counterculture

Creative Fuse Tees Valley Consultancy Panel 2022

Final Report (Summary)

16 Dec 2022

Creative FUSE Tees Valley

DC DigitalCity where digital happens

European Union
European Regional Development Fund

Teesside University

Context and Approach

In March 2022, Counterculture Partnership LLP (‘Counterculture’) was appointed by Teesside University on behalf of the Creative Fuse project to provide consultancy services to support the creative economy across the Tees Valley, with a focus on small-to-mid sized enterprises (SMEs) in two subsectors:

- **Content:** games, publishing, film, video, media, animation, photography.
- **Experiences:** music, performing arts, museums, heritage, libraries.

(Following an open recruitment, SME participants also included visual artists, makers, creative freelancers, and socially-engaged arts practitioners.)

The main output of the project, submitted in November 2022, was a detailed report for the Creative Fuse team including:

- **Overview** – summary of project context, objectives, and approach.
- **Activities** – a description of research methods, their main outputs and outcomes, challenges encountered and how these were addressed.
- **Insights** – an overview of key findings by subsector including their size and location, main opportunities and challenges faced by SMEs, their business priorities, support needs, and recommendations.

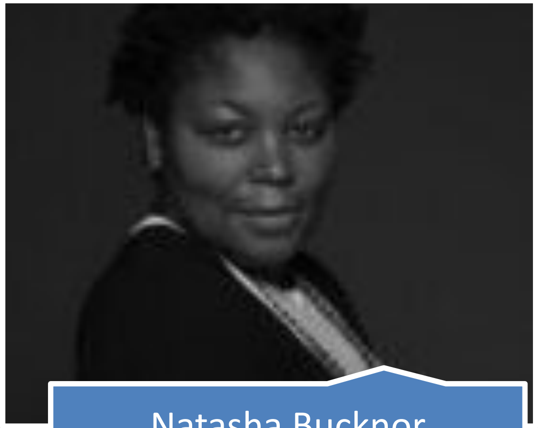
The project included desk-based research, action-research and SME business support delivered by a Creative Fuse Tees Valley (CFTV) Consultancy Panel comprising sector-specialist experts from Counterculture. It followed an evolving, action-research methodology, which focused primarily on qualitative rather than quantitative data and methods including:

- Desk-based research and literature review;
- Primary and secondary data analysis;
- Stakeholder consultation meetings;
- A short online survey and SME recruitment campaign (see opposite);
- Creative hub visits (Fusion Hive, The BIS Hartlepool);
- SME business development and signposting sessions;
- A face-to-face ‘reflections’ workshop at CFNE Conference, 14 Sep 2022;
- Two virtual roundtables, 7-8 November 2022.

Consequently, activity comprised relatively intensive engagement with a relatively small sample of the overall SME population. Insights should therefore be considered illustrative rather than definitive.

