

Teesside University and Creative Darlington

August 2015

Support for Creative and Cultural Social Enterprises in the
Tees Valley

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Contents

	PAGE
1. Introduction	1
2. Context	2
3. Mapping the sector	6
4. Support Agencies	13
5. Comparing CCSEs and support agencies in the Tees Valley with other parts of the UK	15
6. Summary of focus group discussion	20
7. Conclusions and Recommendations	22
Appendix: List of consultees	

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

1. Introduction

- 1.1. Teesside University and Creative Darlington wish to make a sustainable change to the support mechanisms in the Tees Valley for social enterprises with a creative and cultural theme through:
 - the creation of an eco-system promoting the use of creative and cultural activities to meet social aims and provide opportunity for new entrants to this field to develop social enterprises (SEs);
 - supporting the establishment of two new creative/cultural social enterprises as demonstration models;
 - the creation of a resource provided to aid HEIs and arts organisations to tailor generic social enterprise support for the sector.
- 1.2. Bonnar Keenlyside (BK) undertook research and consultation to support this project. The aim of this work was to identify models of support for creative/cultural social enterprise through consultation within the Tees Valley and comparison with models elsewhere.
- 1.3. The research was undertaken during February – May 2015 and involved:
 - a scoping study identifying the context and considering definitions, which framed further consultation;
 - research into the sector in the Tees Valley ;
 - research into models of support elsewhere;
 - consultation with individuals and organisations involved in the sector, including a focus group with creative/cultural social entrepreneurs.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

2. Context

- 2.1. Teesside University has a strong interest in supporting the growth of business and social enterprise. Further, cultural social enterprise has been identified as a priority by partners in the Tees Valley LEP, in particular to address social inclusion in connection with the Partnership's intention to work towards a Capital of Culture Bid for 2025.
- 2.2. The broad scope of this study is those individuals and organisations trading for the twin purposes of providing social benefit and also creative or cultural experiences. The context in which they operate has continuously evolved.
- 2.3. Such enterprises, and entrepreneurs, have been in existence for several decades throughout the UK, rooted in the community arts movement which began in the 1970s. The legacy of that period includes a number of not-for-profit arts and cultural organisations who have continued to trade and provide cultural experiences for the social benefit of particular communities, in particular those who may be disadvantaged because of economic or social deprivation, those with health problems and young people. These organisations largely work in visual arts, music or drama. These can be termed first generation creative/cultural enterprises, and their business models and governance structures tend to follow the norms of the period 1970 – 2000, limited companies and charities receiving public funding.
- 2.4. During the 90s, a further movement emerged as public agencies highlighted the value of creativity and culture and promoted them as drivers for regeneration which was primarily economic and sometimes social. During this period, many areas, particularly in the north of England and in Scotland, prioritised creative businesses and the micro-enterprises which dominate in this sector and developed support structures for creative entrepreneurs. These entrepreneurs largely worked in design and digital fields. Few of these had social aims.
- 2.5. The most recent movements informing this sector accrue from changes in the cultural economy. An on-going decline in the availability of public investment to cultural organisations coincides with the increased practice of public services being commissioned from third sector agencies. Cultural organisations with social aims are increasing expected to take advantage of the potential to secure commissions and to further diversify their income sources in order to be sustainable.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

- 2.6. Further, digital communication has deeply changed the way that individuals and business provide services and communicate, opening up multiple alternatives for creative entrepreneurs.
- 2.7. This study is concerned primarily what can be termed second generation creative and cultural social entrepreneurs, setting up in the current operating context.
- 2.8. The term ‘creative and cultural social enterprises’ encompasses two inter-connected concepts which are each subject to varying and evolving definitions:
- creative and cultural, which can encompass the arts and culture sectors, the wider creative industries, and the wider creative economy;
 - social enterprises, which can include not-for-profit trading companies with a social impact, as defined by DTI¹ and also charities and non-incorporated traders.
- 2.9. There are a number of definitions used by government, policy agencies and academics. However, these official or quasi-official definitions do not, in the main, cover comprehensively individuals and organisations who might describe themselves as being creative and cultural social enterprises.

