

**FCA\_1**

**A freelance career in the creative arts**

**About this free course**

This free course is an adapted extract from the Open University course .

This version of the content may include video, images and interactive content that may not be optimised for your device.

You can experience this free course as it was originally designed on OpenLearn, the home of free learning from The Open University –

There you’ll also be able to track your progress via your activity record, which you can use to demonstrate your learning.

Copyright © 2020 The Open University

**Intellectual property**

Unless otherwise stated, this resource is released under the terms of the Creative Commons Licence v4.0 <http://creativecommons.org/licenses/by-nc-sa/4.0/deed.en_GB>. Within that The Open University interprets this licence in the following way: [www.open.edu/openlearn/about-openlearn/frequently-asked-questions-on-openlearn](http://www.open.edu/openlearn/about-openlearn/frequently-asked-questions-on-openlearn). Copyright and rights falling outside the terms of the Creative Commons Licence are retained or controlled by The Open University. Please read the full text before using any of the content.

We believe the primary barrier to accessing high-quality educational experiences is cost, which is why we aim to publish as much free content as possible under an open licence. If it proves difficult to release content under our preferred Creative Commons licence (e.g. because we can’t afford or gain the clearances or find suitable alternatives), we will still release the materials for free under a personal end-user licence.

This is because the learning experience will always be the same high quality offering and that should always be seen as positive – even if at times the licensing is different to Creative Commons.

When using the content you must attribute us (The Open University) (the OU) and any identified author in accordance with the terms of the Creative Commons Licence.

The Acknowledgements section is used to list, amongst other things, third party (Proprietary), licensed content which is not subject to Creative Commons licensing. Proprietary content must be used (retained) intact and in context to the content at all times.

The Acknowledgements section is also used to bring to your attention any other Special Restrictions which may apply to the content. For example there may be times when the Creative Commons Non-Commercial Sharealike licence does not apply to any of the content even if owned by us (The Open University). In these instances, unless stated otherwise, the content may be used for personal and non-commercial use.

We have also identified as Proprietary other material included in the content which is not subject to Creative Commons Licence. These are OU logos, trading names and may extend to certain photographic and video images and sound recordings and any other material as may be brought to your attention.

Unauthorised use of any of the content may constitute a breach of the terms and conditions and/or intellectual property laws.

We reserve the right to alter, amend or bring to an end any terms and conditions provided here without notice.

All rights falling outside the terms of the Creative Commons licence are retained or controlled by The Open University.

Head of Intellectual Property, The Open University

978-1-4730-3504-1 (.kdl)  
978-1-4730-3505-8 (.epub)