Project Participants

CFTV Consultancy Panel



Natasha Bucknor
Associate, Counterculture

Jenny Cheng
Consultant, Counterculture

Suzy O'Hara
Associate, Counterculture

Illy Jaffar
Partner, Counterculture

Rupert Jones-Lee
Associate, Counterculture

Dominic Smith
Associate, Counterculture

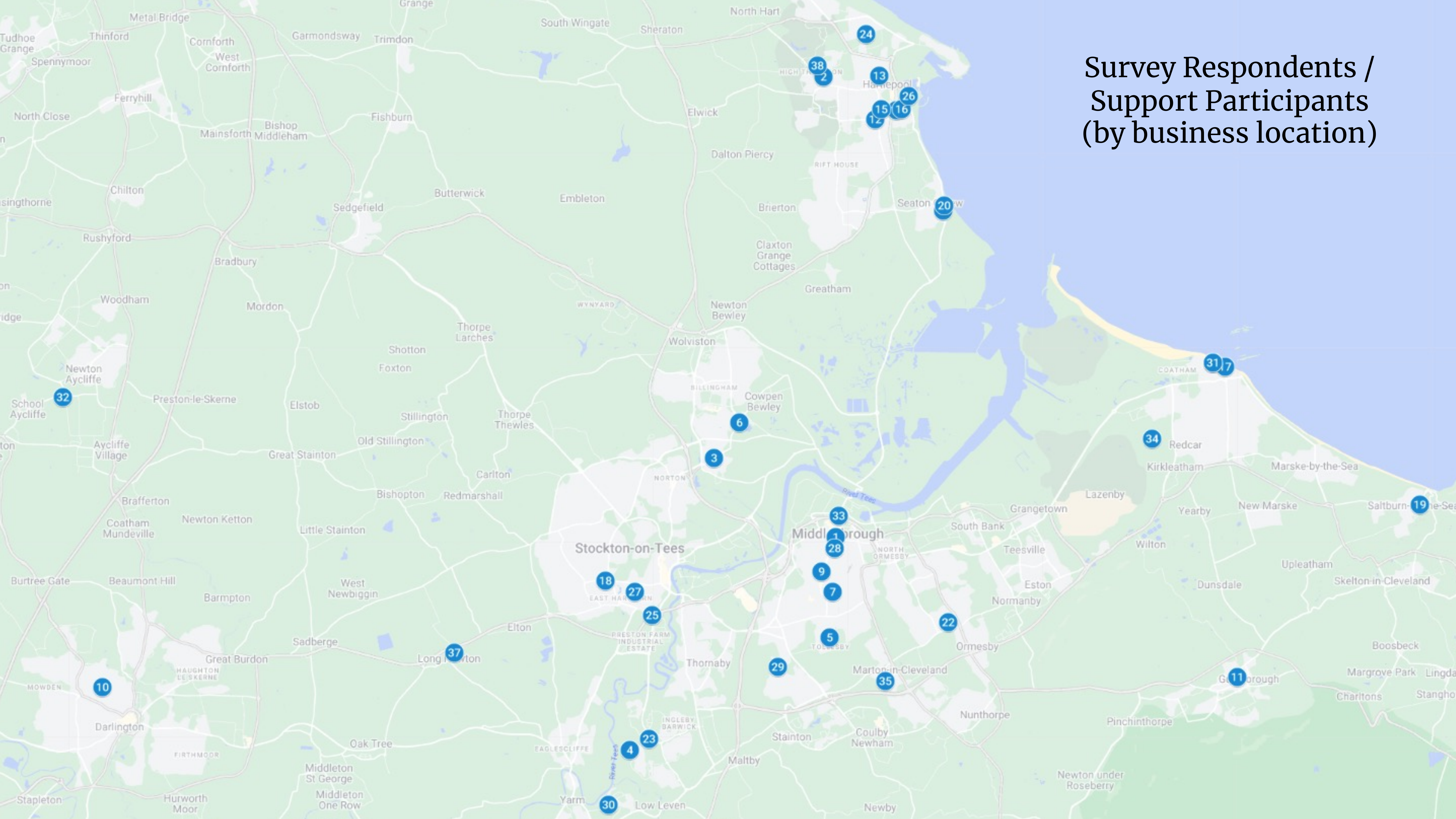
Sue Wilcox
Associate, Counterculture

Jo Wright
Partner, Counterculture

Survey Respondents / Support Participants (by subsector, business type and demographic)

	Content		Experiences		Mixed		Originals		Other		Grand Total	
Total Responses	**7**		**7**		**13**		**9**		**5**		**41**	
Business Type	**No.**	**%**	**No.**	**%**	**No.**	**%**	**No.**	**%**	**No.**	**%**	**No.**	**%**
Not stated			1	14%	2	15%			3	60%	**6**	**15%**
Sole trader / freelancer (just you)	4	57%	4	57%	9	69%	9	100%	4	80%	**30**	**73%**
Small enterprise (10 to 49 employees)			1	14%	1	8%					**2**	**5%**
Micro business (1 to 9 employees)	3	43%	1	14%					1	20%	**5**	**12%**
Large enterprise (250+ employees)					1	8%			1	20%	**2**	**5%**
Gender												
Not stated	3	43%	2	29%	4	31%	2	22%	2	40%	**13**	**32%**
Female	2	29%	4	57%	5	38%	6	67%	3	60%	**20**	**49%**
Male	2	29%	1	14%	4	31%	1	11%			**8**	**20%**
Age												
Not stated	3	43%	2	29%	4	31%	3	33%	2	40%	**14**	**34%**
0-29			1	14%							**1**	**2%**
30-39	1	14%	1	14%	3	23%	1	11%			**6**	**15%**
40-49	1	14%	1	14%	3	23%	1	11%	1	20%	**7**	**17%**
50-59	1	14%	2	29%	1	8%	2	22%	1	20%	**7**	**17%**
60-69					1	8%			1	20%	**2**	**5%**
70+	1	14%					2	22%			**3**	**7%**
Other					1	8%					**1**	**2%**
Ethnicity												
Not stated	3	43%	2	29%	4	31%	2	22%	2	40%	**13**	**32%**
Mixed					1	8%					**1**	**2%**
Other ethnic group					1	8%					**1**	**2%**
White	4	57%	5	71%	7	54%	7	78%	3	60%	**26**	**63%**
Disability												
Not stated	3	43%	1	14%	4	31%	2	22%	2	40%	**12**	**29%**
No	3	43%	6	86%	6	46%	4	44%	3	60%	**22**	**54%**
Yes	1	14%			3	23%	3	33%			**7**	**17%**

