as an explanation for their response to each statement:

“We had many ideas in common, and really opened up working as a team.”

“It’s interesting to have a group of women, but men can also contribute a lot, particularly because they are very growth-oriented.”

“The world today should aim for equality, not separation. This may be important in some areas, and maybe in some socioeconomic groups, but I don’t consider it particularly relevant.”

The female-only workshops may not have influenced learning or participation to great effect. However, it is important to note that in Mexico, the environment supported both indigenous and urban women to learn, share and work together. Through the trainer consultations, it was reported that there is a perception in Mexico that women cannot work together and tend to be quite disrespectful to one another in the work place. Furthermore, there is a saying that ‘women cannot unite even in death’, and through participating together in the workshops, female entrepreneurs were actively challenging this cultural perception.

The women in attendance stated the workshops provided a safe and open space that women could share and learn from each other, which was something the women described as a novelty to them. A selection of quotes are presented below:

“We feel greater trust, we have a lot in common, we learn a lot, we share similar experiences. Many women entrepreneurs started from scratch, and it’s interesting and quite motivational to hear their stories.”

“We’re more open to sharing in detail, and that’s very enriching”

“If the world was comprised only of women, it would make a lot of sense...That is, however, not the case.”
I acknowledge that women-only spaces are important, particularly when women have few opportunities. It is also true that some women may feel intimidated when participating alongside men that are more experienced. In this case, however, separating genders didn’t seem too relevant

4.78 Whilst female-only workshops do provide a number of benefits, it is unclear whether they provide more benefits than that of mixed-gender workshops. It seems that this approach should be reviewed on a country by country basis because the female participants who attended the workshops in Peru and Mexico had (on the whole) very different experiences. The Mexico example illustrates that the workshops helped to challenge a number of cultural perceptions, encouraged women to work together and brought together rural and urban communities. Furthermore, it demonstrates that indigenous women actively engaged with this workshop format and that female-only workshops may be beneficial in peripheral locations where gender inequalities may compound other existing barriers. However, it must be noted that there were a variety of views gathered from the Peru and Mexico workshop groups, with some female participants stating how valuable they found the opportunity to participate in an all-female cohort.

4.79 Country Officer consultations indicated that an early conversation around whether all-female workshops represent an appropriate solution within the specific country-context should take place and intervention of this sort should be based around a clear rationale which is articulated to Country Officers and participants. Furthermore, consideration needs to be given towards the location of these workshops and whether a different approach should be taken in centralised urban areas (which can be generalised as more metropolitan, connected and outward looking) compared to some rural and peripheral regions.

4.80 In terms of future intentions, Country Officers in Mexico would be likely to consider mixed-gender workshops in the future. This does pose a potential risk of losing a valuable space to support indigenous women artisans. However, if the workshop priorities are clearly understood at the start i.e. to support rural communities, then resource should be made available to engage with these groups. In Chile, there is an interest in female-only workshops which would be closely linked to particular creative sub-sectors.

4.81 It may also be useful to consider further inclusion of non-binary individuals i.e. those individuals who do not identify with the categorisation “male” or “female”. One survey respondent who cited their gender as “other” mentioned that their gender identity had a key impact on the way they experienced the workshop (i.e. that they were conscious people might perceive them as “different”). The inclusion of different genders within the workshops could be further built upon. One “quick win” would be to offer more than two gender categories within the application form as part of the call for participants.

Figure 4.5: Perceptions on regional engagement
4.82 It seems clear that gender cannot be considered separately from other socio-economic factors in deciding which workshop model might best suit particular target participants. It may also be necessary to factor in the socio-economic situation, location and so on to best understand the needs of participants. For example, all-female workshops may be more appropriate in particular locations or for particular groups of women.

**Regional Engagement**

4.83 As previously described, both East Africa and Mexico focussed on bringing participants from a range of regions together, whether that was peripheral states or neighbouring countries. Survey respondents were asked about whether the other participants in attendance were from a different country, a different area of the same country or from their local area (illustrated in Figure 4.5). 45 per cent of respondents stated ‘most participants were from a different country to me’ and 45 per cent also said they were ‘from my local area’. This reflects the proportion of the sample size from East Africa and Peru.

4.84 Following the success of combining participants from multiple countries in the Balkan region (during the previous phase of workshop delivery), the recent East Africa workshops also represent a successful example of a regional workshop. This corroborates the previous finding that bringing together participants from countries with similar development stages/political systems/history is particularly effective.

4.85 However during the planning phase the distinct differences between the countries (i.e. “different education systems, language systems, different attitudes to authority, approaches to learning”) must be recognised in order to maximise the positive effects of cross-cultural exchange of ideas. This supports the participants’ recognition of the possibility to engage in cross-border collaborations and exchange of skills.

> “Participants hadn’t considered that they could do business between countries. Infrastructure and connectivity not great (between the countries) so they might not consider that some of the skills they need are across the border. Without getting them in the same space would be impossible to grow their networks and markets regionally. It’s key.” – Country Officer Feedback

4.86 In order to understand the impact of having trans-regional participants present, survey respondents were asked what the advantages or disadvantages were of their workshop dynamics. For those who said that most participants were from a different country to themselves, a number of advantages were described, including:

- Ability to build or extend networks with creatives from other countries;
- Stimulating discussions with people from a range of backgrounds;
- Scope out potential clients, customer bases or future markets; and
- Very diverse experiences drawn from different countries and cultures.

4.87 A number of direct quotes from participants are presented below:

> “Our different cultures were the spice and edge the training needed. It has also helped me workwise to be able to say that my company has networks with Ethiopia, Rwanda, Uganda and Tanzania as I know I can rely on my counterparts there to help execute a job with me.”
“It was good to understand how different countries and their structures affect businesses, and what other East African countries are doing to boost the creative sector, takes on creative businesses from different people which was quite refreshing.”

4.88 Similar benefits were also cited by participants who described that attendees were from different areas of the country. Participants described that having a range of businesses from different locations meant that the experience was much more enriching through the vast range of ideas and suggestions being discussed and a large pool of knowledge to draw from. The only disadvantage mentioned was that in some cases the businesses were not familiar with other individuals’ region. However, this was not expanded upon, so it is unclear whether this affected learning or participation.

4.89 Where the majority of other participants were from the same local area the participants said that the benefits included:

- Ability to stay in contact easier and create new business opportunities together;
- Similar cultural understanding;
- A lot in common in terms of operating in the creative sector; and
- Networking with more experienced businesses that could provide local supplier information, advice, etc.

4.90 Interestingly, a number of disadvantages were also mentioned which were linked to increased engagement with businesses from outside of a participants’ local area. Some participants were keen to learn from other regional businesses, however benefits were noted in terms of understanding experiences from places outside of the capital city and developing knowledge of creative sector activities in other regions.

Businesses in attendance at the workshops should be from a range of creative sectors and be at the same development stage. The language utilised within recruitment processes should reflect this. Having a diverse range of business sectors present creates a positive, productive and supportive workshop environment which aids learning, knowledge transfer and networking opportunities.

Female-only workshops need to have a clear rationale prior to implementation which takes into consideration country specific context, attitudes and need. The success of female-only workshops is largely influenced by the wider cultural dynamics, as seen in Mexico. Some female participants and trainers did not see the rationale for this format as it was not representative of the business world. Successes resulting from the female only workshops included: increased confidence; challenging cultural perceptions of working with other women; and creation of a safe and open environment for sharing and learning. In the future, this form of workshop may be more in-demand within rural or peripheral communities or in particular communities of interest, where attitudes towards gender roles differ.

Inter-regional workshops were seen to be successful in East Africa. Country Officer and participant feedback alike suggests that bringing individuals from a range of countries, and consequently cultures, broadens their outlook, networks and opportunities to trade internationally. Workshops supported the development of extended creative networks, encouraged stimulating discussions and sharing of diverse experiences.
Participant feedback on delivery

4.91 Participants’ survey responses revealed that, overwhelmingly, their objectives were met by the support received. There were no negative responses provided, illustrated in Figure 4.6 below.

Figure 4.6: Viewpoints on whether objectives have been met

4.92 Perceptions about specific elements of workshop delivery were positive, with a majority of respondents giving positive ratings across all categories. Respondents were most positive about ‘the delivery language and translation were effective’, ‘good quality resources were provided’ and ‘the trainer had sufficient expertise (local/international)’ with over 95 per cent of participants stating they either ‘agree’ or ‘strongly agree’.

4.93 Interestingly, the categories which received the least positive responses were perceptions relating to ‘relevant and practical examples/case studies were provided’, and ‘the group participants were appropriately matched’, which echoes some Country Officer feedback (though ratings were still positive on the whole).

Figure 4.7: Viewpoints on workshop delivery

4.94 In terms of post-workshop support, participants were less positive across all categories. In particular, it seems that participants were not provided additional information such as contact details for
potential investors or signposted to additional support opportunities. This may be linked to the lack of country specific information covered throughout the workshops, and if local financial information was included as part of the workshops it could provide an opportunity to discuss local investment opportunities.