# Contents

* [Introduction and guidance](#Unit1)
  + [Introduction and guidance](#Unit1_Session1)
    - [What is a badged course?](#Unit1_Session1_Section1)
    - [How to get a badge](#Unit1_Session1_Section2)
* [Week 1: What is a creative freelance career?](#Unit2)
  + [Introduction](#Unit2_Session1)
  + [1 What are the creative arts?](#Unit2_Session2)
  + [2 What is a freelancer?](#Unit2_Session3)
  + [3 Taking the leap](#Unit2_Session4)
    - [3.1 The ability to diversify](#Unit2_Session4_Section1)
  + [4 Portfolio careers](#Unit2_Session5)
    - [4.1 The organic approach](#Unit2_Session5_Section1)
    - [4.2 The planned approach](#Unit2_Session5_Section2)
    - [4.3 Planning a portfolio career](#Unit2_Session5_Section3)
  + [5 Creative career collaborations](#Unit2_Session6)
  + [6 Why do creative businesses hire freelancers?](#Unit2_Session7)
  + [7 This week’s quiz](#Unit2_Session8)
  + [8 Summary of Week 1](#Unit2_Session9)
  + [Further research](#Unit2_Session10)
* [Week 2: Spotlight on me](#Unit3)
  + [Introduction](#Unit3_Session1)
  + [1 Testing my idea](#Unit3_Session2)
  + [2 Do I have what it takes?](#Unit3_Session3)
    - [2.1 Key skills and attributes for becoming a freelancer](#Unit3_Session3_Section1)
    - [2.2 Auditing my own skills](#Unit3_Session3_Section2)
  + [3 What I need to learn](#Unit3_Session4)
  + [4 Pros and cons of working for myself](#Unit3_Session5)
  + [5 Goal setting for the future](#Unit3_Session6)
  + [6 This week’s quiz](#Unit3_Session7)
  + [7 Summary of Week 2](#Unit3_Session8)
  + [Further research](#Unit3_Session9)
* [Week 3: Identifying my support network](#Unit4)
  + [Introduction](#Unit4_Session1)
  + [1 Helping myself to thrive](#Unit4_Session2)
  + [2 What support do I need?](#Unit4_Session3)
  + [3 Organisations that can help](#Unit4_Session4) 
    - [3.1 Online support](#Unit4_Session4_Section1)
    - [3.2 Face-to-face support](#Unit4_Session4_Section2)
    - [3.3 Choosing the right support for me](#Unit4_Session4_Section3)
  + [4 People who can help me](#Unit4_Session5)
  + [5 Sharing the experience](#Unit4_Session6) 
    - [5.1 Who do I already know?](#Unit4_Session6_Section1)
  + [6 This week’s quiz](#Unit4_Session7)
  + [7 Summary of Week 3](#Unit4_Session8)
  + [Further research](#Unit4_Session9)
* [Week 4: Identifying my audience](#Unit5)
  + [Introduction](#Unit5_Session1)
  + [1 My potential audience](#Unit5_Session2)
  + [2 Market research](#Unit5_Session3)
  + [3 Target markets and target audiences](#Unit5_Session4)
  + [4 Narrowing my target audience](#Unit5_Session5)
    - [4.1 Audience segmentation](#Unit5_Session5_Section1)
    - [4.2 Visualising my ideal customer](#Unit5_Session5_Section2)
  + [5 Competitor analysis](#Unit5_Session6)
  + [6 This week’s quiz](#Unit5_Session7)
  + [7 Summary of Week 4](#Unit5_Session8)
  + [Further research](#Unit5_Session9)
* [Week 5: Promoting my offer](#Unit6)
  + [Introduction](#Unit6_Session1)
  + [1 How to make my business stand out](#Unit6_Session2)
    - [1.1 Naming my business](#Unit6_Session2_Section1)
  + [2 Marketing my business](#Unit6_Session3)
    - [2.1 Creative content marketing](#Unit6_Session3_Section1)
  + [3 Pitching my idea](#Unit6_Session4)
  + [4 Connecting with my target market – useful tools](#Unit6_Session5)
  + [5 Marketing on social media](#Unit6_Session6) 
    - [5.1 Promoting on Instagram](#Unit6_Session6_Section1)
    - [5.2 Choosing what’s right for me](#Unit6_Session6_Section2)
  + [6 This week’s quiz](#Unit6_Session7)
  + [7 Summary of Week 5](#Unit6_Session8)
  + [Further research](#Unit6_Session9)
* [Week 6: Investigating investment](#Unit7)
  + [Introduction](#Unit7_Session1)
  + [1 What funds do I need?](#Unit7_Session2)
    - [1.1 What are my costs?](#Unit7_Session2_Section1)
  + [2 Sources of funding – public money](#Unit7_Session3)
  + [3 Sources of funding – crowdfunding](#Unit7_Session4)
  + [4 Other sources of funding](#Unit7_Session5) 
    - [4.1 Start up loans](#Unit7_Session5_Section1)
    - [4.2 Business angels](#Unit7_Session5_Section2)
    - [4.3 Competitions](#Unit7_Session5_Section3)
    - [4.4 Trusts and foundations](#Unit7_Session5_Section4)
    - [4.5 Artists in residence](#Unit7_Session5_Section5)
  + [5 Applying for finances](#Unit7_Session6)
    - [5.1 Applying for a grant](#Unit7_Session6_Section1)
    - [5.2 Applying for a bank loan](#Unit7_Session6_Section2)
  + [6 This week’s quiz](#Unit7_Session7)
  + [7 Summary of Week 6](#Unit7_Session8)
  + [Further research](#Unit7_Session9)
* [Week 7: Business structures and other practicalities](#Unit8) 
  + [Introduction](#Unit8_Session1)
  + [1 Options for structuring your business](#Unit8_Session2)
  + [2 Sole trader](#Unit8_Session3)
  + [3 Limited company](#Unit8_Session4)
  + [4 Charity vs social enterprise](#Unit8_Session5)
  + [5 Taxes and insurances](#Unit8_Session6) 
    - [5.1 Intellectual Property (IP)](#Unit8_Session6_Section1)
  + [6 Other business practicalities](#Unit8_Session7) 
    - [6.1 Quoting and invoicing](#Unit8_Session7_Section1)
    - [6.2 Legalities to be aware of](#Unit8_Session7_Section2)
  + [7 This week’s quiz](#Unit8_Session8)
  + [8 Summary of Week 7](#Unit8_Session9)
  + [Further research](#Unit8_Session10)
* [Week 8: Making it work](#Unit9)
  + [Introduction](#Unit9_Session1)
  + [1 Planning your next steps](#Unit9_Session2)
  + [2 Developing a business plan](#Unit9_Session3) 
    - [2.1 Visualising your plan](#Unit9_Session3_Section1)
    - [2.2 Reviewing your plan](#Unit9_Session3_Section2)
    - [2.3 Financial planning](#Unit9_Session3_Section3)
  + [3 Contingency planning](#Unit9_Session4)
  + [4 Maintaining motivation](#Unit9_Session5)
    - [4.1 Tackling procrastination](#Unit9_Session5_Section1)
  + [5 Managing your success](#Unit9_Session6)
  + [6 This week’s quiz](#Unit9_Session7)
  + [7 Summary of Week 8](#Unit9_Session8)
  + [Further research](#Unit9_Session9)
  + [Where next?](#Unit9_Session10)
  + [Tell us what you think](#Unit9_Session11)
* [References](#UnitReferences1)
* [Acknowledgements](#UnitAcknowledgements1)
* [Solutions](#UnitSolutions1)