Survey Respondents / Support Participants (by business location)



Creative Economy Survey: Summary Analysis

Business Priorities

The following five tables show the average scores out of 10 given by respondents from different subsectors, business types and demographic characteristics to the question, “to what extent will the following be a priority for your business in the next 1-2 years?”

Business Priorities by Subsector

Row Labels	Count of Subsector	Average of Priority: Growth	Average of Priority: Survival	Average of Priority: Profit	Average of Priority: Job Creation	Average of Priority: Social Impact	Average of Priority: Cultural Impact	Average of Priority: EDI	Average of Priority: Environmental sustainability	Average of Priority: New products & services	Average of Priority: New audiences & markets	Count of Priority: Other
Content	7	6.1	8.0	6.4	2.7	7.7	7.1	8.3	6.0	7.4	8.4	1
Experiences	7	6.1	9.0	5.0	5.4	9.4	9.6	8.9	7.6	6.4	7.1	1
Mixed	13	7.4	8.2	6.6	3.9	7.3	8.8	8.6	8.4	7.6	8.4	3
Originals	9	6.4	6.6	6.9	3.8	7.7	7.0	5.1	5.1	7.2	8.1	1
Other	5	7.2	7.6	8.8	2.6	9.8	7.2	6.2	7.4	6.6	7.0	1
Grand Total	**41**	**6.7**	**7.9**	**6.6**	**3.8**	**8.1**	**8.1**	**7.5**	**7.0**	**7.2**	**8.0**	**7**

Business Priorities by Business Type

Row Labels	Count of Business type	Average of Priority: Growth	Average of Priority: Survival	Average of Priority: Profit	Average of Priority: Job Creation	Average of Priority: Social Impact	Average of Priority: Cultural Impact	Average of Priority: EDI	Average of Priority: Environmental sustainability	Average of Priority: New products & services	Average of Priority: New audiences & markets	Count of Priority: Other
	3	8.3	9.3	4.3	4.0	8.3	10.0	9.3	8.7	7.3	10.0	
Large enterprise (250+ employees)	1	10.0	10.0	10.0	6.0	10.0	10.0	10.0	10.0	10.0	10.0	1
Micro business (1 to 9 employees)	5	5.6	7.4	4.3	4.4	9.2	7.4	9.0	7.0	8.0	9.0	2
Small enterprise (10 to 49 employees)	2	6.0	5.0	5.5	6.0	9.0	9.5	10.0	9.5	7.5	6.5	
Sole trader / freelancer (just you)	30	6.7	7.8	7.1	3.4	7.8	7.8	6.9	6.6	6.9	7.6	4
Grand Total	**41**	**6.7**	**7.9**	**6.6**	**3.8**	**8.1**	**8.1**	**7.5**	**7.0**	**7.2**	**8.0**	**7**

Business Priorities

Business Priorities by Gender

Row Labels	Count of Gender	Average of Priority: Growth	Average of Priority: Survival	Average of Priority: Profit	Average of Priority: Job Creation	Average of Priority: Social Impact	Average of Priority: Cultural Impact	Average of Priority: EDI	Average of Priority: Environmental sustainability	Average of Priority: New products & services	Average of Priority: New audiences & markets	Count of Priority: Other
	13	5.6	7.5	7.9	3.3	8.3	7.4	7.5	7.8	6.6	6.8	3
Female	20	7.1	8.4	5.7	3.9	8.3	8.5	7.6	6.7	7.5	8.4	3
Male	8	7.5	7.0	6.4	4.3	7.5	8.3	7.5	6.6	7.4	8.8	1
Grand Total	**41**	**6.7**	**7.9**	**6.6**	**3.8**	**8.1**	**8.1**	**7.5**	**7.0**	**7.2**	**8.0**	**7**