4.95 As part of the East Africa programme, a public event which was organised by the Country Officer was held after the workshops had finished. The event aimed to bring together all the participants and over 100 local stakeholders to increase local networks and offer participants the opportunity to pitch their ideas to investors and/or potential clients. The Country Officer described that this type of activity helped to increase the confidence of the participants, and offered the opportunity to put into practice all that they had heard as part of the workshop.

![Figure 4.8: Perceptions on Follow-up support](image)

Perceptions on workshop delivery were very positive, including the delivery language and translation, resources provided, and the trainers’ expertise and experience. Areas for improvement include the provision of local case studies and practical examples alongside post-workshop follow-on support. In East Africa, participants were invited to a public showcase event which was considered to have been successful by Country Officers and participants alike.

**Monitoring and Evaluation and Follow-up**

4.96 Many of the Country Officers collect formal feedback from participants, asking them about their experience of the workshops. In Mexico, this was delivered personally to participants from the communication leader, and in Chile, this has helped to inform future delivery of the programme. Participants in Peru indicated that they wanted to stay in touch with the British Council for future projects. This demonstrates the importance of collecting this type of information, and that there is an opportunity for sharing successes and lessons between participating countries.

4.97 Following the delivery of the workshops, some countries appear to have maintained more effective communication channels with the participants than others. This has been more challenging in some instances, for example, due to changeover of staff and the noted technology gap for some of the participants. However, maintaining contact is essential for evaluation purposes, to support development of hubs, and to provide effective follow-on support to participants.
5. OUTCOMES AND IMPACTS

5.1 This section considers the impacts the CEW has had on individual participants, as well as on wider factors such as creative sectors, networks, and civil society, guided by the British Council’s Theory of Change Outcomes. Outcomes and impacts are described using the structure in Table 5.1 below. Further qualitative information on outcomes and impacts is presented within the 9 Case Studies contained within the attached Annex 1.

<table>
<thead>
<tr>
<th>Learning Outcomes</th>
<th>Action Outcomes</th>
<th>Legacy Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>10) People learn new skills and increase confidence</td>
<td>13) People launch new creative enterprises and/or run existing ones more effectively</td>
<td>16) Social and economic wellbeing improves, especially for women</td>
</tr>
<tr>
<td>11) Creative entrepreneurs make their business more innovative, resilient and economically successful</td>
<td>14) People offer others employment</td>
<td>17) Civil Society becomes more entrepreneurial, organised, active and influential</td>
</tr>
<tr>
<td>12) People build diverse networks</td>
<td>15) People leverage networks to access new opportunities</td>
<td>18) Creative and social enterprises flourish and new participants appear</td>
</tr>
</tbody>
</table>

5.2 Firstly, it is important to note that consultations with the programme team and Country Officers highlighted challenges in relation to internal efforts towards explaining the programme objectives and desired impacts to participants. Establishing a clearer understanding of the link between the project inputs and desired impacts (i.e. following the logic chain model) would allow more effective communication of the programme objectives internally, whilst case studies and examples would aid participants’ understanding of what the workshops hope to achieve.

5.3 In addition, there are some challenges which are common to the evaluation of business support programmes and evidencing impacts more generally. For example, as the programme has been delivered relatively recently, impacts may not have had time to be realised to their full extent, particularly in terms of some of the more quantifiable and longer-term impacts such as increased turnover. Furthermore, the stage of participants’ businesses (i.e. pre-trading or early stage trading) means that immediate impacts were likely to be “softer” and more intangible. In addition, there is an absence in some cases of consistent and established monitoring and evaluation processes -in part due to changes in staff and resources- which has affected the ability to access participants for the purpose of establishing the effect the workshops.

Learning Outcomes

1) People learn new skills and increase confidence

5.4 Attending the workshops has fundamentally changed how different participants were looking at their own businesses, for example shifting their focus to be more outward looking i.e. how to achieve sustainable growth, expand their customer base, etc.

5.5 In Peru, the Country Officers described the ways the workshops challenged participants to think about the purpose of their business, which resulted in a number of participants changing their framework of thinking. For example, many were focussed on being ‘creative’ rather than being a ‘creative entrepreneur’. The workshops gave the individuals the confidence to change this outlook.
Participants relate they are now more business-minded and thinking more broadly about their projects. In Chile, Country Officers described that the workshops create a sense that creative entrepreneurs are not alone, and offer a safe environment where like-minded people can share their problems, practices and fear without judgement. This in turn increases participants’ confidence and ability to deal with business uncertainty.

5.6 Overall the workshops offered creative entrepreneurs the opportunity to develop their business ideas in an environment dedicated to the creative sector. This not only increased individual’s know-how and skills to develop a sustainable business, but it increased their confidence within their own field. Surrounding individuals with other creatives encouraged the sharing of perceptions, experiences and challenges specific to the creative sector. This type of support is considered invaluable, and is not known to be available elsewhere within participating countries.

5.7 For female-only workshops in particular, indigenous women who participated were introduced to new terminology, new business concepts and new business models. The trainers reported that this had in turn challenged some of their preconceptions for running a creative business and opened up their thinking. Furthermore, they engaged with women who were based in the city and whose businesses were very different in nature. It is understood that this helped to increase the indigenous women’s confidence within different spheres of business operation and take a more ‘outward looking’ approach to running their business.

5.8 Some participants indicated that the skills they have learned through the workshops are now being utilised within different parts of their life. For example, one participant described that they teach journalism and media studies to college students, and as a result of engaging with the workshops, he is now able to include entrepreneurship and enterprise as part of his teaching. Another participant said that the core skills she had developed i.e. understanding of business values and developing goals around this, had been utilised within other creative projects.

5.9 In order to fully understand what personal impacts have stemmed from workshop engagement, in particular those relating to developing skills, knowledge and confidence, participants were asked to rate their confidence levels before and after workshop engagement. Prior to completing the training, individuals rated their confidence in their business idea and prospects as 3.4 out of five (where 1 is ‘not at all confident’ and 5 is ‘very confident’) suggesting that most participants felt reasonably confident. This could be linked to the fact that nearly a third of businesses have been in operation between 6 to 24 months.

5.10 As can be seen in the figure below, after participating in the workshops, individuals’ confidence increased with the majority of participants stating that felt ‘quite confident’ and ‘very confident’ (average of 4.3 out of 5).
Female entrepreneurship has been a key focus of this second phase of evaluation and therefore it is important to identify and understand any differences in confidence between participants, pre and post-workshop, in relation to their gender. Illustrated in Figure 5.2, all genders noted an increase in confidence.

Interestingly, a higher proportion of female participants felt ‘quite confident’ or ‘very confident’ (53%) compared to their male counterparts (20%) prior to the workshop. The majority of male participants felt ‘neither confident nor unconfident’ prior to engaging with the workshops, compared to only one third of female participants. One participant who responded as ‘other’ and felt fairly confident prior to engaging with the workshops.

Engaging with the workshops has clearly increased confidence across all participants. For female participants, 95 per cent stated they feel ‘quite confident’ or ‘very confident’, which is an increase of 42 per cent. Male participants are also more confident as a result of the workshops, 80 per cent stating they now feel ‘quite confident’ and ‘very confident’ (+60%). The ‘other’ gendered participant also witnessed an increase in confidence, stating since participation they now feel ‘very confident’.
Alongside increased confidence, participants also described positive impacts on their personal attitudes and perceptions linked to motivation, skills and life satisfaction, as illustrated in Figure 5.3. Overall, engagement with the workshop had a ‘positive effect’ or ‘very positive effect’ across personal characteristics such as motivation, confidence and personal wellbeing. In particular, participants stated that workshop engagement had led to a ‘very positive effective’ on their ‘motivation’ (70%), ‘ability to think creatively and/or innovative’ (75%), and ‘attitude to entrepreneurship’ (59%). This is also mirrored across ‘confidence in your own abilities’, ‘personal wellbeing’ and ‘reduced fear of failure’.

Figure 5.3: Effects of workshop engagement on personal impacts

The direct quotes from participants presented below illustrate that the workshops engaged participants on a personal level across all participating countries.

“The workshop was excellent. It guided me, made me feel like what I do is valuable. It made me see my work differently. In other words, it taught me to appreciate what I do even more, and motivated me to keep learning and keep growing.” – Peruvian Workshop Participant

“I am wiser, I think I have learnt to invest (in my company) for future growth and I am not afraid to fail.” – East African Workshop Participant

“Thanks for the ideas reflected during the workshop, I’ve the future approach of my business” – Peruvian Workshop Participant
2) **Creative entrepreneurs make their business more innovative, resilient and economically successful**

5.16 The workshops aimed to improve the skillset and knowledge of creative entrepreneurs through a core set of activities. Country Officer feedback positively describes how participants have experienced growth as result of the workshops. In East Africa, participants were considering new revenue streams and reflecting upon their current practices in order to maximise future growth.