**Introduction and guidance**

## Introduction and guidance

This free badged course A freelance career in the creative arts lasts 24 hours and is comprised of eight weeks. You can work through the course at your own pace, so if you have more time one week there is no problem with pushing on to complete a further study week. The eight weeks are linked to ensure a logical flow through the course. They are:

1. What is a creative freelance career?
2. Spotlight on me
3. Identifying my support network
4. Identifying my audience
5. Promoting my offer
6. Investigating investment
7. Business structures and other practicalities
8. Making it work

You will be able to test your understanding of the course through the weekly interactive quizzes, of which Weeks 4 and 8 will provide you with an opportunity to earn a badge to demonstrate your new skills. You can read more on how to study the course and about badges in the next sections.

After completing this course, you should be able to:

* describe the highs and lows of self-employment, from winning that first contract to filing a tax return
* reflect on the skills and strengths a freelancer needs, and identify where to find additional support when required
* understand the practicalities of running a small business and know where to look for sources of investment
* recognise the value of audience segmentation, market research and targeted marketing
* develop a business plan, identifying next steps and strategies to manage both setbacks and success.

## Moving around the course

In the ‘Summary’ at the end of each week, you will find a link to the next week. If at any time you want to return to the start of the course, click on ‘Full course description’. From here you can navigate to any part of the course.

It’s also good practice, if you access a link from within a course page (including links to the quizzes), to open it in a new window or tab. That way you can easily return to where you’ve come from without having to use the back button on your browser.

The Open University would really appreciate a few minutes of your time to tell us about yourself and your expectations for the course before you begin, in our optional [start-of-course survey](https://www.surveymonkey.co.uk/r/freelance_creative_arts_start). Participation will be completely confidential and we will not pass on your details to others.

## What is a badged course?

While studying A freelance career in the creative arts you have the option to work towards gaining a digital badge.

Badged courses are a key part of The Open University’s mission to promote the educational well-being of the community. The courses also provide another way of helping you to progress from informal to formal learning.

Completing a course will require about 24 hours of study time. However, you can study the course at any time and at a pace to suit you.

Badged courses are available on The Open University’s [OpenLearn](https://www.open.edu/openlearn/about-openlearn/try) website and do not cost anything to study. They differ from Open University courses because you do not receive support from a tutor, but you do get useful feedback from the interactive quizzes.

### What is a badge?

Digital badges are a new way of demonstrating online that you have gained a skill. Colleges and universities are working with employers and other organisations to develop open badges that help learners gain recognition for their skills, and support employers to identify the right candidate for a job.

Badges demonstrate your work and achievement on the course. You can share your achievement with friends, family and employers, and on social media. Badges are a great motivation, helping you to reach the end of the course. Gaining a badge often boosts confidence in the skills and abilities that underpin successful study. So, completing this course could encourage you to think about taking other courses.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit1_Session1_Alternative1)

End of Figure

## How to get a badge

Getting a badge is straightforward! Here’s what you have to do:

* read each week of the course
* score 50% or more in the two badge quizzes in Week 4 and Week 8.

For all the quizzes, you can have three attempts at most of the questions (for true or false type questions you usually only get one attempt). If you get the answer right first time you will get more marks than for a correct answer the second or third time. Therefore, please be aware that for the two badge quizzes it is possible to get all the questions right but not score 50% and be eligible for the badge on that attempt. If one of your answers is incorrect you will often receive helpful feedback and suggestions about how to work out the correct answer.

For the badge quizzes, if you’re not successful in getting 50% the first time, after 24 hours you can attempt the whole quiz, and come back as many times as you like.

We hope that as many people as possible will gain an Open University badge – so you should see getting a badge as an opportunity to reflect on what you have learned rather than as a test.

If you need more guidance on getting a badge and what you can do with it, take a look at the [OpenLearn FAQs](https://www.open.edu/openlearn/about-openlearn/frequently-asked-questions-on-openlearn). When you gain your badge you will receive an email to notify you and you will be able to view and manage all your badges in [My OpenLearn](https://www.open.edu/openlearn/my-openlearn) within 24 hours of completing the criteria to gain a badge.

Get started with [Week 1](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113313).

**Week 1: What is a creative freelance career?**

## Introduction

Welcome to Week 1 of the free badged course A freelance career in the creative arts. Congratulations, you’ve taken your first step towards a better understanding of self-employment and the options open to you.

This course will introduce you to key issues and point you to carefully curated references and organisations for further research and support. The majority of references are from online blogposts and articles. While there are many excellent books on this topic, the most up-to-date information is often to be found on the websites of relevant organisations and in blogs by creative entrepreneurs and industry leaders.