Business Priorities by Ethnicity

Row Labels	Count of Ethnicity	Average of Priority: Growth	Average of Priority: Survival	Average of Priority: Profit	Average of Priority: Job Creation	Average of Priority: Social Impact	Average of Priority: Cultural Impact	Average of Priority: EDI	Average of Priority: Environmental sustainability	Average of Priority: New products & services	Average of Priority: New audiences & markets	Count of Priority: Other
	13	5.6	7.5	7.9	3.3	8.3	7.4	7.5	7.8	6.6	6.8	3
Mixed	1	8.0	9.0	2.0	2.0	5.0	9.0	8.0	6.0	3.0	8.0	
Other ethnic group	1	8.0	0.0	5.0	8.0	10.0	10.0	10.0	8.0	10.0	10.0	1
White	26	7.2	8.3	6.1	3.9	8.1	8.3	7.5	6.6	7.5	8.5	3
Grand Total	**41**	**6.7**	**7.9**	**6.6**	**3.8**	**8.1**	**8.1**	**7.5**	**7.0**	**7.2**	**8.0**	**7**

Business Priorities by Disability

Row Labels	Count of Disability	Average of Priority: Growth	Average of Priority: Survival	Average of Priority: Profit	Average of Priority: Job Creation	Average of Priority: Social Impact	Average of Priority: Cultural Impact	Average of Priority: EDI	Average of Priority: Environmental sustainability	Average of Priority: New products & services	Average of Priority: New audiences & markets	Count of Priority: Other
	12	6.4	7.0	7.8	3.2	8.3	7.7	7.8	7.9	6.8	6.8	3
0	22	6.8	8.2	5.8	4.1	8.0	7.9	7.2	6.6	7.4	8.3	3
1	7	7.0	8.3	6.7	3.7	8.0	9.3	8.1	6.7	7.1	9.0	1
Grand Total	**41**	**6.7**	**7.9**	**6.6**	**3.8**	**8.1**	**8.1**	**7.5**	**7.0**	**7.2**	**8.0**	**7**

Business Priorities

The following table compares average scores and rankings (1 = highest priority, 10 = lowest), by subsector.

Business Priorities - Average and Ranking Order by Subsector

	Column					
Values	**Content**	**Experiences**	**Mixed**	**Originals**	**Other**	**Grand Total**
Average of Priority: Growth	6.1	6.1	7.4	6.4	7.2	6.7
Average of Priority: Survival	8.0	9.0	8.2	6.6	7.6	7.9
Average of Priority: Profit	6.4	5.0	6.6	6.9	8.8	6.6
Average of Priority: Job Creation	2.7	5.4	3.9	3.8	2.6	3.8
Average of Priority: Social Impact	7.7	9.4	7.3	7.7	9.8	8.1
Average of Priority: Cultural Impact	7.1	9.6	8.8	7.0	7.2	8.1
Average of Priority: EDI	8.3	8.9	8.6	5.1	6.2	7.5
Average of Priority: Environmental sustainability	6.0	7.6	8.4	5.1	7.4	7.0
Average of Priority: New products & services	7.4	6.4	7.6	7.2	6.6	7.2
Average of Priority: New audiences & markets	8.4	7.1	8.4	8.1	7.0	8.0
Average (All Needs)	**6.8**	**7.5**	**7.5**	**6.4**	**7.0**	**7.1**
Rankings	**Content**	**Experiences**	**Mixed**	**Originals**	**Other**	**All**
Average of Priority: Growth	8	8	7	7	5	8
Average of Priority: Survival	3	3	5	6	3	4
Average of Priority: Profit	7	10	9	5	2	9
Average of Priority: Job Creation	10	9	10	10	10	10
Average of Priority: Social Impact	4	2	8	2	1	1
Average of Priority: Cultural Impact	6	1	1	4	5	2
Average of Priority: EDI	2	4	2	8	9	5
Average of Priority: Environmental sustainability	9	5	3	8	4	7
Average of Priority: New products & services	5	7	6	3	8	6
Average of Priority: New audiences & markets	1	6	3	1	7	3

Business Support Needs

The following five tables show the average scores out of 10 given by respondents from different subsectors, business types and demographic characteristics to the question, "how important will access to the following be to your business in the next 1-2 years?"