5.17 Trainers emphasised that workshops provide support to creative individuals that is pitched at the right level to support start-ups becoming economically viable. Other business support offers are considered to provide more generalised support which is not focused on the creative sector. Through the Creative Enterprise Workshops, participants develop a range of skills such as financial management, presentation skills and value modelling. These transferable skills become the basis for business growth and can be called upon at any business stage to reflect upon and re-establish their business strategy.

5.18 Survey participants were asked to comment on the impact the workshops had on their business. Overall, engaging with the workshop positively impacted (either ‘positive’ effect or ‘very positive’ effect) on participants ‘overall knowledge and skills to start and run a business’ (87%), ‘business planning/strategy’ (87%), ‘customer/supplier relationships’ (61%) and ‘product/service development’ (68%).

![Business Impacts](image)

**Figure 5.4: Participant perceptions on skills and knowledge**

5.19 Participants had not witnessed as much of a ‘positive impact’ in relation to ‘knowledge of international trading opportunities and markets’, ‘knowledge of local trading opportunities and markets’ and ‘knowledge of Intellectual Property Issues’. As illustrated in Chapter 4, participants were keen to see the inclusion of local and legal information and therefore it is unsurprising that these categories scored less in terms of impact.

5.20 The participants are creative individuals who are seeking support in terms of **business solutions**, rather than in terms of their **creative practice**. The workshops have supported this through finding better ways to direct this creativity in terms of developing a viable business model. For example, one participant developed ideas for new materials to use in her work upcycling waste to create fashion.
items. The opportunity for businesses to thoroughly interrogate their creative ideas and learn from others should contribute to future success, though it is too early to say at this stage. Other impacts in terms of increasing innovation may have resulted from learning more about business processes and being able to apply these in new ways to their existing work.

5.21 Some participants stated that they would not have continued with their businesses in the absence of the workshop support. The knowledge and skills gained can therefore be considered to have made the business more resilient.

5.22 Some participants stated that they would not have continued with their businesses in the absence of the workshop support. The knowledge and skills gained can therefore be considered to have made the business more resilient.

3) People build diverse networks

5.23 An overall programme aim is to create and develop diverse networks of creative enterprises across each participating country. Workshop participants are encouraged to forge business contacts and connections through group activities, peer to peer coaching (within East Africa) and networking/socialising outside of the workshops. Participants were selected from a range of different regions (whether within one country or across a range of countries) to enable them to network and connect with a variety of people.

5.24 Participants (87 per cent of survey respondents) are still in contact with each other, either via social media platforms or through localised face-to-face meetups. This form of interaction happens quite regularly for most, either once a week or more (44 per cent) or once a month (26 per cent). In Chile, some workshop participants have now developed incubators or creative hubs in their own cities. This has been extremely beneficial as creative businesses have been brought together to talk about their experiences, their background and their businesses. It has also led to other creative entrepreneurs becoming engaged in creative activities, in particular individuals who have not participated in the workshops.

5.25 In some cases, Trainers have been instrumental in maintaining contact with and between participants, generally through a Facebook or WhatsApp Group. Participants are initially encouraged to upload resources, events, etc. and keep up to date with each other. This is generally seen as successful and participants are actively communicating via the groups. In Chile, the Facebook group is one form of communication and sub-groups have now formed between participants. Some participants are also now working together i.e. developing a film with another participant in the group.

5.26 However, networking has not always proven effective across all participating countries. Trainers acknowledged that it comes down to the individuals and whether they see the need for it. For example, it takes one or two individuals who are engaged and understand the wider benefits to take the lead and maintain the network, whether that is a Facebook group or face-to-face get togethers. In Mexico, for example, the participants have remained engaged and have organised tea parties, events, share information, and have developed what the participants consider to be “small hubs that will lead them to something better”. The workshops have raised awareness amongst participants that they have the opportunity to create their own networks in a proactive way.
5.27 Inter-regional workshops were praised by trainers and participants alike. Trainers said that participants benefited from bringing together creative entrepreneurs from a range of countries. It provided a space to understand cultural similarities and differences within the creative sector and an opportunity for businesses to trade with each other or form collaborations. It was particularly beneficial for the cross-fertilisation of ideas and experiences. Participants were able to meet businesses that were facing similar challenges but within a different context and country.

5.28 Participants said that bringing together businesses from different countries was extremely positive. It meant that a range of individuals were engaged, bringing together diverse experiences, enriching discussions, and increasing awareness of cultural differences in business practices as well as an understanding of potential trading opportunities outside of their home countries.

5.29 Many of the networks are limited to the workshop delivery areas i.e. in one country or spanning a number of countries as in East Africa. More could potentially be done to increase interconnectedness across different continents, i.e. across all countries that have delivered Creative Enterprise Workshops. One way of doing this, suggested by a trainer, is to create a global database of businesses who have participated in the training. This would be a directory of currently trading businesses so that participants are able to see and interact with other participants on an international level. In essence this would increase the globalisation of the creative economy through developing global networks and international collaborations.

5.30 Insights were gathered from survey respondents on whether the workshops had increased their opportunity to network, meet new business contacts as well as how this may have benefitted their business. Workshop participants were asked to rate out of 5 (where 1 is ‘not at all’ and 5 is ‘very much so’) whether attending the workshop increased their opportunities for networking and collaboration (see Figure 5.5 below).

5.31 Through participating in the workshops, individuals have had the opportunity to create new contacts and networks. Over 50 per cent stated that they had developed at least one new business contact. The quantity of contacts made ranged from 1 and up to 50 additional contacts. The average (median) number of new contacts made was 4 new business contacts.
5.32 Workshop participants were asked whether they continue to interact with the networks established through the workshops: 87 per cent of survey respondents stated that they were still in touch with the contacts made. This interaction was mainly online (with 93 per cent of respondents selecting this method of communication), followed by face-to-face and telephone (33 per cent). Nearly half of respondents (44 per cent) claimed that this interaction happens often, ‘very regularly, once a week or more’. A third of respondents stated that are ‘rarely i.e. once every few months or less’ (31 per cent).

5.33 Of those individuals who had developed networks and contacts through the workshop, additional insights were sought to understand the benefits of this interaction. Forty-two per cent of participants said that networks have enabled and encouraged the exchange of information, ideas and perspectives on how to run and/or improve their project or idea. For example:

“It has helped me to share ideas with my partner for the growth of our respective businesses. It has given me more knowledge on peer to peer coaching”. – East African Participant

“It has provided a sounding board and great resource to me, to have a colleague to share ideas and frustrations with.” – East African Participant

“To share experiences and things we’ve learned, and apply this knowledge to our companies.” – Chilean Participant

5.34 A third of participants (32 per cent) stated that the networks developed through the workshops had provided them with individual support and encouragement in developing their business and had increased their motivation to be successful. This peer-support was not only on a personal level i.e. increasing confidence, motivation, and inspiration, but also in terms of business processes such as financial management and establishing corporate contacts.

“The interactions (with participants) are a source of continual motivation and inspiration” – East African Participant

“A rare kind of a motivation to keep going and make decisions that are in line with my business values” – East African Participant

“Being able to count on a network of creative people who outside your city helps reduce uncertainties” – Peruvian Participant

The survey responses suggest:

- A clear increase in confidence across all genders, with the greatest increase seen from male participants;
- Softer impact such as new ways of thinking about their business, increased creative and innovative thinking, and having new ideas to take forward has been valuable;
- Increased levels of resilience as the workshops have strengthened participants’ resolve to succeed.

Overall, the opportunity for participants to interact with individuals from different locations, sectors, countries and backgrounds has been a positive experience. The regional workshop, alongside bringing together women from different localities in Mexico was praised due to the cross-fertilisation of knowledge and experiences.
Facebook and WhatsApp groups have been useful in maintaining networks. This has been driven by trainers or the participants themselves rather than by programme staff. Further links with the full international cohort could be developed e.g. a global business database. Other links could be made to potential investors, or to more established businesses as a learning opportunity e.g. ‘meet the buyer/investor’ event for participants to network with others in the industry.

**Action Outcomes (Business Outcomes)**

4) **People launch new creative enterprises and/or run existing ones more effectively**

5.35 In order to meet this objective entrepreneurs should be gaining the necessary skills and knowledge to make their business more innovative, resilient and economically successful. In relation to CEW, workshop participants were asked about how participating in the programme had resulted in a range of business impacts, as illustrated in Figure 5.6 (overleaf).

5.36 Survey respondents were asked to rate out of 5 (where 1 is ‘strongly disagree’ and 5 is ‘strongly agree’) a number of statements about results and outcomes. Over 70 per cent of participants felt that the workshops had positively affected their business operations, either ‘very much so’ or ‘a lot’ across each statement. The only statement where this was not the case was ‘collaborate with creative businesses’ with only two thirds of respondents feeling that the workshops greatly increased this opportunity. This might suggest that even though businesses are making new contacts and links with other creatives, this is not necessarily leading to new business collaborations or new ventures. Businesses might be making connections with other creatives for peer support, but that is not currently leading to opportunities for collaboration.