Creative and Cultural

- 2.10. Definitions of this sector have been evolving over the last two decades, initially with the DCMS definition of creative industries² 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”.

¹ See 2.13

² DCMS 2001. Original 13 sectors advertising, architecture, arts and antique markets, crafts, design, software, computer games and electronic publishing, music and the visual and performing arts, publishing, television & radio, designer fashion, film, video and photography

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

- 2.11. More recently, NESTA has articulated and promoted the concept of the creative economy³, which additionally included all creative workers and activity in other sectors.
- 2.12. A useful way of considering the sector is through the concept of the Cultural and Creative Ecosystem, set out by the Warwick Commission on the Future of Cultural Value⁴ in February 2015 which highlights the interdependencies of the creative and cultural sectors, its activities, people, products and services. This report further identifies the potential for the cultural and creative industries to increase their role in the social economy.

Social Enterprises

- 2.13. Social enterprises, as defined by the Department for Trade and Industry (2002) are:
- “businesses with primarily social objectives whose surpluses are principally reinvested for that purpose in the business or in the community, rather than being driven by the need to maximise profit for shareholders and owners”.
- 2.14. This definition has been adopted by several agencies including the North East Social Enterprise Partnership (NESEP). Some agencies extend the definitions to emphasise the social impacts and benefits to society, for example, those used by Social Enterprise UK and SENSCOT.
- 2.15. The business classification used by the Cabinet Office specifies that social enterprises:
- should not pay more than 50 per cent of profit or surplus to owners or shareholders;
 - should not generate more than 75 per cent of income from grants and donations;
 - should not generate less than 25 per cent of income from trading.

³ http://www.nesta.org.uk/project/manifesto-creative-economy?gclid=CjwKEAiAyMCnBRDa0Pyex-qswB0SJADKNMKA4kLqEzFMV_RQdrJe40S_7IYveI4hAoyy4JgKuuHfxoCL6vw_wcB

⁴ <http://www2.warwick.ac.uk/research/warwickcommission/futureculture/finalreport/>

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

- 2.16. These official classifications are not commonly used by small businesses. The most recent report⁵ on the theme of social enterprises based on the 2012 Small Business Survey (SBS) found that 24% of SME employers in 2012 thought of themselves as social enterprises, defined as businesses that have mainly social or environmental aims. However, when the criteria above were applied, this fell to 6%, or around 70,000 businesses.
- 2.17. Those identifying as creative and cultural social enterprises are, similarly, greater than those which would fit official classifications. The Cultural Social Enterprise Network Scotland⁶ includes self-defining cultural and creative social enterprises including charities museums and community associations. Community Interest Companies, not-for-profit companies, cooperatives and unincorporated structures may self-define as social enterprises.
- 2.18. **For the purposes of this study, a wide definition is adopted. Cultural and Creative Social Enterprises (CCSEs) are defined as enterprises in the cultural and creative ecosystem which trade and have a social purpose, including those legally constituted as social enterprises, those with alternative legal constitutions including charities and other not-for-profit structures and unincorporated structures, including sole traders. Entrepreneurs are the individuals who initiate these enterprises.**

5

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/205291/Social_Enterprises_Market_Trends_-_report_v1.pdf