The amount of online information available can be overwhelming, so this course aims to highlight some of the best advice out there and set it into a logical order to help you progress your freelance plans.

Throughout the course, most of the advice is the same whether you are offering a product or service, but where it is useful to make a distinction the text will highlight any particular relevance.

This week, you’ll start by exploring some definitions. You’ll also look at a range of case studies from freelancers in a variety of contexts. Case studies can be both reassuring and inspiring as well as providing a useful overview of how someone else has approached common issues.

Case studies are also at the core of the videos you’ll see in the introduction to each week. These videos include excerpts from interviews conducted with several creative freelancers, and aim to provide information and inspiration on the week’s key topics.

Watch this first video, in which our interviewees explain what being a creative freelancer means to them.

Start of Media Content

Video content is not available in this format.

**Video 1**

[View transcript - Video 1](" \l "Unit2_Session1_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit2_Session1_Alternative1)

End of Figure

End of Media Content

By the end of this week, you should be able to:

* explore the context of freelancing within the wider economy
* describe a portfolio career and reflect on whether that approach could work for you
* recognise the benefits to employers of working with freelancers

Before you start, The Open University would really appreciate a few minutes of your time to tell us about yourself and your expectations of the course. Your input will help to further improve the online learning experience. If you’d like to help and, if you haven't done so already, please fill in this optional [start-of-course survey](https://www.surveymonkey.co.uk/r/freelance_creative_arts_start). Participation will be completely confidential and we will not pass on your details to others.

## 1 What are the creative arts?

Before you start the course, spend a few minutes thinking how you would define the creative arts.

Start of Activity

**Activity 1 Defining the creative arts**

Allow about 5 minutes

Start of Question

How would you define the term ‘creative arts’?

End of Question

*Provide your answer...*

[View discussion - Activity 1 Defining the creative arts](" \l "Unit2_Session2_Discussion1)

End of Activity

The Creative Industries Federation (2017) breaks the industry down into 12 subsectors:

* Advertising and marketing
* Architecture
* Crafts
* Design (product, graphic, fashion)
* Film, tv, video, radio and photography
* Creative ‘tech’ (IT, software and computer services)
* Publishing
* Museums, galleries and libraries
* Music, performing and visual arts
* Animation and visual effects
* Video games, and
* Heritage.

This is a very broad definition of the creative arts covering several areas that you might not immediately think of as ‘arts’. In order to simplify the perspective, this course is designed to be most relevant to those working in the following areas:

* **Visual arts**: e.g. art, film, photography, crafts, design etc.
* **Performing arts**: e.g. music, dance, theatre etc., and
* **Written arts**: e.g. poetry, literature, non-fiction writing etc.

Start of Activity

**Activity 2 Categories within the creative arts sector**

Allow about 5 minutes

Start of Question

Spend a few minutes thinking about the subsectors listed by the Creative Industries Federation. Can you identify which subsector (or maybe there’s more than one) your work fits into?

End of Question

*Provide your answer...*

[View discussion - Activity 2 Categories within the creative arts sector](" \l "Unit2_Session2_Discussion2)

End of Activity

In the next section, you’ll focus on the wider context of freelancing within the creative arts sector.

## 2 What is a freelancer?

‘Freelancer’ is a commonly used term in the creative industries and describes someone who sells chunks of their time to different individuals or organisations, usually at a by-hour or by-day rate. Freelancers are often found in industries where short-term project work is common.

Start of Figure



**Figure 1** The creative arts sector includes many different industries

[View description - Figure 1 The creative arts sector includes many different industries](" \l "Unit2_Session3_Alternative1)

End of Figure

A survey of 700 creative freelancers conducted by the Creative Industries Federation (Easton and Cauldwell-French, 2017, p. 10) found that:

Start of Quote

For some workers, freelancing is a choice, with benefits such as greater flexibility in working hours and conditions. However, for the majority of creative freelancers, it is the only way they can do their work, as the shape and type of many creative businesses mean there are not full-time staff positions available.

End of Quote

Some creative people feel wary about business and its associated terminology. Creative entrepreneur and author, David Parrish (2014) expands on this theme.

Start of Quote

Some people regard creativity and business as being like oil and water – they just don’t mix. They think it’s a question of choosing between creativity or business.

End of Quote

However, Parrish rejects ‘the idea that business and creativity are incompatible opposites’. He believes that the most exciting creativity is:

Start of Quote

the alchemy of blending apparent opposites. […] Successful creative entrepreneurs embrace both creativity and business. Perhaps they don’t use business jargon and maybe profit is not their primary aim. Sometimes they will proceed on a hunch, or put their success down to good luck, but there is nevertheless a method behind their apparent madness, whether they recognise it or not.

End of Quote

As a current FreelanceUK blog (no date) explains:

Start of Quote

When you decide to become a freelancer, you will essentially sign up to be the owner of a very small, micro-sized business. This will mean that you will need to think of all aspects of starting and running a business, from marketing to business finances.