5.37 Participants stated that the workshops had a positive impact (either ‘very much so’ or ‘a lot’) in relation to ‘my business is more sustainable or resilient’ (60 per cent), and ‘I am in a better positive to access business opportunities’ (66 per cent). This illustrates that the workshops have provided participants with the skills and know-how to access new business opportunities, either through new contacts or networks made through workshop participation or accessing opportunities themselves. Participants were less positive about being able to attract investment, indicating that the workshop support may not give the practical tools or information needed to find investment opportunities.
The workshops provide tools for participants that are transferrable across any creative idea or project. Interestingly, many case study participants said that they are involved in a number of creative projects and that the workshop support has been invaluable in developing other creative opportunities. One of the case study participants described that prior to the workshop he had only considered one avenue for his business i.e. producing and distributing content; however since participating in the workshop, he is thinking about developing ‘experiences’, for example an interactive approach to literature promotion such as setting up a bar or café for the reading community.

5) People offer others employment

An economic impact analysis was undertaken to establish the quantifiable impacts arising so far as a result of business participation in CEW. The aim of this economic impact analysis is to quantify the business performance impacts in terms of employment (Full Time Equivalents) and turnover (£) which have occurred as a direct result of the CEW programme. The full assessment is included in Appendix 1 and details the methodology used and the assumptions made within the calculations.

Within the evaluation e-survey, participants were asked about the impact of their participation in CEW on their business. Of the 35 participants who completed the e-survey, 22 businesses gave full responses about employment impact and 10 gave complete responses to questions about turnover impacts. Figures are presented as ranges to reflect the degree of estimation within the results.

The economic impact assessment estimates that between 31 and 44 FTEs have been created within the participants’ businesses which can be directly attributable to the Creative Enterprise programme; this is equivalent to approximately 0.3 FTEs per individual supported. In terms of turnover, participants attributed an average of £6,000 of their turnover growth to the Creative Enterprise programme. For the programme as a whole this is equivalent to between £1.1m and £2.0m (all currencies were converted into pounds sterling).

The estimates per participant and the estimated totals are presented in Table 5.2.
Table 5.2: Range of Net Impact at 95 per cent confidence level

<table>
<thead>
<tr>
<th>Employment</th>
<th>Lower</th>
<th>Mid</th>
<th>Upper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Employment impact per participant</td>
<td>0.41 FTE</td>
<td>0.5 FTE</td>
<td>0.59 FTE</td>
</tr>
<tr>
<td>Net Employment Impact estimate all participants (75)</td>
<td>30.9 FTE</td>
<td>37.5 FTE</td>
<td>44.1 FTE</td>
</tr>
<tr>
<td>Net Turnover impact per participant</td>
<td>£4,257</td>
<td>£6,000</td>
<td>£7,742</td>
</tr>
<tr>
<td>Net Turnover Impact estimate all participants (75)</td>
<td>£1.1m</td>
<td>£1.5m</td>
<td>£2.0m</td>
</tr>
</tbody>
</table>

5.43 As many of the participants had only recently completed the programme it is likely that this impact will continue to grow in the future. Furthermore this impact will be subject to the multiplier effect whereby the direct impacts support indirect benefits in the wider economy due to the firms’ purchases from suppliers and the increased income of employed staff.

5.44 Overall this is very positive progress so soon after project delivery.

6) People leverage networks to access new opportunities

5.45 Participants said that networks formed as a result of workshop engagement had led them to increase their customer or client base and access other creative sectors. Networking with other businesses encouraged some individuals to think ‘outside of the box’ and consider branching into other creative sectors. For example:

“*I have been able to learn from other entrepreneurs’ achievements and also plan on how we can collaborate in the future*” – East African Participant

“*Be introduced to new companies, and work together with the productive and economic agents of the creative industries*” – Peruvian Participant

5.46 In the case of the regional workshops, participants have developed networks across borders and the feedback indicates that this has brought new opportunities to their attention, for example, being more aware of the ability to source the skills they need from a neighbouring country.

5.47 Future collaborations may yet materialise, especially in the case where early stage businesses need to further develop their own business model before they are in a position to collaborate. There are however already examples of participants working together with those they have met in the workshop and making the most of the opportunities to exchange skills and ideas.

5.48 An example from Mexico indicates that one participant is collaborating and developing a new product line alongside indigenous artisans they connected with at the workshop. Also in Mexico, participants have been able to leverage the networks of the Country Officer within journalism, and two participants have had features in major national magazines (Elle magazine and Harper’s Bazaar) within two months of the training. In another case businesses have worked together to host an event.

5.49 The opportunity to develop links with later stage creative businesses (e.g. for mentoring purposes) or with potential investors or clients could also be a valuable way to support participants to access new opportunities, resources and markets. This could be facilitated via the development of the global database of workshop participants.
Participants reported positive outcomes in terms of business impacts at this early stage. For example, 60 per cent of participants stated that the workshops had helped their business become more sustainable or resilient. Furthermore, the economic impact assessment estimates that between 31 and 44 FTEs have been created, and in terms of turnover, an average of £6,000 of their turnover growth to be attributed to the CEW. For the programme as a whole this is equivalent to between £1.1m and £2.0m.

Early evidence shows that participants are collaborating in some instances and in a number of ways, from offering a valuable support network to creating new product lines, therefore showing that connections forged between participants are valuable. It would be further valuable to participants if they had increased access to influential organisations and individuals, later stage businesses and potential investors or clients. This was proven as beneficial through the event hosted in East Africa. Evidence indicates that connections within specific industries of broad interest to businesses (e.g. contacts in the media) would also be valuable to cultivate. Sharing successes and emphasising the benefits of collaboration could also motivate future workshop participants.

Legacy Outcomes

7) Social and economic wellbeing improves, especially for women

Information was sought from participants on barriers that they may have experienced prior to engaging with the workshops, with particular reference to pursuing their business idea or achieving business growth. As illustrated in Figure 5.8 both male and female participants reported a number of perceived barriers, particularly in terms of ‘lack of knowledge or skills’, ‘lack of resources or time’ and ‘lack of finance or investment’. However, for female participants ‘lack of support or encouragement’ was also perceived as a barrier. The most frequently cited response from male participants was a ‘lack of resources or time’.

![Figure 5.8: Barriers to business growth by gender](image)

From a participant perspective, the female-only workshops created an environment for learning and sharing of experiences as well as an environment for supporting other female entrepreneurs. In
Mexico, participants said that the workshops had challenged cultural perceptions of working with and supporting other women in a business environment.

5.52 Outside of the workshops, there is considered by the Country Officer to be a perception in Mexico that many women often show disrespect to other female colleagues within the workplace, and there is a saying that ‘women can’t unite in death’. Working with other women was seen as refreshing by female participants and it challenged their preconceptions. It illustrated that women can work together and support each other in business.

5.53 Even though some participants who attended the workshops in Peru did not understand the rationale behind the female-only workshops, others noted that the focus on female entrepreneurship was necessary as women face a number of additional barriers in pursuing their creative enterprise goals. It was felt by some that this tailored opportunity is needed in order to ‘advance in social status’. For example:

“All of our experiences were taken into account, each of us was able to contribute, and everything was expressed in three activities. The members of each group shared their insights into other participants’ business ideas and suggested ways of possibly improving their businesses.” – Peruvian Participant

“It’s important for women to have some of those opportunities they often are denied simply because they are women”. Peruvian Participant

“We feel greater trust, we have a lot in common, we learn a lot, we share similar experiences. Many women entrepreneurs started from scratch, and it’s interesting and quite motivational to hear their stories.” – Peruvian Participant

5.54 The economic impact assessment reviewed differences in impact by the gender of participants illustrated in Table 5.X below. In terms of employment growth, the female participants reported marginally stronger growth, attributing 0.6 FTEs jobs to the support they received via the Creative Enterprise Workshop when compared to male participants (who attributed 0.3 FTEs).

<table>
<thead>
<tr>
<th>Gender</th>
<th>Gross FTEs Change</th>
<th>Deadweight</th>
<th>Net FTEs</th>
<th>Gross Turnover Change</th>
<th>Deadweight</th>
<th>Net Turnover</th>
</tr>
</thead>
<tbody>
<tr>
<td>Female per business</td>
<td>1.7</td>
<td>76%</td>
<td>0.6</td>
<td>£17,363</td>
<td>55%</td>
<td>£3,682</td>
</tr>
<tr>
<td>Female Total (54)</td>
<td>91.8</td>
<td>30</td>
<td>£937,618</td>
<td>55%</td>
<td>£198,811</td>
<td></td>
</tr>
<tr>
<td>Male per business</td>
<td>1.3</td>
<td>52%</td>
<td>0.3</td>
<td>£1,100</td>
<td>61%</td>
<td>£400</td>
</tr>
<tr>
<td>Male Total (21)</td>
<td>27.3</td>
<td>5.9</td>
<td>£23,258</td>
<td>61%</td>
<td>£8,402</td>
<td></td>
</tr>
<tr>
<td>Total per business</td>
<td>1.5</td>
<td>71%</td>
<td>0.5</td>
<td>£12,925</td>
<td>60%</td>
<td>£6,000</td>
</tr>
<tr>
<td>Total</td>
<td>114</td>
<td>37.5</td>
<td>£969,000</td>
<td>60%</td>
<td>£455,000</td>
<td></td>
</tr>
</tbody>
</table>

8) Civil Society becomes more entrepreneurial, organised, active and influential

5.55 One of the British Council’s Legacy Outcomes is for civil society to become more entrepreneurial, organised, active and influential. Through establishing wider connections and developing business skills participants are more likely to be in a position to contribute to these goals. The participant survey aimed to establish whether creative individuals were disseminating their acquired skills and knowledge within other contexts and whether their awareness of activities within the wider sector
had grown. Through the responses collected participants report that they feel more confident and motivated to access and participate in other cultural and creative activities.