⁶ <http://www.se-networks.net/shownetwork.php?org=3129>

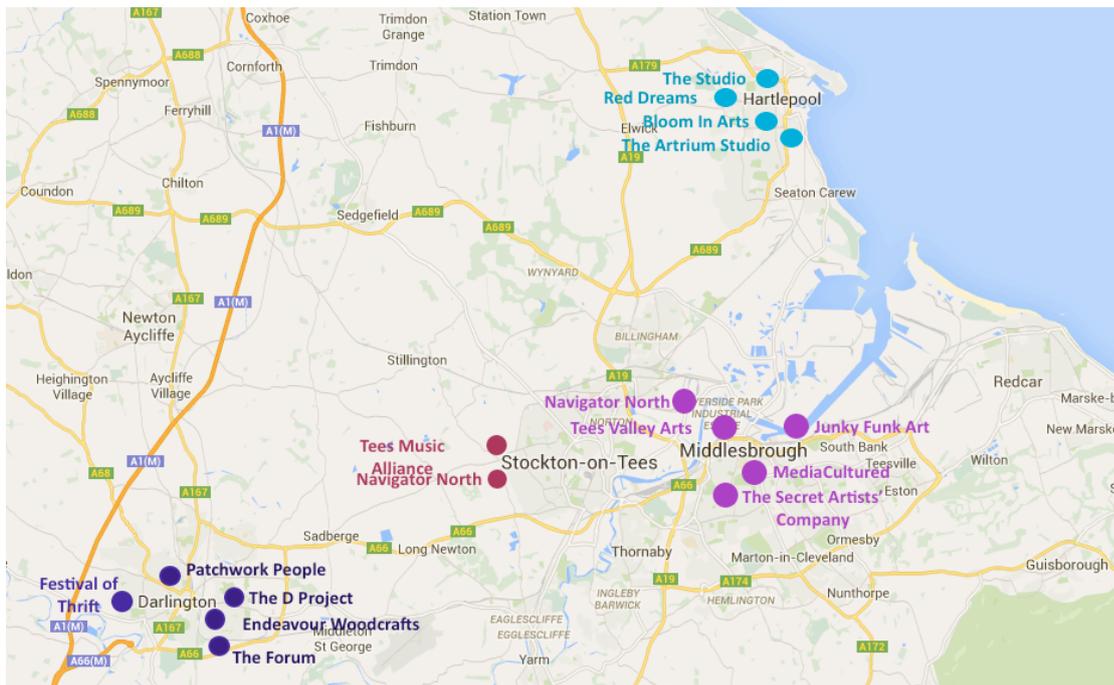
Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

3. Mapping the sector

- 3.1. There is currently no database which specifically identifies CCSEs in the Tees Valley. In order to map the sector, we undertook an exercise which included:
- consultation with Teesside University and Creative Darlington;
 - searching membership and regulatory lists including: The Charity Commission, CIC Regulator and the North East Social Enterprise Partnership;
 - consultation with agencies and local authority officers including ACE ,and the local authorities in the Tees Valley;
 - internet search.
- 3.2. Teesside University has been involved in supporting enterprises, including social enterprises for four years, with financial help from ERDF and Unltd. Some of the University's alumni have gone on to start CCSEs and it is believed that there may also be latent entrepreneurs within this group. Some of the University staff are involved in activities or businesses, although none specifically are CCSEs. Lecturer Michael Hall runs The Parliament of Social Design which uses design in social settings and which may develop into a trading enterprise in the future. Steve Thomson, the University's digital champion, is an entrepreneur but not within the scope of a social enterprise.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

3.3. Our search identified CCSEs in Tees Valley as mapped below:



Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

Darlington CCSEs

The D Project: dance company delivering dance across the Tees Valley and the North East, including packages for nurseries, schools, colleges and community groups, as well as dance events, workshops and some commercial work.

Endeavour Woodcrafts: day service for adults with learning disabilities and mental health issues, providing training in woodwork in a real manufacturing environment. Individuals are involved in all aspects of the manufacturing and selling process, learning new skills and also developing life and social skills.

Festival of Thrift: the UK's only national celebration of sustainable living, a festival of art, workshops, food and craft stalls, talks, film; in the process of becoming a social enterprise (CIC).

Forum Music: owned and managed by Humantics CIC, a social enterprise, the Forum is live music venue with facilities available for hire, including rehearsal room, teaching room, recording studio, conference room and live performance hall; hosts several musical education establishments, including the Forum Music School and Access to Music (which offers courses in music performance, digital music, music technology and music business); Darlington Film Club, Darlington RnB Club, Darlington Jazz Club, a comedy night and beer festival.

- **Patchwork People:** works in schools, children's, centres, youth and community services; award winning Labelled model, using design, described as a social franchise.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

Hartlepool CCSEs

Artrium Studio: this charity provides a community art studio offering membership for people with mental health problems, providing workshops and delivers art therapy sessions to all service users in order for them to relax, including painting, drawing, sculpture, ceramics and textiles.

Bloom In Arts: this CIC delivers creative workshops in textiles, ceramics, sculpture and printmaking to support the development of, and to encourage young people to find their inner artist and build confidence in their talents and individual style.