Support Need by Subsector

Row Labels	Count of Subsector	Average of Need: Workspace	Average of Need: Facilities	Average of Need: Funding	Average of Need: Advice	Average of Need: Mentoring	Average of Need: RD&I	Average of Need: Training and skills	Average of Need: Networks and partnerships	Average of Need: Sales and marketing	Count of Need: Other
Content	7	4.4	4.6	7.3	8.9	8.7	7.0	7.6	9.3	8.0	1
Experiences	7	5.4	7.9	9.6	6.4	7.1	6.1	6.6	9.1	5.7	
Mixed	13	6.2	6.8	8.9	7.7	6.9	8.6	7.5	8.6	6.9	4
Originals	9	5.7	6.4	7.8	8.0	7.7	7.3	6.8	8.1	7.6	2
Other	5	8.2	7.0	9.6	7.4	6.6	5.8	6.8	7.4	4.6	2
Grand Total	**41**	**5.9**	**6.6**	**8.6**	**7.7**	**7.4**	**7.3**	**7.1**	**8.6**	**6.8**	**9**

Support Need by Business Type

Row Labels	Count of Business type	Average of Need: Workspace	Average of Need: Facilities	Average of Need: Funding	Average of Need: Advice	Average of Need: Mentoring	Average of Need: RD&I	Average of Need: Training and skills	Average of Need: Networks and partnerships	Average of Need: Sales and marketing	Count of Need: Other
	3	5.0	8.3	10.0	7.3	7.0	7.7	7.7	9.0	7.3	
Large enterprise (250+ employees)	1	10.0	10.0	10.0	10.0	10.0	10.0	10.0	10.0	5.0	
Micro business (1 to 9 employees)	5	3.2	5.2	7.0	7.8	7.4	6.0	8.0	8.8	7.4	1
Small enterprise (10 to 49 employees)	2	7.5	6.5	8.0	6.5	6.0	6.5	6.5	7.0	6.0	1
Sole trader / freelancer (just you)	30	6.2	6.5	8.7	7.7	7.4	7.4	6.8	8.5	6.7	7
Grand Total	**41**	**5.9**	**6.6**	**8.6**	**7.7**	**7.4**	**7.3**	**7.1**	**8.6**	**6.8**	**9**

Business Support Needs

Support Need by Gender

Row Labels	Count of Gender	Average of Need: Workspace	Average of Need: Facilities	Average of Need: Funding	Average of Need: Advice	Average of Need: Mentoring	Average of Need: RD&I	Average of Need: Training and skills	Average of Need: Networks and partnerships	Average of Need: Sales and marketing	Count of Need: Other
	13	6.8	6.2	8.9	7.5	7.4	7.5	6.8	7.9	5.8	4
Female	20	5.2	6.9	8.4	8.2	7.8	6.9	7.7	9.0	7.4	3
Male	8	6.1	6.4	8.6	6.9	6.4	7.9	6.1	8.5	6.6	2
Grand Total	**41**	**5.9**	**6.6**	**8.6**	**7.7**	**7.4**	**7.3**	**7.1**	**8.6**	**6.8**	**9**

Support Need by Ethnicity

Row Labels	Count of Ethnicity	Average of Need: Workspace	Average of Need: Facilities	Average of Need: Funding	Average of Need: Advice	Average of Need: Mentoring	Average of Need: RD&I	Average of Need: Training and skills	Average of Need: Networks and partnerships	Average of Need: Sales and marketing	Count of Need: Other
	13	6.8	6.2	8.9	7.5	7.4	7.5	6.8	7.9	5.8	4
Mixed	1	2.0	7.0	9.0	10.0	10.0	9.0	10.0	10.0	6.0	
Other ethnic group	1	5.0	2.0	8.0	5.0	2.0	8.0	2.0	8.0	3.0	1
White	26	5.6	6.9	8.4	7.8	7.5	7.1	7.3	8.8	7.4	4
Grand Total	**41**	**5.9**	**6.6**	**8.6**	**7.7**	**7.4**	**7.3**	**7.1**	**8.6**	**6.8**	**9**