![Involvement in the workshops encouraged or enabled me to:](image)

**Figure 5.9: Participant engagement with additional activities**

5.56 In general, trainers’ felt that creative entrepreneurs within this programme of workshops are thinking about the wider responsibilities in relation to the actions they take in support of their business; one of the trainers described that business participants within Mexico were very socially conscious, and that many of their business ideas involved creating a platform or service to support others. Individuals within Latin America are interested in educating people within their countries, and are focussed on sharing that knowledge and understanding with others. This was considered to be a very different outlook compared to the businesses the trainers had supported within the West, as many of them were interested in making a name for themselves and increasing business profits.

5.57 Trainers highlighted that participants are now able to question and reflect upon their traditional ways of thinking when it comes to running a business, including attitudes which in many cases were inherited from their families or culturally. It offered creative entrepreneurs a new way of thinking, providing an alternative way of living and existing which builds upon their social awareness.

5.58 Another benefit has been the increased understanding and awareness of the creative industries. One participant, for example, explained how they “didn’t believe there was a creative industry in Africa” until taking part; therefore it appears that the workshops have cemented the understanding of the creative industries and allowed this individual to become more involved. This visibility may well translate to a more “active” and “influential” sector, though it is too early to see this impact in practice.

5.59 It is clear from feedback that the businesses are able to take their activities forward from “a place of knowledge” as a result of taking part in the training. This knowledge is likely to support the individuals in unforeseen ways in the future. Opportunities for participants to implement, share and grow their entrepreneurial and creative skills should be maximised. Offering follow-on support mechanisms alongside maintaining contact may increase the likelihood of engagement in future
creative and cultural businesses activities. There is an appetite from a number of survey respondents to learn more, with several commenting that they would have welcomed longer training.

5.60 Sharing stories of success is another key way to generate influence for the sector. It may be that disseminating exemplar case studies of previous participants’ experience will drum up interest within the creative sector and engage with potential creatives for business support programmes in the future.

9) Creative and social enterprises flourish and new participants appear

5.61 Over 70 per cent of participants stated that they have been able to share the knowledge and skills that they have gained through the workshop across the wider sector. Through increased confidence and connections, participants have been able to interact with other creative businesses more frequently than before (66%), not just within their sector but branching out into others as well. This suggests that even though the workshops have finished, the skills, both on a personal and business level will continue to support individuals and be shared across the wider sector as these businesses continue to develop.

5.62 It may be too early to suggest new participants will come forward as workshop delivery finished within just a few months of this evaluation; however, over 80 per cent of participants would ‘strongly recommend’ this programme to others.

![Figure 5.10: Recommendation of CEW](image)

5.63 Many participants were eager to demonstrate their gratitude for engaging in the workshops and receiving supporting from the trainer, the British Council and Nesta. For example:-

"You should know that I am very grateful for this lifetime opportunity you that changed my mind-set around entrepreneurship and sustainability.” – East African Participant

“It was great to live the experience and use world-class productivity tools. The participants were a kind and entertaining bunch!” – Chilean Participant

From a participant perspective, the female-only workshops created an effective environment for learning, sharing experiences. However, this was not fully embraced by all female participants. In Mexico, participants expressed that the workshops had challenged cultural perceptions of working with and supporting other women within a business environment to positive effect.

As a result of the workshops, participants:
Feel more confident and motivated to access and participate in other cultural and creative activities;  
Feel more likely to take part in future British Council activities;  
Actively engage in sharing their new-found skills and knowledge more widely e.g. with students, or other businesses;  
Increased their cultural and social awareness; and  
Would recommend the CEW to others

Follow-on support is key to maintain the momentum generated from the project and allow future opportunities to enhance civil society.

*In the absence of CEW*

5.64 Without the workshops, Country Officers described that many of the participating businesses would have continued to run their business in the same way, pursue the same interests and face the same challenges. In Peru, participants would not have been able to find the same level of advice i.e. 4 consecutive days to work through specific objectives. In Chile, issues relating to business administration and entrepreneurship would continue to be dealt with and seen through a conventional lens, without creativity at the crux of the matter. This sort of programme opens a new, unconventional approach to business development which is not considered to be available elsewhere.

5.65 Over 50 per cent of participants believed that without the support of the Creative Enterprise Workshops their business would have grown but it would have taken longer. Similarly, one third of respondents felt that if they had not engaged then setting up their business would have also taken longer. It seems that tools, advice and support provided through the workshops have given businesses the know-how to progress their business idea more quickly. This may be linked to increased business confidence and reduced fear of failure, which were both cited as positive outcomes from engagement.

![Bar chart](image-url)

*Figure 5.11: Business operations without the support*

**Legacy**
5.66 It is clear that workshops have supported the creative entrepreneurs to become more outward thinking, motivated and focussed on business development activities. From a Country Officer perspective, engaged individuals now have the skills and know-how to develop and grow their businesses which will further nurture the creative sector. Country Officers in Chile stated that the legacy of the programme is the creation of a new paradigm: risk in conventional business discussions is about setting and identifying certain limitations, whereas in this instance, the risk is seen as part of the opportunity within entrepreneurship. Businesses are becoming more open-minded and viewing risks differently within the creative sector.

5.67 In Mexico, the workshop was the first of its kind focussing on skills development and training for creative entrepreneurs. Country Officers are keen to continue this important work, and would like to develop a strategy in order to this. Similarly, in East Africa, Country Officers suggested a potential need for a support offering not only for start-ups or entry-level business development but also support for those businesses owners who want to sustain growth and continue to develop their skills.

5.68 Through the process of delivering the pilot workshops, most countries have developed a stronger sense of which sectors and which participants they most wish to support and which would create the most value given the context within the country e.g. particular industries or age groups, as well as how best to tailor the workshop to the local context. These are successful outcomes from a pilot phase and indicate that any subsequent rounds of workshop delivery would also be building upon the knowledge developed.

5.69 Further thought has also been given towards how the CEW offer does and should be integrated with the wider creative sector strategy, and how it can best complement other activities. Valuable relationships with partners and participants who may be willing to support the programme in the future -for example through Train-the-Trainer- have been established.

Country Officers, trainers and participants alike state that CEW has provided participants with new ways of thinking, as well as skills and knowledge to grow or establish their businesses more quickly than they otherwise would have been able to. Furthermore, participants are able to approach problems in new ways which are specifically appropriate to creative businesses. The pilot workshops have developed a stronger sense of how to best support creative industries in the respective countries, how to adapt the workshop delivery to the local context and how to more effectively integrate this with wider support and strategic aims. Partnerships between the British Council and in-country teams have been strengthened which will be valuable in further developing and continuing the programme.
6. **CONCLUSIONS AND RECOMMENDATIONS**

6.1 This chapter provides an overview of the programme and brings together key findings in relation to delivery lessons, outcomes and impacts. Future recommendations are provided in summary boxes at the end of each sub-section.

**Overview**

6.2 The Creative Enterprise Workshops programme is a joint collaboration between the British Council and Nesta to support creative entrepreneurs in setting up or running their business. The programme is overseen by the British Council’s Creative Economy Team, with Country Officers, in-country partners and UK accredited trainers supporting the organisation and delivery of the workshops.

6.3 During this phase of delivery the workshops have been delivered in Uganda; Chile; Mexico and Peru and have trained a total of 75 creative individuals. Due to the focus on female entrepreneurship, 55 female entrepreneurs (73%) were engaged as part of this programme of workshops. Most participants were at the very early stages of business development and hoped that workshop participation would support skill development, knowledge transfer and networking. The content of the workshop is based around the Nesta Toolkit, providing a series of activities and exercises which is built upon by trainers. In some countries, delivery has also included local speakers and peer to peer coaching amongst participants.

**Delivery Lessons**

*Strategic Level*

6.4 The implementation of workshops has varied according to individual country priorities, demonstrating the flexibility of approach and objectives. This is considered a strength as the workshops can adapt to the local needs or beneficiary engagement priorities; for example, female-only cohorts. In-country partners have played an important role in shaping the direction of the workshop format, and in some cases this may have altered the programme outcomes. It is important that all partners engaged are clear on the overarching programme objectives – to support creative entrepreneurs – and understand how this support fits within the wider creative economy.