Red Dreams: a charity which works with and supports disadvantaged young people aged 11-19 through the creative arts and media; its venue has 4 rehearsal rooms, 3 vocal rooms and a training room, as well as its own record label 'Otiss Music', established in 2013. Provides training and services in instrument tuition, vocal coaching, music recording and editing and film making and photography.

The Studio: a charity running a live music venue offering training courses including in sound recording and engineering and music tuition to encourage participation and enjoyment of music by all members of the community, in particular those who have had little opportunity previously through lack of access or money.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

Redcar and Cleveland

Hickson Photography: teaches and prints photography and provide printing services to other photographers and artists and is involved in the establishment of the **Palace Hub Gallery CIC**.

Saltburn Artists Projects: a charity running a gallery with 10 artists studio spaces for hire and home to 16 resident artists; offers free workshops for children and adults.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

Middlesbrough

Funky Junk Art: currently being set up as a social enterprise by Shirley Wells, the owner of Primary Visual Art (CIC); aims to provide community arts projects across the North East, building relationships with businesses who will pay a fee for projects to be held in their community, and the waste products of businesses will be utilised as materials for the workshop.

Media Cultured CIC: a training and education company based in Middlesbrough, designing and delivering unique teaching and learning resources for practical and interactive 'Identity and Integration' workshops; through bespoke programmes for schools, colleges, universities, private companies and faith groups, Media Cultured aims to tackle issues of racism, radicalisation and misrepresentation within an increasingly multi-cultural society.

Navigator North, CIC: promotes opportunities for visual artists to support them in furthering their creative practice; offers participatory events, performances, exhibitions and residencies in publicly accessible spaces to raise the public awareness of artists, artwork and creative practice; generates income through printmaking workshops and studio rental and membership (through East Street Arts, based in Leeds).

Tees Valley Arts: this charity is an arts development agency for the Tees Valley; champions participation in high quality arts and stimulating creative activities as a tool for improving the quality of life and learning for individuals and communities; designs and delivers innovative programmes for students of all abilities, for disengaged learners, and for excluded or at risk pupils; works in diversity and inclusion: using the arts to support and empower people who face life's challenges.

The Secret Artists Company: founded by an artist and health & fitness coach as a social enterprise for creativity and health; brings together artists, the community, health professionals and agencies to work collaboratively by delivering projects, courses and workshops which have a positive impact on the health of people, their communities and environment.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

Stockton

Tees Music Alliance: a not for profit organisation operating for the benefit of musicians, their audiences, supporting industries and community groups; primary focus is to play a part in building a thriving live music scene in Teesside, through premises and activities operated on a not-for-profit basis, with all income being re-cycled to provide other services and events; premises include a recording and rehearsal facility and two live music venues.

County Durham

- 3.4. We did not undertake a comprehensive mapping exercise of CCSEs in neighbouring authorities while noting that some operate in the Tees Valley. Well-established CCSEs in County Durham include:

Jack Drum Arts: cooperative seeking to engage individuals and communities in creative explorations using a wide range of performing arts and media: offers courses and workshops in textiles, filmmaking and craft and provides free access to artistic and creative activities to encourage positive mental health and wellbeing.

TIN Arts: charity which works with individuals, schools, local authorities and health trusts to develop programmes of activities for people with disabilities; professional dance company of disabled artists, Flex Dance.