Support Need by Disability Status

Row Labels	Count of Disability	Average of Need: Workspace	Average of Need: Facilities	Average of Need: Funding	Average of Need: Advice	Average of Need: Mentoring	Average of Need: RD&I	Average of Need: Training and skills	Average of Need: Networks and partnerships	Average of Need: Sales and marketing	Count of Need: Other
	12	6.2	6.1	8.9	7.8	7.8	7.8	7.2	8.4	5.9	3
0	22	5.6	6.4	8.7	7.5	7.2	6.8	6.8	8.4	6.9	5
1	7	6.4	7.9	7.6	8.3	7.4	8.1	8.0	9.4	7.9	1
Grand Total	**41**	**5.9**	**6.6**	**8.6**	**7.7**	**7.4**	**7.3**	**7.1**	**8.6**	**6.8**	**9**

Business Support Needs

The following table compares average scores and rankings (1 = highest priority, 10 = lowest), by subsector.

Support Needs - Average Scores and Ranking Order (By Subsector)

	Column					
Values	**Content**	**Experiences**	**Mixed**	**Originals**	**Other**	**Grand Total**
Average of Need: Funding	7.3	9.6	8.9	7.8	9.6	8.6
Average of Need: Networks and partnerships	9.3	9.1	8.6	8.1	7.4	8.6
Average of Need: Advice	8.9	6.4	7.7	8.0	7.4	7.7
Average of Need: Mentoring	8.7	7.1	6.9	7.7	6.6	7.4
Average of Need: RD&I	7.0	6.1	8.6	7.3	5.8	7.3
Average of Need: Training and skills	7.6	6.6	7.5	6.8	6.8	7.1
Average of Need: Sales and marketing	8.0	5.7	6.9	7.6	4.6	6.8
Average of Need: Facilities	4.6	7.9	6.8	6.4	7.0	6.6
Average of Need: Workspace	4.4	5.4	6.2	5.7	8.2	5.9
Average (All Needs)	**7.3**	**7.1**	**7.6**	**7.3**	**7.0**	**7.3**
Rankings	**Content**	**Experiences**	**Mixed**	**Originals**	**Other**	**All**
Average of Need: Funding	6	1	1	3	1	1
Average of Need: Networks and partnerships	1	2	2	1	3	2
Average of Need: Advice	2	6	4	2	3	3
Average of Need: Mentoring	3	4	6	4	7	4
Average of Need: RD&I	7	7	2	6	8	5
Average of Need: Training and skills	5	5	5	7	6	6
Average of Need: Sales and marketing	4	8	6	5	9	7
Average of Need: Facilities	8	3	8	8	5	8
Average of Need: Workspace	9	9	9	9	2	9

Insights: Creative Content

Opportunities and Challenges (Creative Content)

Opportunities

- There is no shortage of creative talent in Tees Valley, which is perceived to be a supportive and forward-thinking area in which to work.

Challenges

- SME resource constraints (money and time) and a perceived lack of local funding and facilities limit access to specialist equipment. Maintaining essential skills can therefore prove challenging within a rapidly changing technological environment.
- SMEs also reported difficulties securing work, perceived (by them) to be caused by a lack of business opportunities and/or information about how to access them. However, gaps in business know-how (e.g. strategy, marketing, networking, recruitment) and confidence levels are also likely to be factors.
- A disconnect exists between the typical drivers of funded business support (e.g. profitability, job creation, commercial/economic growth) and the values and motivations of many creative and artist-led SMEs (e.g. audience reach/impact, health & wellbeing, social cohesion, sustainability). That is not to say that growth is not also a driver, and a realistic ambition, for some creative SMEs.

Priorities and Needs (Creative Content)

SME priorities and support requirements

- Audience/market development was identified as the highest immediate priority for SMEs in this subsector followed by equality, diversity & inclusion and survival.
- The need to develop confidence and business skills, including the ability to articulate core values, strategies and USPs, also clearly emerged as priorities.
- SME support delivered by the CFTV consultancy panel therefore focused on signposting to further advice, mentoring and funding in the above areas and, above all, to a broader spectrum of professional and business networks.

Recommendations

1. Ensure sufficient focus is given to developing personal wellbeing, confidence and core business skills, particularly when working with sole traders and freelancers.
2. Consider providing specialist support to SMEs for developing artistic and socially engaged practice. This could also help unlock access to a broader range of funding and delivery partners (e.g. within the cultural and voluntary sectors).