- **Encourage and plan for an initial conversation** between trainers, the British Council, and in-country partners so that the aims and objectives of CEW are clear and it is understood how this benefits the wider creative economy.

6.5 Furthermore, in-country partners have provided cross-cutting support for the programme such as hosting open calls, providing venues, etc. It is therefore important to ensure that the right partners are on board from the outset and that good working relationships are maintained throughout. Recruitment processes were largely influenced by partner and trainer involvement, and were successful in engaging with target participants in most countries.

6.6 However, it would be beneficial to increase dialogue between partners, the British Council and trainers to ensure that the most appropriate individuals are being selected to attend the workshops. Businesses should be drawn from a range of creative sectors and be at the same development stage. Language utilised within recruitment processes should therefore reflect this. Having a diverse range of business sectors present creates a positive, productive and supportive workshop environment.
which aids learning, knowledge transfer and networking opportunities. Additional time for recruitment may also be beneficial in certain locations to reach the most appropriate individuals.

- Ensure clear communication between all those involved in recruitment processes so that the most appropriate individuals are selected.
- Given the demand for workshops, allow more time at the planning stages both in terms of encouraging interaction between countries and in terms of recruitment processes and scheduling additional activities i.e. bringing in local speakers.

6.7 It is clear that local networks play a role in promoting the workshops to potential entrepreneurs, as almost half of the workshop participants found out about the programme through ‘word of mouth’, closely followed by email or postal correspondence. In the future it would beneficial to maximise these connections through:

- Developing creative and easily ‘ sharable’ promotional materials that could be disseminated across existing professional and personal networks (and could be utilised by in-country partners and participants). This could include country specific case study examples of impacts the workshops have had on individual creative businesses to aid understanding and provide inspiration.
- Maintaining up-to-date contact databases for future delivery programmes i.e. Train-the-Trainer workshops, (as well as for evaluation purposes).

Workshop Format

6.8 The female-only workshops worked better in one pilot (Mexico) compared to the other (Peru). In cases where female-only workshops were largely successful, there was a clear rationale for this workshop format and it was appropriate in relation to the cultural context. Female-only workshops created a safe and open environment where female entrepreneurs could share their experiences and motivations and learn from each other. In Mexico in particular, where previous evidence had been gathered on the need to support female cohorts, the workshops challenged a number of cultural perceptions or pre-conceptions of working with other women which participants reported was an “eye opening” experience.

6.9 Through the evidence collated during the initial and recent delivery phases of the CEW, there is an early indication that all-female workshops are considered to be more desirable in some peripheral/rural locations, or for particular communities of interest. In recent pilots, there was evidence of more “conservative” attitudes to gender amongst particular communities, for example, or additional barriers to rural women participating in mixed-gender workshops or in enterprise activities compared to central locations (technology gap, peripherality etc.).

6.10 To support female entrepreneurship, making use of existing links and networks which support women could be beneficial. For example, one of the trainers from the previous delivery phase was involved in an international women’s networking group. There could be opportunities to leverage or work with the network (or others like this) to the benefit of participants.

- Workshop format should be demand-led, particularly in terms of gender. The specific country context should be considered prior to the implementation of female-only cohorts. This may, for example, be more appropriate within rural or peripheral communities.
6.11 Regional workshops worked well to bring together diverse creative individuals from a number of locations. Bringing participants from a range of neighbouring countries in East Africa was regarded positively by Country Officers, trainers and participants. This encouraged the cross-fertilisation of business knowledge, sharing of experiences and perceptions, and development of international creative networks which would not have been possible otherwise. Participants confirmed that it had led to an enriched learning environment.

6.12 In terms of bringing participants together from across different regions, it is considered beneficial for participants to stay in the same hotel: “Participants got to socialise afterwards, homework was easy to talk through.” Covering participants’ costs (including travel, accommodation, food), which was done in some cases, can also be considered good practice, particularly to open up workshops to individuals with a range of economic circumstances.

- Continue to deliver **inter-regional workshops** where neighbouring countries share similar economic context/outlook/background, as they regarded as high value.

6.13 The location of the workshops have been largely centralised within major cities across the four countries, which is seen as useful for developing a creative hub in the first instance. However, in order to widen the reach of workshop support, delivery could span into rural or peripheral localities. This would increase engagement with individuals that are not able to travel or stay away from their home location. Furthermore, this could create a ‘hub and spoke’ approach to delivery, whereby central locations develop into creative hubs, and smaller more local creative networks can feed into this.

6.14 In Chile, Country Officers were keen to deliver workshops in the northern and southern reaches of the country and focus upon creative sub-sectors within these regions. Furthermore, it was felt that those in more ‘traditional’ creative industries such as crafts or wood carving may face different challenges and motivations for accessing business support. In light of this, it could be that workshop activities are considered and formulated around ‘traditional’ creative businesses and sub-sectors within particular locations.

- Once established in-country, consider moving away from a centralised delivery model, to a ‘**hub and spoke**’ approach to delivery. Where delivery needs to be centralised, support participation through covering expenses.

- **Sector specific workshops** may also be appropriate within certain locations in order to tackle specific issues, challenges and perceptions within creative sub-sectors.

6.15 Trainers and Country Officers within East Africa said that the creative individuals who attended the workshops were not necessarily involved with a business start-up or newly formed business. In some cases, the individuals had been operating their business for more than two years and understood their business offer and their place within the sector. It may therefore be appropriate to offer a workshop which focusses on business development and growth for creatives who are at this slightly later stage.

- Consider developing a workshop that focusses on businesses that are no longer start-ups i.e. growing and transitioning; in essence an **accelerator workshop**. This could include participants new to CEW or repeat participants who have since developed their business and are keen to further expand their skills.
6.16 Feedback suggests that the flexibility and adaptability of the workshops should remain. However, there needs to be clear rationale for the workshop format and clear drivers for any content amendments. In light of this, each country could consider prior to programme implementation:

- **Conducting Scoping exercises** to ensure an evidence-based approach is adopted i.e. clear need, skills-demands, knowledge gaps, target demographics and/or sectors, etc.

**Workshop Content**

6.17 Creative entrepreneurs are introduced to new skills and knowledge areas through the learning and workshop activities. The current approach does not include localised context such as financial information, legalities and case studies. Even though the trainers often research and investigate country specific information prior to delivery, there may be alternative ways to include local and relevant information. For example, bringing in local experts on a number of business development subjects has been considered useful. Furthermore, the Train-the-Trainer approach could retain best practice and lessons learned from an international level without imposing solutions upon a local context.

- **Incorporating the local context** into delivery through case studies, local experts, or implementation of Train-the-Trainer, for example.

6.18 Overall, perceptions on workshop delivery -including activities covered on the 5th day- were very positive. The delivery language and translation, resources and trainer’s expertise and experience were praised by participants and Country Officers. However, there were a number of suggestions that could improve the delivery and follow-on support which include:

- **Develop a glossary of terms** including the UK terminology linked to entrepreneurial skills to be provided to participants prior to attending the workshops
- Develop a **programme of post-workshop support** where appropriate e.g. peer to peer coaching or mentoring, a showcase event to demonstrate business journeys since participating, etc.
- **Pre-workshop support** may also be appropriate in cases where participants have not yet developed a grasp of “the creative industries”, or where individuals do not have working experience and/or experience of sharing within similar situations and providing constructive feedback to others.

**Wider Support Provision**

6.19 The networks created through the workshops either operate within a particular country or span a selection of countries, and these were linked directly to programme structure. In order to develop international connections and networks within the creative sector it is important to provide participants a mechanism for this interaction. Trainers highlighted that the workshops supported the growth of the creative economy on a global scale, and this should be felt at a local level. A suggestion was made to create an online platform for communication, contacts and further resources for past and present participants. The online resources could include translation of the Toolkits and relevant activities, localised information or links to relevant sites, and an open forum across all countries where participants could ask questions and gain the advice of others.
- **Create an Online platform** which would include online resources and a database of participants contact details to encourage international creative networks and further growth of the creative economy.

6.20 Amongst participants there are considerable efforts being undertaken to share and disseminate the knowledge and skills that they have gained through the workshops more widely. In some cases, participants were informally utilising the Toolkit and activities within a range of different settings such as teaching creative students. Therefore, it seems that there is a strong appetite to further train participants to effectively disseminate this knowledge. One option could be to:

- **Offer the Train-the-Trainer programme** in countries where interest and demand has been demonstrated. Provide additional support to trained entrepreneurs to ensure consistency and quality of delivery, and provide updated information when applicable.

### Outcomes and Impacts

6.21 The Creative Enterprise Workshop programme has achieved a variety of outcomes and impacts for participating businesses, including softer impacts such as increased confidence and more quantifiable impacts such as increased turnover and employment. This should be considered an achievement given the short period between participation in the programme and conducting the evaluation. Impacts were measured against the 9 learning objectives developed by the British Council, and impact has been evidenced across all of these areas. Wider impacts such as effects on creative sectors and wider networks have also been reviewed.