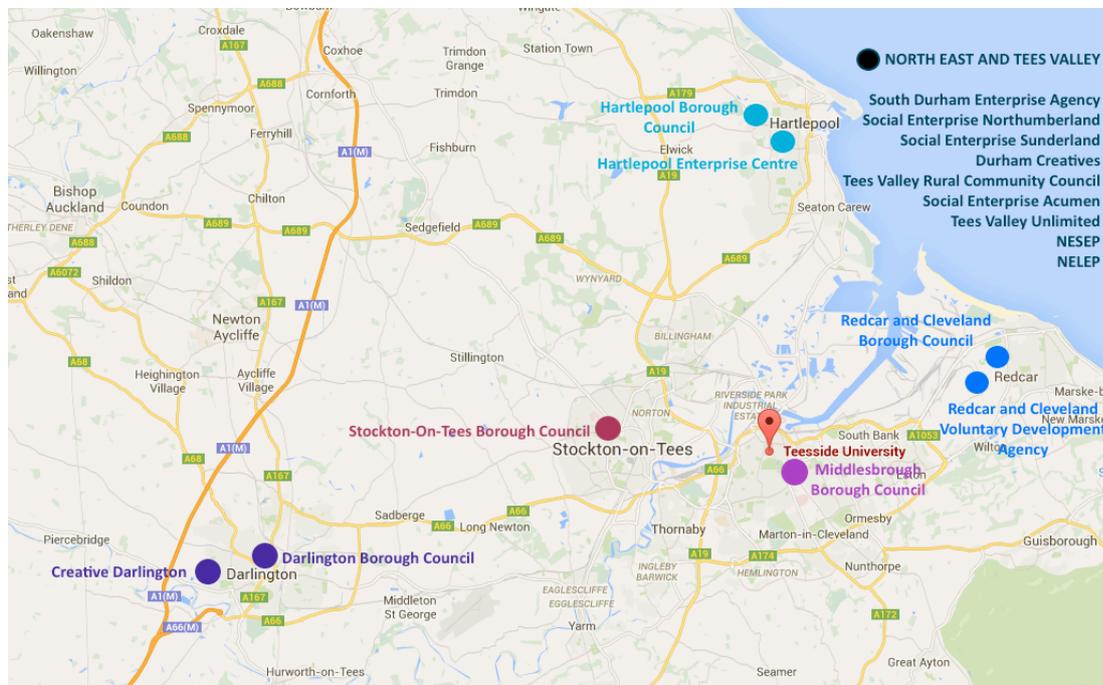
Kando Arts, CIC: uses performance and workshops including in shadow theatre, drama, puppetry, circus and magic to stimulate and inspire young people to discover their own creative potential.

- 3.5. There are clear limitations to this process, as it identifies only the more established CCSEs together with those of which the client, or agencies are aware. Participants in the focus group suggested that there would be many more budding CCSEs who are currently 'under the radar'. This has implications for the type of support which would be useful in the future.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

4. Support Agencies

4.1. There are many agencies offering support to fledgling businesses, enterprises, social enterprises and creative and cultural organisations as well as multiple information sources on line. Those with a physical presence in the Tees Valley are mapped below:



Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

4.2. These agencies include

Creative Darlington
Darlington Borough Council
Durham Creatives
Hartlepool Borough Council – Economic Development business support
Hartlepool Enterprise Centre
Middlesbrough Borough Council
North East Social Enterprise Partnership
Redcar and Cleveland Borough Council
Redcar and Cleveland Voluntary Development Agency (RCVDA)
Social Enterprise Acumen
Social Enterprise Northumberland
Social Enterprise Sunderland
South Durham Enterprise Agency
Stockton-on-Tees Borough Council – Stockton Enterprise Arcade & business development team
Tees Valley Unltd

4.3. Overall, CCSEs in the Tees Valley appear to have access to relevant and comprehensive support. Of particular relevance are:

- Durham Creatives: a LLP offering services to cultural and creative enterprises including business development workshops and training, coaching & mentoring and connecting to networks.
- North East Social Enterprise Partnership: offers a focus for social enterprises including information, advocacy, signposting to advice and connections with others.