End of Quote

You might hear several other terms used to refer to someone who works for themselves, including:

* self-employed
* small business owner
* microbusiness owner
* solopreneur
* sole trader, and
* entrepreneur.

If you know any freelancers, ask them how they would describe themselves. Are there any other terms you could add to this list?

Start of Box

**Box 1 Facts and figures**

When you’re starting out, it’s likely that it’s just you in your business, which officially makes you a microbusiness.

Department for Business, Energy and Industrial Strategy (BEIS) data for 2020 shows that at the beginning of that year, 76% of the 6 million private sector businesses in the UK did not employ anyone aside from the owner (Barton, 2020). That means that there are more than 4.5 million other people like you, working on their own.

Focusing on the creative sector, the Creative Industries Federation (2017) states that out of more than 284,000 businesses in the creative industries, almost 95% of them are microbusinesses.

In fact, many of you will continue to work totally independently, or with only your immediate collaborators or partners, for several years. It might not be until much later that you need to re-evaluate your ‘microbusiness status’.

End of Box

Now you know that you’re not alone, the next sections will give you an insight into the journeys and experiences of other creative freelancers. As a new freelancer, there are a number of ways that your career can develop. Some of you will be able to maintain a 100% freelance career, whereas others will either need or prefer to combine freelance work with other paid activities. This is known as a portfolio career. You’ll learn more about both options this week.

## 3 Taking the leap

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit2_Session4_Alternative1)

End of Figure

A freelance career can bring many benefits; however, it is also important to be aware of the potential challenges that you might face. Below are ten tips, largely drawn from Sten (2019), on how to achieve success and happiness as a freelancer:

1. Establish your goals – know why you’re choosing freelance work and know what your goals are.
2. Save up a financial buffer – anticipate two to three months without a regular income, or plan to maintain more regular employment alongside your freelancing to give you added financial stability.
3. Have clients ready – try to have a couple of clients on standby for when you’re ready to begin.
4. Plan your days – set real, actionable tasks that you need to complete.
5. Find your niche – the quicker clients can understand exactly what you do, the faster they’ll know you’re the right person to hire or collaborate with.
6. Make the most of friends and colleagues – if you can get your network to advocate for you (through word of mouth, business social media site LinkedIn.com, introductions etc.), you will see immediate benefits.
7. Engage with online networks – find out where your potential clients hang out online and try to pitch in, perhaps by giving some free advice. You’ll also get to hear about their opportunities and learn about networks they are part of.
8. Pay extra attention to recurring clients – the easiest way of keeping busy all the time is to keep the clients you already have.
9. Play the long game – meetings don’t always yield immediate results.
10. Learn to swallow your pride – sometimes you have to start a bit lower down the food chain.

Sten refers to social media platform LinkedIn as a useful networking tool. You’ll learn more about it in Week 5.

## 3.1 The ability to diversify

Being a freelancer can be financially precarious without the support structures of an employing organisation – so you need to be prepared for the unexpected.

Start of Case Study

**Case study 1 The ability to diversify**

Stephen is a private peripatetic music teacher in the east of England. He teaches percussion in a range of schools, providing one-to-one tuition and various after-school music workshops. He used to be a session musician and has toured with a number of well-known bands.

Last year, a CT scan showed damaged vertebrae in his neck and a doctor warned of paralysis if he didn’t have an operation. As a freelancer, taking time out for the operation and several months of recuperation could have had a significant impact on his income. Fortunately, Stephen had taken out insurance to cover loss of earnings, but there was a negative impact on his profile across the city as he was replaced by another freelance teacher for tuition and workshops.

Stephen’s currently in recovery and building his reputation up to make himself more visible again. Word of mouth plays a significant role in his business model.

However, while he was laid up, he started to write his memoirs and subsequently signed a contract to provide regular blogs for a rock music website. These have been really successful and have brought him income while raising awareness of his brand in a different way.

End of Case Study

Now complete Activity 3.

Start of Activity

**Activity 3 Case study take-aways**

Allow about 5 minutes

Start of Question

What can you learn from Stephen’s experience of freelancing that might be relevant to your own situation? Make a note in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 3 Case study take-aways](" \l "Unit2_Session4_Discussion1)

End of Activity

Of course, a recent example of the unexpected that everyone has experienced is the global Covid-19 pandemic. This has had a significant impact on freelancers in the creative sector, with gigs, jobs and commissions being cancelled during lockdown. For many, contingency plans have been important, and those who have been able to diversify their creative offer, such as streaming their performances online or embracing social media as an alternative way to connect with their clients and customers, have often achieved more than those who were unable to adapt quickly. You’ll explore contingency planning in more detail in Week 8.

Another option for creative freelancers, and one that can mitigate against some of the risk, is to consider a portfolio career. You’ll learn more about that in the next section.