<table>
<thead>
<tr>
<th>Learning Outcomes (Personal Outcomes)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Business Confidence &amp; Motivation</strong></td>
</tr>
<tr>
<td>Amongst survey respondents, the workshops had a significant positive effect on business confidence, with participants providing a rating of 4.3 out of 5 (where 1 is ‘not at all confident’ and 5 is ‘very confident’). 95 per cent of female participants stated that felt ‘quite or very confident’, representing an increase of 42 per cent on pre-workshop levels. Male participants are also more confident as a result of the workshop. Over 70 per cent of respondents stated that the workshops have had increased their motivation, ability to think creatively/innovative and had had a positive impact upon their attitude to entrepreneurship.</td>
</tr>
<tr>
<td><strong>Business Skills</strong></td>
</tr>
<tr>
<td>Nearly 90 per cent of respondents stated that the workshops have had a ‘positive effect’ or ‘very positive effect’ on their ‘overall knowledge and skills to start and run a business’. Furthermore, businesses reported improved knowledge and skills relating to business planning and strategy, customer and supplier relationships and product or service development.</td>
</tr>
<tr>
<td><strong>Business Networks</strong></td>
</tr>
<tr>
<td>The workshops have encouraged the interaction and networking of creative individuals from different locations, sectors, countries and backgrounds. This has led to exchange of information, ideas and perspectives on how to run and/or improve their project or business idea. Cross-fertilisation of ideas has encouraged interaction and opportunities for collaboration that may not have happened without the support. Over 50 per cent of respondents had developed a new business contact and 87 per cent of these individuals were still in touch with the connection made, generally through online means (93 per cent).</td>
</tr>
</tbody>
</table>
### Legacy Outcomes

#### Social and economic wellbeing improves
Social and economic wellbeing of participants has increased. From a participant perspective, female-only workshops created an effective environment for learning and sharing experiences, especially within Mexico. Some of the participants have strong social awareness and social values and have seen an opportunity to bring that into their business.

#### Civil Society becomes more entrepreneurial, organised, active and influential
Individuals are engaging with business activities, dissemination and sharing of knowledge and skills obtained through the workshops, and are interacting with other creative businesses. Participants are more motivated to access and participate in other cultural and creative activities and more likely to take part in future British Council activities.

#### Creative and social enterprises flourish and new participants appear
Through informal and formal creative networks, learnings from the programme and recommendations of support are being shared amongst potential beneficiaries. 80 per cent of participants would recommend the CEW to others, illustrating the positive impact the workshops have had on an individual and business level. Furthermore, participants are keen to share their knowledge more widely e.g. with students in the creative fields, other business, and through Train-the-Trainer.

### Action Outcomes (Business Outcomes)

#### Business Development
Workshop engagement has led to participants and their businesses running more effectively, accessing new business opportunities and improving their sustainability. Survey respondents said that workshop engagement had resulted in the development of their customer base. However, individuals still face a number of barriers in accessing finance and investment opportunities, and it may be beneficial for future support to address this.

#### Business Growth (Employment and Turnover)
Participating businesses have witnessed a small growth in turnover and employment figures as a result of the workshop support. The economic impact assessment estimates that between 31 and 44 FTEs have been created within the participants’ businesses which can be directly attributable to the Creative Enterprise programme. This is equivalent to approximately 0.5 FTEs per individual supported. In terms of turnover, participants attributed an average of £6,000 of their turnover growth to the Creative Enterprise programme. For the programme phase as a whole this is equivalent to between £1.51 and £2.0 million.

#### Access to new opportunities
Valuable connections between participants have been forged, either through collaborations, developing support networks or creating new product lines. This type of activity could be further encouraged in workshop delivery, and it may also be beneficial to increase participant access to influential organisations and individuals, later stage businesses and potential investors or clients.
Evaluation Recommendations

6.22 Based on the programme’s delivery lessons as well as the outcomes and impacts illustrated above, evaluation recommendations have been categorised in terms of short and longer term aims. There are a number of headline recommendations that would ensure that the programme is reaching creative entrepreneurs across a variety of settings; these are illustrated in the table below.

Table 6.1: Evaluation Recommendations

<table>
<thead>
<tr>
<th>Headline</th>
<th>Short Term</th>
<th>Longer Term</th>
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</thead>
<tbody>
<tr>
<td>Encourage and plan for an initial conversation between trainers, the British Council, and in-country partners to ensure clear aims and objectives</td>
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<tr>
<td>Given the demand for workshops, allow more time at the planning stages</td>
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<tr>
<td>Workshop format should be demand-led, particularly in terms of gender</td>
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<tr>
<td>Continue to deliver inter-regional workshops where they are appropriate</td>
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<tr>
<td>Once established in-country, consider moving away from a centralised delivery model, to a ‘hub and spoke’ approach to delivery</td>
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<tr>
<td>Additional</td>
<td></td>
<td></td>
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<tr>
<td>Ensure clear communication between all those involved in recruitment processes so that the most appropriate individuals are being selected</td>
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<tr>
<td>Develop creative and easily ‘sharable’ promotional materials</td>
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<tr>
<td>Maintain up-to-date contact databases for future delivery programmes</td>
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<tr>
<td>Sector specific workshops may also be appropriate within certain locations</td>
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<td></td>
</tr>
<tr>
<td>Consider developing a workshop that focusses on businesses that are no longer start-ups but are growing and transitioning; in essence an accelerator workshop</td>
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<tr>
<td>Conduct Scoping exercises to ensure an evidence-based approach is adopted i.e. clear need, skills-demand, target demographics, etc.</td>
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<tr>
<td>Develop a glossary of terms including the UK terminology linked to entrepreneurial skills</td>
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<tr>
<td>Develop a programme of post-workshop support where appropriate</td>
<td></td>
<td></td>
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<tr>
<td>Pre-workshop support may also be appropriate in cases where participants do not have a developed grasp of “the creative industries”</td>
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</table>
APPENDIX 1: ECONOMIC IMPACT ANALYSIS

A1.1 This appendix summarises the economic impact assessment of the Creative Enterprise project. In accordance with UK government guidance this impact assessment utilises the HM Treasury Green Book\textsuperscript{37} to guide the principles of the assessment, albeit adapted for an international project setting.

Principles

A1.2 The aim of this economic impact analysis is to quantify the business performance impacts in terms of employment (Full Time Equivalents) and turnover (£) as a result of the Creative Enterprise Programme.

A1.3 As per government guidance, this assessment also considers additionality\textsuperscript{38}, that is, what can be attributed to the programme as opposed to what would have happened anyway.

A1.4 The participant e-survey undertaken as part of this evaluation asked a series of questions about the quantitative impact of their attendance at the workshop. In order to estimate the impact of the workshops in Chile, Mexico, Peru and West Africa the impact estimates from the survey sample are then extrapolated to all 75 learners from this phase of the programme. This assumes that the survey sample adequately represents all workshop participants.

Limitations & Assumptions

A1.5 At the time of the e-survey (July 2016) many participants had completed the training only recently, sometimes within just a few weeks. Therefore the participants will not have had the opportunity to implement their learning and grow their business. It is therefore likely that impact to date may underestimate the full benefits of the programme in the longer term. It is for this reason the e-survey also included questions about anticipated future impact, the results of which are presented here.

A1.6 As with all assessments of impact, the estimates are based on the perceptions of the businesses surveyed about what can be attributed to the programme. In total 35 participants completed the e-survey, of those 22 businesses gave full responses about employment impact and 10 gave complete responses to questions about turnover. Figures are therefore presented as ranges and rounded to reflect the degree of estimation within the results.

A1.7 The low response to the questions about turnover was, in part, driven by a high number of respondents noting that they had not started trading yet or only very recently started trading. Therefore average turnover impact may overstate the impact to date.

A1.8 Participants gave responses in their own country currency (or US dollars). All values were converted to Pounds Sterling as per Table A1.1 and turnover calculations use pounds.

\textsuperscript{37} HM Treasury (2003) Green Book: 

\textsuperscript{38} Impact arising from an intervention is ‘additional’ if it would not have occurred in the absence of the intervention. See Additionality Guide: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/191511/Additionality_Guide_0.pdf
Table A1.1: Exchange Rates for Impact Assessment

<table>
<thead>
<tr>
<th>Currency</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tanzanian Shilling</td>
<td>2,870.15 TZS</td>
</tr>
<tr>
<td>USD</td>
<td>1.31 USD</td>
</tr>
<tr>
<td>Chilean Peso</td>
<td>861.82 CLP</td>
</tr>
<tr>
<td>Peruvian Sol</td>
<td>4.37 PEN</td>
</tr>
</tbody>
</table>


A1.9 When employment information was not provided in terms of FTEs the following assumptions were applied.