4.4. This has implications for the type of additional resource which Teesside University might provide in the future.

5. Comparing CCSEs and support agencies in the Tees Valley with other parts of the UK

- 5.1. The complexities of the process of identifying CCSEs in the Tees Valley, considered against the analysis of the evolving context, suggests that comparing CCSEs in the Tees Valley with another part of the UK would be a similarly complex task. We have therefore focussed on drawing out specific examples which resonate with the Tees Valley and Teesside University.
- 5.2. Some parts of the UK have well established CCSEs, particularly in Yorkshire and the Humber and in Scotland including:
- property developers such as WASPS artists studios, a social enterprise which has developed its portfolio for 34 years, starting in Glasgow and now all over Scotland;
 - recording studios such as Doncaster's Higher Rhythm, which was set up in 2001 as a recording studio by two ex-college lecturers using their own personal donations, has since grown into a multi-faceted sector leading creative organisation;
 - film companies such as Red Dog Film;
 - educational theatre such as Yorkshire's Qdos Creates;
 - arts and crafts businesses.
- 5.3. Many of the UK's social enterprises are clustered in the North of England, where the Key Fund is a major supporter and investor. Yorkshire in particular contains several clusters of creative and digital businesses and in Bradford, the Key Fund has invested in 29 arts, creative and digital businesses, representing the largest sector in Bradford. The sector includes those operating within the arts and health theme.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

Hoot Creative Arts⁷

- 5.4. This arts and health charity based in Huddersfield has been developing and growing and now has a turnover of £425K and generates £169K in contracts. It is a National Portfolio Organisation of the Arts Council. As specialists working with adults with mental health needs alongside a committed team of experienced community artists, it offers a full programme of quality creative activities with proven benefits for mental health and wellbeing. This includes working with people with dementia and services for business. Hoot supports participant-led social enterprise through: consultancy, training, workshops, events, performances and development work.

Design led social enterprises

- 5.5. Of particular relevance to the University are some of the design-led creative social enterprises, for example:

Snook Design, Glasgow⁸

- 5.6. Snook is a design and social innovation agency started less than 5 years ago by Sarah Drummond, a design student who now wholly owns and operates this company. Its aims are challenging the way governments and companies do business and redesigning everyday products and services, by rethinking them from a user-centric perspective.
- 5.7. Current project include Social Finance with the Cabinet Office, Community Alcohol Campaigns for Glasgow (NHS GGC), Redesign of Glasgow City Council website and Global Cyclehack – reducing barriers to cycling by offering design thinking to the cycling industry.
- 5.8. Past projects include MyPolice, a platform for the public to feedback to the police.

⁷ <http://www.hootcreativearts.co.uk/>

⁸ <http://wearesnook.com>

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

University CCSE support

- 5.9. There are a number of universities across the UK that provide support to students, graduates and staff to start and operate enterprises and which bridge the gap between education and work through enterprise. Teesside University has been providing support to new and start-up businesses, and entrepreneurs and has recently launched The Forge, offering events, facilities, training and consultancy. Others which have a particular focus on creative and cultural business include:

University of Sunderland

- 5.10. The University of Sunderland provides a range of support for students, graduates and staff that have aspirations to run their own businesses. This includes on-campus hatchingeries and business incubators, Creativitiworks, the Software Hatchery and St Peter's Gate, where new businesses are provided with the facilities and expertise to help them to grow and develop. The University also runs an annual business planning competition where students, staff and recent graduates can compete for funding and in-kind support from external advisers.

Northumbria University Newcastle

- 5.11. Fine Art graduates of Northumbria University Newcastle are offered a one-year studio space within Graduate Studios Northumbria, an enterprise zone that supports the careers of emerging artists.

Southampton Solent University

- 5.12. Solent Creatives was established by Southampton Solent University in 2011 and is a creative agency aiming to bridge the gap between education and work in the creative industries and is part of the University operations. Support for students includes how to pitch, how to deal with clients, how to create a portfolio and the practicalities of freelancing. It offers external organisations the opportunity to use freelance creative support at a cost-effective rate whilst simultaneously offering students the chance to build their portfolio and gain experience. Students within the Faculty of Creative Industries and Society can register with Solent Creatives and the services available to businesses include graphic and web design, photography, music composition, scriptwriting, marketing and advertising campaigns, dance, acting and drawing.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

- 5.13. Businesses submit a project application and discuss their requirements with the Solent team. A shortlist of applicants is put forward to businesses – students then meet the business and pitch their idea. Students work directly with the employer to ensure the project is delivered on time and to a high standard. Payments are made directly to the student based on the agreed fee and expenses.