## 4 Portfolio careers

In the past, most people were employed in full time positions working for a single employer, often for their whole career. In contrast, a portfolio career is one that incorporates a range of different roles/employers rather than one full time position. It is becoming an increasingly common approach to employment, particularly in the arts sector.

Portfolio careers can develop in different ways – they may grow organically (i.e. largely unplanned) or be something that you deliberately set out to build. Many people start out by working freelance alongside a full time job, their goal being to change that balance as their freelance work becomes more successful.

Depending on the circumstances, a portfolio career can potentially give you more options if something unexpected happens. For example, you may be able to focus your time and attention on certain roles that are more resilient to whatever change has arisen, changing the balance again when the situation improves.

You’ll now look at examples of these two different approaches to building a portfolio career.

## 4.1 The organic approach

The organic approach involves being open to trying different things and responding positively to any opportunities that arise. You can use that flexibility and openness to build an extensive network over time. Read the following case study in which an arts graduate explains how their freelance career developed organically.

Start of Case Study

**Case study 2 The organic approach**

Adapted from Creative Career Stories (Ball et al., 2010).

**BA Decorative Art graduate – freelance glassmaker, button maker, gallery employee and trainer**

‘I started off by working in a gallery. […] The staff were wonderful and I started teaching there; that was a big break. […] Now I work in a gallery one day a week, I work as an invigilator (which is quite a menial job but it gives me a chance to think), I do regular selling outlets (music festivals, up-market craft fairs, pamper evenings…) and I do talks. I got on the circuit for WIs, University of the Third Age, Red Cross, etc. which are all desperate for interesting people. I’ve bought an overhead digital projector to show images of my work and I explain how I came to be doing it. I can put my work out and I usually sell maybe £100 or £200 worth. Also I do one or two glassmaking teaching sessions a month, usually two or three days work each time. And then there are the patchwork groups for which I make buttons.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit2_Session5_Alternative1)

End of Figure

‘People find me for work. I’ve had a lot of introductions through talking to customers. And I network. […]

‘It’s difficult combining jobs because things clash. So you have to be very organised, keep a diary, keep track of everything that’s going on and keep track of emails. But I’d be bored solid if I had to do the same thing all the time. That’s probably something about being creative, that you like variety, and all the different activities spark off each other.’

End of Case Study

Now complete Activity 4.

Start of Activity

**Activity 4 Case study take-aways**

Allow about 5 minutes

Start of Question

What can you learn from this freelancer’s experience that might be relevant to your own situation? Make a note in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 4 Case study take-aways](" \l "Unit2_Session5_Discussion1)

End of Activity

## 4.2 The planned approach

The planned approach differs to the organic approach in that it is less opportunist and more deliberate. For example, you may decide to work part time in formal employment to support yourself while developing your freelance career or to introduce a different stimulus for your creativity. Read the following case study in which an arts graduate explains how they have developed a working life which combines formal employment with a developing freelance career.

Start of Case Study

**Case study 3 The more planned approach**

Adapted from Creative Career Stories (Ball et al., 2010).

**BA Fine Art Printmaking graduate – freelance printmaker and formal office work**

‘Last year I had about four exhibitions, with people I knew or met through other artists. I haven’t done much this year so far, but I’ve got an exhibition in September. I hope that local gallery owners might visit the show and see my work. There’s one thing I haven’t done yet which I’m very aware would help me; set up a website – most of the artists I know have done that. […]

‘I still support myself with another job – just general office work. I worked part-time even when I did my university course. I actually like to get out and about and mix with other people, I need to get out and be stimulated. […]

‘Now I feel like I have two completely different lives; my office work which pays the bills and then some secret life to me, which is my art life.’

End of Case Study

Now complete Activity 5.

Start of Activity

**Activity 5 Case study take-aways**

Allow about 5 minutes

Start of Question

What can you learn from this freelancer’s experience that might be relevant to your own situation? Make a note in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 5 Case study take-aways](" \l "Unit2_Session5_Discussion2)

End of Activity

Now that you understand what a portfolio career is, you’ll spend some time thinking of the different ways in which you could build one.

## 4.3 Planning a portfolio career

You’ve now looked at examples of both organic and more planned approaches to building a portfolio career. In the next activity you’ll start to consider how your own portfolio career might develop. A good starting point is to focus on a key skill or talent and consider what you could do to make money from it.

Start of Activity

**Activity 6 Planning a portfolio career**

Allow about 25 minutes

Start of Question

Think about your hobbies and any job role(s) you’ve had. Choose five skills or talents that you enjoy(ed) using in these roles or activities. List them in the table below.

Examples of skills you might consider include communication, manual dexterity, attention to detail or creativity. Broader talents could include singing, painting or writing. If you would find it useful to have a list of skills to prompt you, Clear Mind has a [table of transferable skills](http://clearmindco.co.uk/wp-content/uploads/2016/10/Transferable-Skills-List-1-Clear-Mind.jpg) (open in a new tab or window by holding down Ctrl (or Cmd on a Mac) when you click on the link).

