

To conclude...

The objective of this book is to offer an approach which brings together both creative passion and business best practice.

T-Shirts and Suits – creativity and business in harmony.



Be clear about where you want to go and your own definition of success.



Select your customers carefully.

To turn your creativity into a business, use it for the benefit of your (carefully selected) customers. This involves understanding their point of view and then being even more creative with your talents.



Acknowledge the competition.

Decide where you stand amongst your rivals. Figure out which customers' problems you can solve better than anyone else.



Be a leader as well as a manager.

The art of getting things done through other people requires you to constantly strive to become an even better people person.



Measure the right things.

Design a simple but effective information system as a Business Dashboard so that you can keep a check on how you are performing in several dimensions as you drive your enterprise forward. Keep an eye on the Financial Dashboard to make sure you don't crash or run out of fuel in the fast lane.



Protect your creativity – it's what your business is built on. Use copyright, trademarks and patents to protect your intellectual property. Exploit your intellectual property to create future income streams.



Create a unique Business Formula.
A feasible Business Formula is essentially a carefully designed combination of some of your best creative skills, with selected customers' particular needs, which works in financial terms for them and you.



Use the Feasibility Filter to assess each option. Some creative business ideas may not be feasible. Be prepared to adjust an idea to get the Business Formula right. Or create new ideas.



Be prepared to Say No.
Once you have a clear route to success, 'say no' to tempting opportunities that don't lead towards your destination. Some temporary diversions will be necessary but don't lose sight of your goal.



Appendix 1

The Creative Industries

The 'creative industries' have been defined by the UK Government's Department for Culture, Media and Sport (DCMS)²⁸ as: 'Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.'

The term 'cultural industries' is also used by some agencies, though this term relates to a more specific range of industries and can be regarded as a subset of the creative industries. The cultural industries are defined by UNESCO²⁹ as 'industries that combine the creation, production and commercialisation of contents which are intangible and cultural in nature; these contents are typically protected by copyright and they can take the form of a good or a service.'

There are thirteen sub-sectors under the term 'creative industries' and these are: advertising; architecture; the art and antiques market; crafts; design; designer fashion; film and video; interactive leisure software; music; the performing arts; publishing; software and computer games; and television and radio.

According to DCMS³⁰ research, the Creative Industries accounted for 8.2% of Gross Value Added (GVA) in 2001 in the UK and the sector grew by an average of 8% per annum between 1997 and 2001. Exports from the UK by the Creative Industries contributed £11.4 billion to the balance of trade in 2001. This equated to around 4.2% of all goods and services exported. Exports for the Creative Industries grew at around 15% per annum over the period of 1997–2001. In June 2002, creative employment totalled 1.9 million jobs and there were around 122,000 companies in the Creative Industry sectors on the Inter-Departmental Business Register (IDBR) in 2002.

According to the *Financial Times*,³¹ "a report from the (UK) Government's Strategy Unit has concluded that the creative industries in London are now more important than financial services to the economy. Employment in the creative industries (including fashion, software design, publishing, architecture and antique dealing) has topped 525,000 and is still rising, compared to a mere 322,000 and falling in financial services."

Internationally, the Creative Industries are one of the fastest growing sectors in OECD economies, employing on average 3–5% of the workforce according to the United Nations Conference on Trade and Development.³² The global value of Creative Industries was expected to increase in the years from 2000 to 2005 from US\$ 831 billion to US\$ 1.3 trillion, a compound annual growth of over 7%.³³

This astounding figure is achieved by creative businesses, most of which are small or medium sized enterprises and in reality are very small or micro-enterprises, including individual practitioners. The British Council³⁴ points out that this scenario is typical internationally and works to support international co-operation since creative businesses move more quickly to international markets than many other forms of enterprise, often using the Internet.

The Creative Industries are the only sector which has been identified as a priority area by all of the countries and regions of the UK. This is reflected by the number of agencies supporting the creative sector, such as CIDS (Creative Industries Development Service), CIDA (Creative Industries Development Agency), Inspiral and Creative Kernow.