Dundee

- 5.14. Of particular relevance to Teesside is Dundee, which, with its high focus on innovation and design and strong connections between the university sector and the creative sector, resonates well with the Tees Valley.
- 5.15. Dundee, with a population of 147,000 is home to University of Dundee, Abertay University and Dundee College with a large biomedical and technological industry and 10% of the UK's digital-entertainment industry. The city is going through a major regeneration with a £1bn master plan to regenerate the waterfront, and the V&A Dundee as its flagship and is the first UK city to have received the title of UNESCO City of Design.
- 5.16. Abertay University is recognised as a world leader in computer games and computer arts education with a programme of digital and creative industries and Dundee University/Duncan of Jordanstone College of Arts is involved in the AHRC knowledge exchange partnership Design in Action, described as a network of business people, academics, designers and creatives who want to find new connections and new ways of doing things.
- 5.17. Dundee is home to a number of projects and enterprises using design to achieve social change, for example, Guerilla Tea, LLP⁹ developed 'Play To cure: Genes in Space', with Cancer Research UK scientists, a free mobile game using the collective forces of players to analyse real genetic data to help beat cancer

⁹ <http://www.guerillatea.com>

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

Creative Dundee

- 5.18. Established in 2008, Creative Dundee¹⁰ is a social enterprise with 2 p/t directors (1 paid). Raising awareness of the local creative scene Dundee, with a particular interest in social innovation and design, it acts as a support system to creative talent hosting and promoting events, working in partnership across the city and signposting creative business support. It is funded by Dundee City Council and Creative Scotland, and earns income through contracted work.
- 5.19. Its website includes input from the community and includes:
- a guide to creative and cultural spaces, heritage spaces, cultural networks and collectives, spaces for hire
 - signposting to creative business support (e.g. Cultural Enterprise Office, Enterprise North East Trust, Design in Action, Scottish Institute for Enterprise)
 - a Creative Calendar – details on weekly, monthly, quarterly and annual events in Dundee
 - news and updates including regarding regular and one-off events, eg Pecha Kucha Nights Dundee – quarterly events hosted by Creative Dundee, attracting 300+ attendees (ticketed), presenting speakers from the creative and cultural sector; events in collaboration with Dundee Social Enterprise Network and will be working with Scottish Enterprise in May 2015.

¹⁰ www.creativedundee.com

6. Summary of focus group discussion

6.1. The main findings, and the comparative models were shared with a focus group drawn from CCSEs in the Tees Valley.

6.2. The participants in the discussion highlighted a number of issues which CCSEs faced in the Tees Valley:

Lack of connectivity

6.3. Many CCSEs are sole traders and not connected to others.

Progression

6.4. Progressing from sole trader status to an incorporated company is a daunting prospect for some.

Focussed advice

6.5. While it is perceived that there are many sources of advice and support in the North East, there is none focused on creative and cultural social enterprises. Some participants had benefitted from advice and support from Durham Creatives and others from Teesside University. The group strongly felt that there would be great benefit from support from someone who understands their needs from a creative point of view as well as a business perspective.

6.6. Specific support which would be welcomed includes:

- support in attracting finance, not only identifying sources of finance but also practical support in applications;
- business support and advice;
- additional staff support;
- introduction to contractors/buyers.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

Focus and the establishment of a network

- 6.7. The group identified that creating a focus for CCSEs in the Tees Valley would be helpful not only in providing services and advice but also in creating a network and in advocating for CCCEs.
- 6.8. Members of the group discussed the potential for developing a new network of artists and creative entrepreneurs which could be self-run, and establishing a dialogue with the University to determine what support it could provide. The group would offer networking opportunities, opportunities to earn money or seek out the appropriate sources, offer advice and business support. It could access increased funding opportunities, in particular from the EU.
- 6.9. The group discussed how Teesside University could best support the growth of the sector. It was recognised that the University is well connected and the group would like to be able to benefit from this. There is also potential for the University to provide dedicated support to the sector through funding tailored and expert specialist advice in the creative and cultural sector, and to advocate for the sector.
- 6.10. In conclusion, there was strong support for an independent network, similar to Creative Dundee which could provide dedicated support, advice, connections and advocacy. Further, it might provide practical help. The University would be a key partner in this.