Start of Table

Table 1 Skills/talents that I enjoy using

|  |
| --- |
| **Skill/talent** |
| 1.  *Provide your answer...* |
| 2.  *Provide your answer...* |
| 3.  *Provide your answer...* |
| 4.  *Provide your answer...* |
| 5.  *Provide your answer...* |

End of Table

Now choose one of your chosen skills or talents to consider further and think about different ways you might use it, for example by selling it, promoting it, teaching other people to do it, etc. Summarise your thoughts in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 6 Planning a portfolio career](" \l "Unit2_Session5_Discussion3)

End of Activity

Building up your portfolio career can be a slow process and you might find that options you choose at the beginning will change or fall away as you develop and learn what suits you best.

Another option that can mitigate against some of the risk of going out on your own is to look for opportunities to collaborate. You’ll learn more about that in the next section.

## 5 Creative career collaborations

Collaboration underpins the creative arts. For example, artists may group together to form collectives and put on joint exhibitions, sharing costs and inspiration. Or creatives with different skills and expertise will collaborate to create something together because they have a shared vision. For example, a choreographer might have an idea for a show, so they collaborate with dancers in the first instance and then with a lighting designer, sound engineer and producer.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit2_Session6_Alternative1)

End of Figure

Artists’ collectives often catch attention and can achieve a high profile. Case Study 4 is an example of a US based collective who have been interviewed several times in the arts press and are able to share what they’ve learned from the experience.

Start of Case Study

**Case study 4 Material Girls artist collective**

‘Material Girls’ is a female-identifying collective of sculptors and digital artists based mainly in the US. In a recent Art Business Journal article, Audra Lambert (2020) explains that Material Girls ‘provides a platform for its individual members by designing their exhibits collaboratively but allowing individuals to present specific components that they contribute to the greater whole’.

In Paper magazine (Gray, 2018) a member of the collective, Claire Lachow, explains ‘Together we've created a space where we can be vulnerable and share intel on hard questions, like ‘how do you deal with an unwanted sexual advance during a studio visit?’ or ‘how do you price your work?’ etc. But apart from that, collaborating with Material Girls has opened up so many new avenues – in terms of materials, techniques, ideas – that I otherwise might not have explored on my own.’

In a De:Formal interview (2018), the group shares this observation: ‘Many of our personal practices have expanded to include new mediums – for example installation and sound works – as a result of the collective confidence and knowledge of our group, and we have been able to accomplish much more ambitious projects collaboratively by combining our individual skills. We each have pretty distinct art practice superpowers that mesh really well together – it’s exciting!’

**Case study take-aways:**

* The benefits of working with other professionals in your field are wide – not only in terms of expanding your own vision, but in practical terms too, e.g. sharing the cost of materials, building promotional momentum and expanding professional networks.
* You might not have all the skills or knowledge you need to fulfil a brief or complete a project and so need to collaborate with others to fully realise it.

End of Case Study

Now complete Activity 7.

Start of Activity

**Activity 7 When have I collaborated creatively?**

Allow about 20 minutes

Start of Question

Think about a time when you collaborated with an individual or group. It may have been during your studies or as part of a leisure activity. In the box below, describe the nature of that collaboration. What did you do, what was your specific role and what was achieved?

Now take a few moments to consider what you learned from that experience and note your thoughts here. Did you achieve more as a result of the collaboration than you would have alone? Are there any parallels with the take-aways shared by the Material Girls collective in the case study?

Finally, make a note of your ideas about the next collaboration you plan to undertake.

End of Question

*Provide your answer...*

[View discussion - Activity 7 When have I collaborated creatively?](" \l "Unit2_Session6_Discussion1)

End of Activity

In Week 1, the four case studies have shown you some of the ways a creative freelancer might approach their career. Now you’ll briefly change perspective to look at why creative businesses might hire or choose to collaborate with you.

## 6 Why do creative businesses hire freelancers?

The Creative Freelancers report (Easton and Cauldwell-French, 2017) asked more than 50 creative businesses ‘Why do you hire freelancers?’ and their responses can be summarised in the five points below.

Creative businesses need freelancers:

* when specific skills are needed for certain projects
* to increase capacity for specific projects or at particular times of the year
* to access a wider pool of diverse, creative talent and up-to-date industry knowledge
* because working freelance suits those they want to hire
* because it’s a financially driven decision.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit2_Session7_Alternative1)

End of Figure

Simply Business (Delves, 2017) offers advice for any business looking to hire freelancers. If you look at this advice, summarised in Table 2, from a freelancer’s perspective, you can gain some useful insights.