Priorities and Needs (Creative Content)

Priority	Average Score	Rank
New audience/market development	8.4	**1**
Equality, diversity and inclusion	8.3	**2**
Survival	8.0	**3**
Social Impact (e.g. health, wellbeing, education, community)	7.7	**4**
New product/service development	7.4	**5**
Cultural Impact (e.g. creative/artistic excellence)	7.1	**6**
Profit	6.4	**7**
Growth	6.1	**8**
Environmental sustainability	6.0	**9**
Job Creation	2.7	**10**

Support Need	Average Score	Rank
Networks and partnerships	9.3	**1**
Advice	8.9	**2**
Mentoring	8.7	**3**
Sales and marketing	8.0	**4**
Training and skills development	7.6	**5**
Funding and Investment	7.3	**6**
Research, development and innovation support	7.0	**7**
Facilities (e.g. production/rehearsal space, special equipment)	4.6	**8**
Workspace (e.g. co-working or studio/office space)	4.4	**9**

Case Study: Tracey Thomas

Tracey Thomas is an early career artist/photographer based in Stockton. She supplements her artistic practice with part-time teaching. Through her work, she hopes to provide a voice to people who are not being heard and to document social and cause-related stories. She does this through the delivery of community-engaged and participatory art projects in collaboration with non-governmental organisations (NGOs), and the creation of critically-engaged photographic artwork.

Like many creatives, her main challenges include a lack of time to plan longer-term and access to relevant business support, funding, and networking opportunities. Tracey would like to reduce reliance on teaching for her sustainable income and become a full-time artist/creative. However, she feels she lacks confidence to make the switch from teaching to generating sustainable levels of income through her creative practice.

Tracey has a vision for how she would like her practice to develop over the next few years, including making and selling her art, building on recent, successful collaborations that have enabled her to work with communities through the delivery of funded, art-focused, projects. She is also interested in setting up a collaborative community studio space with photographic focus as there are no shared darkroom facilities in Stockton. She would like to secure a range of support including business development / strategic planning, fundraising, mentoring and networking.

Case Study: KinoHeart

Gareth Hammond (sole trader) founded **KinoHeart** in early 2022, producing short videos and podcasts showcased on the KinoHeart website, which profile and promote wellbeing-focused community enterprises in Darlington (mostly charities and CICs). Gareth wants to expand geographically and take on more corporate contracts with trusts and bigger charities. There is a strong appetite for what he does, but an inability among grassroots community services to pay adequately. His immediate challenge is saving to fund expansion. He is ambitious, value-driven, outgoing and capable, but would benefit from a rigorous interrogation of his income streams and outgoings, and help with his website. Either a one-to-one business assist or Accelerator support could be very helpful. Through this project, our consultant:

- Helped him rewrite parts of his website, which will need further architectural attention.
- Sought to reinforce that his gregarious and open attitude to networking is the right tactic and should be pursued.
- Tried to help him think through the two vectors of business expansion – i.e. geographical and larger organisations – and to assess the strengths and weaknesses of each. For example, if local grassroots services are not profitable, servicing others elsewhere is unlikely to be fruitful, whereas focusing on larger organizations may be.

Insights: Creative Experiences

Opportunities and Challenges (Creative Experiences)

Opportunities

- SMEs saw the potential to think bigger and to scale-up collectively through collaboration and partnership, enabling artists to focus on their art, rather than on becoming ”accountants, website designers or social media influencers”.
- There was seen to be an established live music and events scene, including a mix of venues catering for (e.g.) rock bands and guitar-led ensembles.

Challenges

- Frustration was expressed by some local artists at being passed over for commissions in favour of those from outside the area, who (the local artists felt) were perceived (by those commissioners) to be higher value / more talented.
- There was seen to be a shortage of venues and development support for singer-songwriters and other performing artists in certain genres (e.g. pop).
- Poor regional transport links, combined with a high dependency on public transport, make it harder for audiences and participants to attend creative events and experiences (and for SMEs to deliver them).

Priorities and Needs (Creative Experiences)

SME priorities and support requirements

- Achieving social and cultural impact were seen as the top two immediate business priorities for SMEs surveyed in this subsector, followed by survival.
- Access to funding and investment was seen as the most important support requirement followed by access to networks, partnerships and facilities.
- SME support delivered by the CFTV Consultancy Panel focused on identifying needs and working practices and signposting to relevant support provided by Creative Fuse and other regional/national support organisations and events.