7. Conclusions and Recommendations

- 7.1. The CCSE ecology has changed since the first generation which largely comprised publically funded arts, culture and creative organisations with a social purpose. The sector now includes diverse types of creative businesses which have established themselves as not-for-profit trading companies. Further, the sector now appears to include more individuals and loose associations of individuals who use arts and design to achieve a social purpose, who can be described as creative social entrepreneurs. The characteristics of this second generation of CCSEs include that they have their roots in a digital age, where advances in communication support networks. Unlike the ecology which spawned first generation CCSEs, where advice and support would typically be controlled and disseminated by a publically-funded institution, second generation entrepreneurs expect to connect and find help online and from peers.
- 7.2. CCSEs in the Tees Valley include well-established first generation CCSEs, new CICs and social entrepreneurs at different stages in their development. There is anecdotal evidence that there may be diverse embryonic CCSEs which are known neither to Teesside University nor to professionals employed by cultural or social enterprise agencies. The sector is difficult to map and is not static.
- 7.3. It is clear from the consultation that there is an appetite for a system of support and connection for CCSEs in the Tees Valley. There is a belief from individuals consulted that the creation of such a system could provide a focus which could support the growth of CCSEs in the Tees Valley. Consultees were attracted to the model of Creative Dundee and, in particular, its networked approach, its lively digital presence and engaged community, its independence from institutions and responsive light structure where entrepreneurs themselves had a high degree of involvement.
- 7.4. The development of a network and support system for existing and potential creative and cultural social entrepreneurs should be considered. This should:
- Connect
 - clearly signpost opportunities for finance, advice guides and business support
 - connect individuals to other similar or mentors

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

- Communicate
 - Advocate for the sector
 - Convene events
 - Resource
 - Potentially, source funds and provide shared practical resource, writing finance applications and meeting new potential suppliers.
- 7.5. Perhaps the most important aspect of this would be the establishment of a focussed community containing expertise and undertaking activity. An option for this would be that Teesside University provided and ran such a system, or that an existing organisation such as Creative Darlington could partner with others to do so.
- 7.6. An option for which there is more support is an independent network, modelled on Creative Dundee, where Teesside University would be a partner but not the sole owner. This option presents some challenges and would require action from individuals in the sector.
- 7.7. We recommend that the feasibility of an independent network be considered, with a business model and business plan should it be viable. Further, that Teesside University considers providing practical support to members of the community of CCSEs from a specialist in the sector.

Teesside University and Creative Darlington: Report on Support for Creative and Cultural Social Enterprises in the Tees Valley

Appendix

Teesside University and Creative Darlington: Consultation

Name	Role	Organisation
Anne Besford	Cultural Services Manager	Middlesbrough Borough Council
David Worthington	Cultural Services Manager	Hartlepool Borough Council
Eileen Wicks	Department of Academic Enterprise	Teesside University
Gillian Easson	Director	Creative Dundee
Jan Doherty	Arts Development Manager	Stockton-On-Tees Borough Council
Jane Tarr	Director Organisational Resilience and Environmental Sustainability and North	Arts Council of England
Kate Welch	Chief Executive	Social Enterprise Acumen
Margie Oliver	Arts Officer	Redcar and Cleveland Borough Council
Michael Hall	Teesside University Unltd Social Enterprise Award winners	Teesside University/social entrepreneur
Sarah Cameron	Local and Cultural Coordinator	Social Enterprise Network Scotland
Steve Camm	Business Development Manager	North East Social Enterprise Partnership
Steve Pattinson	Senior Lecturer in business management	Teesside University
Steve Thompson	Teesside University Unltd Social Enterprise Award winners	Teesside University/social entrepreneur

Focus Group participants

Michael Hall	Founder	The Parliament of Social Design
Vicky Holborough	Curator/founder	Navigator North
Shirley Wells	Artist/owner/social entrepreneur	Primary Visual Art
Ben Reche	Artist/owner/social entrepreneur	Primary Visual Art
Neil Hiller	Cultural social entrepreneur	start up
Carol Newmarch	Artist/owner	The Secret Artists' Company
Mark Hickson	Photographer/social entrepreneur	Hickson Photography/Palace Arts CIC
Michelle Harland	Cultural social entrepreneur	Creative Youth Opportunities
Amjid Khazir	Cultural social entrepreneur	Media Cultured CIC