The first of these to be established in the late 1990s was Merseyside ACME (Arts, Culture and Media Enterprises).

Appendix 2

Merseyside ACME

www.merseysideacme.com

Merseyside ACME is a development agency for the Creative Industries sector, working to support the growth and sustainability of creative businesses and organisations based on Merseyside.

ACME works collaboratively with both the public and private sectors to:

- Promote the importance of the Creative Industries as an economic driver for the region.
- Ensure the availability and continuity of sector specific business support and information services.
- Promote the use of creativity as a means of supporting community and economic regeneration.
- Promote connectivity across the Creative Industries sector.

Complementing its strategic development role, ACME provides a range of general client-facing support services for creative businesses and organisations in the region. These include information and research support, and general business advice and referral services.

In addition to its ongoing general support services, ACME also delivers bespoke programmes, designed in direct response to feedback from the businesses that it works with.

As well as supporting creative businesses, ACME has developed projects which have shown how powerful and effective creativity can be in regenerating communities. It is respected nationally for its work on social impact studies, for developing models and delivering programmes which promote best practice in monitoring and evaluation. It provides independent evaluation support services to community driven programmes and organisations across the UK.

Since being established, Merseyside ACME has:

- Assisted over 700 businesses and helped to safeguard over 600 jobs on Merseyside.
- Delivered 200 seminars, reaching over 3500 creative professionals and practitioners.
- Developed Creative Advantage, a business support model which has been adopted regionally and nationally.
- Published three books, including a significant impact study. All have received national and international acclaim.
- Developed a creative industries e-news bulletin, securing nearly 2000 subscribers to date.
- Supported CISS, Merseyside's longest running network of creative business support providers.
- Supported four US trade missions, generating more than a £1.5m in export business.
- Through its arts and regeneration activity, worked with over 200 community regeneration projects, developed 30 new organisations and community businesses.
- Developed a self evaluation framework which has been adopted by organisations across the UK.
- Led the development of Kin www.kin2kin.co.uk, Merseyside's first ever online community exclusively for creative businesses.
- Led the development of Futures www.futuresnetwork.org.uk, Liverpool's first professional network for advertising and design businesses.
- Managed the Arts and Regeneration strand of Liverpool's bid to be European Capital of Culture.

Merseyside

acme **kin** linking Liverpool and Merseyside's creative people

DEVELOPING CREATIVE INDUSTRIES

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- 2 Creative Advantage. For more information see www.creativeadvantage.co.uk or www.merseysideacme.com
- 3 CIDS. Creative Industries Development Service. For more information see www.cids.co.uk
- 4 CIDA. Creative Industries Development Agency. For more information see www.cida.org
- 5 This is strictly true but modestly forbids me to let it go without a footnote. With one short poem published in a literary magazine, I claim to be the least-published 'published poet' in the world. On the other hand, having been paid five pounds for my Haiku of 17 syllables could make me one of the world's best-paid poets – per syllable (!)
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- 9 Interestingly, several words of military origin have been adapted for use in business, such as 'campaign' and 'strategy'.
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Further Information

The website associated with this book provides additional information, new material and further case studies, details of training and consultancy projects, a framework for a business plan, a glossary of terms and links to other useful websites.

www.t-shirtsandsuits.com

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DEVELOPING CREATIVE INDUSTRIES



T-Shirts and Suits





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David has direct experience of leading and managing creative and cultural enterprises. His practical experience is complemented by academic qualifications, professional accreditations and membership of several management institutes.

He uses his knowledge and experience to help creative and cultural enterprises to become even more successful through specialist training and consultancy projects.

David adds value to clients' businesses and organisations internationally by transferring great ideas, effective techniques and best practice between industries and sectors, and across national and cultural boundaries. He empowers clients by helping them to adapt international best practice to their own local circumstances.

David's work is internationally respected and he has assisted numerous businesses, government agencies and not-for-profit organisations in the UK, India, Canada, the United Arab Emirates, France, Italy, Switzerland, Egypt, Turkey, Germany, Denmark, South Africa, Singapore, Thailand and China.

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