Recommendations

1. Consider providing a searchable online directory which enables SMEs and practitioners to identify, and sign up to, relevant support groups and networks.
2. Consider providing more targeted support (e.g. formal and informal advice) for singer-songwriters and performing artists in other under-served genres.

Priorities and Needs (Creative Experiences)

Priority	Average Score	Rank
Cultural Impact (e.g. creative/artistic excellence)	9.6	**1**
Social Impact (e.g. health, wellbeing, education, community)	9.4	**2**
Survival	9.0	**3**
Equality, diversity and inclusion	8.9	**4**
Environmental sustainability	7.6	**5**
New audience/market development	7.1	**6**
New product/service development	6.4	**7**
Growth	6.1	**8**
Job Creation	5.4	**9**
Profit	5.0	**10**

Support Need	Average Score	Rank
Funding and Investment	9.6	**1**
Networks and partnerships	9.1	**2**
Facilities (e.g. production/rehearsal space, special equipment)	7.9	**3**
Mentoring	7.1	**4**
Training and skills development	6.6	**5**
Advice	6.4	**6**
Research, development and innovation support	6.1	**7**
Sales and marketing	5.7	**8**
Workspace (e.g. co-working or studio/office space)	5.4	**9**

Case Study: Tees Dance

Tees Dance is a micro business based in the Tees Valley, led by Amy Swalwell and Patricia Verity Suarez. They aim to champion dance and dancers in the Tees Valley. They do this by creating stronger networks and support for professional dancers, and by creating programmes for children and young people.

As the company develops and gains traction, Amy and Patricia plan to build a dance community for professional and emerging dancers, create projects in all boroughs and initiate dance residencies.

Like others in the creative experiences sector, funding remains a key challenge. Tees Dance is actively looking for long term core funding to support growth, in addition to project funding or in-kind support.

Amy and Patricia see many opportunities for dance and dancers over the next few years, including building audiences for contemporary dance and other dance forms and supporting the health & eell-being agenda.

They would like to secure a range of support, including organisational development, mentoring and fundraising.

Case Study: Whippet Up

Whippet Up CIC is an arts and health organisation formed in 2018 by four people with diverse backgrounds, all having been involved in the arts. Paul Hyde, one of the founding members of the organisation took part in the SME interviews and meetings.

Whippet Up was started as a part-time service to test innovative ideas around arts and health before it grew and evolved. They run open group arts sessions across the week, working towards artistic commissions with people at the margins through the referral network.

The project started slowly but an interesting dynamic has occurred. They are now under pressure from participants about what to do next, which is a good sign that they are fully engaged, and commissioners now directly approach the organisation. Whippet Up employs five people and they are in the process of taking on two more. They currently only deliver in Redcar and Cleveland but are going to include Middlesbrough soon and will be running sessions in museums when they are closed. They currently deliver from five venues but are adding two more.

Paul shared that he feels Whippet Up is locked into a cycle of grant funding. But the future involves working with social care commissioners to have a positive impact upon Day Care social care provision.

Case Study: Whippet Up (cont.)

Whippet Up is part of a wider movement connecting creativity and health. This movement requires successful models that can be replicated. They have developed creative tools for measuring impact, that follow a positive framework. This follows community rather than medical rules and measurements. But they expressed a strong desire to work with a regional university to better define and measure this model and ensure their findings are robust.

Whippet Up are considering their continuing growth and thinking about how their model can be replicated.

In terms of challenges and opportunities, Paul shared that Whippet Up wish to become better at communicating what they do. He also said that finding the right staff is a challenge.

Whippet Up offer paid work trials to give potential employees time to see if they are a good match for the work being done. They need improved access to skills including technical digital and making knowledge. Sound and lighting knowledge is a real need. They also require advice and support around the use of base admin and CRM tools.

Contact Us

Jo Wright, Partner & Vice Chair jow@counterculturellp.com +44 (0)7826 524030

Manchester I +44 (0)161 826 1266

Counterculture Partnership LLP, Unit 115, Ducie House, Ducie Street, Manchester. M1 2JW

www.counterculturellp.com


counterculture