Table: A1.2: FTE Assumptions

<table>
<thead>
<tr>
<th>FTE Assumption</th>
<th>FTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employed</td>
<td>1 FTE</td>
</tr>
<tr>
<td>Part Time</td>
<td>0.5 FTE</td>
</tr>
<tr>
<td>Freelance</td>
<td>0.25 FTE</td>
</tr>
</tbody>
</table>

Gross Change

A1.10 The first step of an impact assessment is to calculate the gross change. This compares current employment and turnover with the position prior to receiving training. This describes the overall growth path of the individuals’ business. Table A1.3 details the average gross employment and turnover change both to date and predicted for the next full year of trading.

Table A1.3 Gross Change (to date and future predicted)

<table>
<thead>
<tr>
<th>Employment</th>
<th>FTE</th>
</tr>
</thead>
<tbody>
<tr>
<td>TO DATE: Gross Increase in Employment per business</td>
<td>1.5 FTE</td>
</tr>
<tr>
<td>FUTURE PREDICTED: Gross Increase in Employment per business</td>
<td>3.7 FTE</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Turnover</th>
<th>£</th>
</tr>
</thead>
<tbody>
<tr>
<td>TO DATE: Gross Turnover Change per Business (£)</td>
<td>£13,000</td>
</tr>
<tr>
<td>FUTURE PREDICTED: Gross Turnover Change per Business (£)</td>
<td>£42,000</td>
</tr>
</tbody>
</table>

A1.11 As an average across all businesses within the survey each participant business grew by approximately 1.5 FTEs when comparing their business size before and after the training. 40 per cent of businesses did not report any increase in employment since the Creative Enterprise workshop. This may reflect the short time between the completion of the workshop and the beneficiary survey and the proportionately small size of the, often new, businesses. When asked what they expected their staff numbers to be next year over 95 per cent predicted an increase in FTEs, with an average growth per business of 3.7 FTEs within the next year.

A1.12 The average change in turnover between before and after the support was around £13,000. Only around a third of respondents provided an answer to this question, stating either that they don’t know, or they skipped the question completely. Of those who did respond 18 per cent reported no increase in turnover. Businesses were however very optimistic about the future with a total increase in turnover when compared to the year before the training to a year in the future at £42,000 (from 8 responses).
A1.13 The gross change in employment and turnover has not yet considered how much of that change is attributable to the Creative Enterprise Workshop. This ‘additionality’ is assessed in the next section.

**Additionality**

A1.14 In keeping with government guidance the impact analysis considers what proportion of the outcomes can be attributed directly to the project. Within the survey participants were asked their judgement about what proportion of their business growth was attributable to the workshops. It should be noted that survey respondents often find it difficult to assign a percentage of any employment or turnover increase to any support received; this is reflected in the response rate with half of all survey respondents providing a quantitative response.

A1.15 Table A1.4 below shows the ‘deadweight’ estimates for the Creative Enterprise Programme alongside those from English Partnership guidance\(^{39}\) and BIS Research\(^{40}\) to offer an overarching comparison. It is clearly important to note that these are England benchmarks as international benchmarks are not available. It can be seen however that deadweight (or what would have happened anyway) is just a little higher than is found in other Enterprise Support projects. The slightly higher metric may be attributable to other factors such as cultural influence or language.

<table>
<thead>
<tr>
<th>Table A1.4: Deadweight</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Factor</strong></td>
</tr>
<tr>
<td>‘Deadweight’ Employment (17 responses)</td>
</tr>
<tr>
<td>‘Deadweight’ – Turnover (18 responses)</td>
</tr>
</tbody>
</table>

**Net Impacts**

A1.16 Once the proportion of growth that can be attributed to the programme has been taken into account, the net impacts can be calculated. Where individual survey respondents have not provided responses to estimate additionality factors, averages from the sample are used. The net FTE and turnover impacts achieved to date are given in Table A1.5, and the businesses’ predictions of future impact are given in Table A1.6.

A1.17 Overall it is possible to estimate that for every 2 people trained a new job is created, and when considered over the longer term, on average, each participant will employee an FTE directly due to the support.

<table>
<thead>
<tr>
<th>Table A1.5: CURRENT Net Economic Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Employment</strong></td>
</tr>
<tr>
<td>Net Employment per Business</td>
</tr>
<tr>
<td>Net Employment Impact all participants (428) estimate</td>
</tr>
<tr>
<td><strong>Turnover</strong></td>
</tr>
<tr>
<td>Net Turnover Increase per Business</td>
</tr>
<tr>
<td>Net Turnover all participants (428) estimate</td>
</tr>
</tbody>
</table>


\(^{40}\) BIS (2009) Research to Improve the Assessment of Additionality.

---

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### Table A1.6: FUTURE Net Economic Impact

<table>
<thead>
<tr>
<th></th>
<th>FTE / £</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Employment</strong></td>
<td></td>
</tr>
<tr>
<td>Net Employment <em>per Business</em></td>
<td>1.1 FTE</td>
</tr>
<tr>
<td>Net Employment Impact <em>all participants</em> <em>428</em> <em>estimate</em></td>
<td>82.5 FTE</td>
</tr>
<tr>
<td><strong>Turnover</strong></td>
<td></td>
</tr>
<tr>
<td>Net Turnover Increase <em>per Business</em></td>
<td>£21,000</td>
</tr>
<tr>
<td>Net Turnover <em>all participants</em> <em>428</em> <em>estimate</em></td>
<td>£1,556,000</td>
</tr>
</tbody>
</table>

A1.18 It is also likely that these direct jobs will support others in the wider economy due to, for example purchases from suppliers and the increased income of employed staff (multiplier effect). This means that these impacts may grow further in the longer term.

#### Statistical Confidence Intervals

A1.19 In total 75 participants took part in the Creative Enterprise Workshops. A sample of 35 participants responded to our evaluation survey. Of the 35 who completed the survey, 22 businesses gave full responses to the questions about employment impact and 10 gave complete responses to questions about turnover impacts. In order to understand the degree of confidence in the estimates, confidence intervals are applied at the 95 per cent confidence level to create a range. These ranges are presented in Tables A1.7 and A1.8

### Table A1.7: Range of Net Impact at 95 per cent confidence level

<table>
<thead>
<tr>
<th>Via Employment</th>
<th>Lower</th>
<th>Mid</th>
<th>Upper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Employment Impact [+/-7.5%]</td>
<td>30.9</td>
<td>37.5 FTEs</td>
<td>44.1</td>
</tr>
<tr>
<td>Via Turnover</td>
<td>Lower</td>
<td>Mid</td>
<td>Upper</td>
</tr>
<tr>
<td>Net Turnover Impact [+/-13.04%]</td>
<td>£323,000</td>
<td>£455,000</td>
<td>£587,000</td>
</tr>
</tbody>
</table>

### Table A1.8 FUTURE Range of Net Impact at 95 per cent confidence level

<table>
<thead>
<tr>
<th>Via Employment</th>
<th>Lower</th>
<th>Mid</th>
<th>Upper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Employment Impact [+/-7.5%]</td>
<td>67.9</td>
<td>82.5 FTEs</td>
<td>97.1</td>
</tr>
<tr>
<td>Via Turnover</td>
<td>Lower</td>
<td>Mid</td>
<td>Upper</td>
</tr>
<tr>
<td>Net Turnover Impact [+/-13.04%]</td>
<td>£1,104,000</td>
<td>£1,556,000</td>
<td>£2,008,000</td>
</tr>
</tbody>
</table>

A1.20 By presenting impact in a range we are saying that we can be 95 per cent confident that the total number of jobs created so far, attributable to the Creative Enterprise programme, falls between 30.9 and 44.1 FTEs and that participants estimate that this will rise in the future year to between 67.9 FTEs and 97.1 FTEs.
### APPENDIX 2: CONSULTEES

**List of Consultees**

<table>
<thead>
<tr>
<th>Name</th>
<th>Org</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Workshop Trainers</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Percy Emmett</td>
<td></td>
<td>Trainer</td>
</tr>
<tr>
<td>Daxa Parmar</td>
<td></td>
<td>Trainer</td>
</tr>
<tr>
<td><strong>Country Officers</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sandra Chege</td>
<td>British Council East Africa</td>
<td>Country Officer</td>
</tr>
<tr>
<td>Rocca Gutteridge</td>
<td>British Council East Africa</td>
<td>Country Officer</td>
</tr>
<tr>
<td>Jimena Santoyo</td>
<td>British Council Mexico</td>
<td>Project Officer</td>
</tr>
<tr>
<td>Miguel</td>
<td>-</td>
<td>Previous Country Officer</td>
</tr>
<tr>
<td>Alejandra Szczepaniak</td>
<td>Chile</td>
<td>Country Officer</td>
</tr>
<tr>
<td>Tamara Poblete</td>
<td>Chile</td>
<td>Project Assistant</td>
</tr>
<tr>
<td>Luisa Michelsen</td>
<td>Peru</td>
<td>Country Officer</td>
</tr>
</tbody>
</table>