Start of Table

Table 2 Advice for businesses hiring freelancers from a freelancer’s perspective

|  |  |
| --- | --- |
| **Advice for business (Delves, 2017)** | **Freelancer’s perspective** |
| Specialist websites that offer to match you with a freelancer (and a quick Google search will identify many of them) often pay low rates, so experienced freelancers tend to avoid them. | These sites can help to get you started at the beginning of your freelance career. Although it will usually be for low pay, you can add the work to your CV as evidence of your growing experience and this can help you to secure better paid work. |
| Use your professional network to find someone who comes recommended. | Build your network as this will get you work. You’ll explore this in more detail in Week 3. |
| It can be risky for small business and freelancers to work without a contract in place so it’s a good idea to have one signed before work begins or money changes hands. | Make sure you have a contract in place that clearly shows how much you will be paid, what work is expected and for how long. |

End of Table

Understanding the perspective of your potential clients can be useful when promoting yourself and your work – you’ll consider this in more detail in Week 5.

## 7 This week’s quiz

Now that you’ve completed Week 1, you can take a short quiz to help you to reflect on what you’ve learned.

Open the quiz in a new window or tab, then come back here when you’ve finished.

[Week 1 practice quiz](https://www.open.edu/openlearn/ocw/mod/quiz/view.php?id=105714).

## 8 Summary of Week 1

Now that you’ve finished the content for this week, you might find it useful to revisit the introductory video on the course description page to listen again to the experiences and opinions of our freelance interviewees.

If you want to know more about their businesses, the optional video below gives you an introduction to each interviewee and the field they work in. You’ll see a useful spread between those who are creating a product to sell, those who are providing a service, and those for whom the two overlap.

Start of Media Content

Video content is not available in this format.

**Video 2**

[View transcript - Video 2](" \l "Unit2_Session9_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit2_Session9_Alternative1)

End of Figure

End of Media Content

By this point, you should have a better understanding of what a freelance career is about and how it can work within the creative arts sector. You’ve considered some definitions and terminology and you’ve viewed a range of case studies with useful learning points for any freelancer. You’ve also briefly looked at the perspective of the employer and what can be learned from that.

You should now be able to:

* explore the context of freelancing within the wider economy
* describe a portfolio career and reflect on whether that approach could work for you
* recognise the benefits to employers of working with freelancers

Next week, the spotlight will be on you, as you reflect on your own needs and goals.

You can now go to [Week 2](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113314).

## Further research

If you enjoy listening to podcasts, here are links to two that focus on freelancing in the creative sector. They involve interviews with individuals talking about their own experiences as well as advice on key issues:

* [Being Freelance](https://www.beingfreelance.com/)
* [Women who create](https://www.womenwhocreateuk.com/podcast)

**Week 2: Spotlight on me**

## Introduction

Last week, you familiarised yourself with some relevant terminology and the wider small business context, and you explored the experiences of other creative freelancers. This week, you’ll turn your attention to your own experience, considering your current position and what you hope to gain from this course.

You’ll have the opportunity to reflect on the advantages and disadvantages of working for yourself and how you’ll maintain the work–life balance that you want. You’ll explore some of the key skills required for a successful freelance career, and finish the week by looking to the future and considering where you want to be in one, five or even ten years’ time.

Now watch this short introductory video where our creative freelancers describe the skills they have found most valuable and important.

Start of Media Content

Video content is not available in this format.

**Video 1**

[View transcript - Video 1](" \l "Unit3_Session1_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit3_Session1_Alternative1)

End of Figure

End of Media Content

By the end of this week you should be able to:

* explain your current ideas, products or services
* identify and reflect on key skills for a successful freelancer
* explore the potential advantages and disadvantages of working as a freelancer
* describe your freelancing goals.

You’ll start this week by asking yourself the questions: Where am I now? How does my idea measure up? And, do I currently have what it takes?

## 1 Testing my idea

As you embark on this course, you may already have a sense of the creative idea, product or service you want to place at the centre of your freelance journey. This should be something that you think people, companies or organisations will need and be prepared to pay you for.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit3_Session2_Alternative1)

End of Figure

It is likely that your idea will evolve or even change as you progress through this course, and that’s fine. But it will be useful to have an initial concept that you can focus on when undertaking the various tasks and activities you’ll come across.

Workspace (no date) lists five types of business idea:

* one that fills a gap in the market, e.g. a service that isn’t currently available in your location
* a new product, service or invention
* an innovative solution to an every-day problem
* an interest or hobby that can be monetised, e.g. selling handmade jewellery, and
* one that utilises skills and knowledge you’ve learned e.g. lighting design, digital skills, or how to give presentations.

Does your idea fit into any of these types?

Start of Activity

**Activity 1 What is my idea?**

Allow about 35 minutes

Start of Question

Many of you will be at the very beginning of your freelance journey and may not yet have shared your idea with others or even written it down. You’ll look at pitching and promoting your idea in Week 5, but the purpose of this activity is simply to encourage you to articulate and explore your idea, gaining a better understanding of what you plan to offer.

In the box below, explain your idea, concept, product or service as if you were talking to someone with no knowledge of your skills or specialism.

End of Question

*Provide your answer...*

Start of Question

Choose a person who you trust but who can be objective about your idea. Explain it to them as you’ve outlined it in the box above. Note their response in the box below.

End of Question

*Provide your answer...*

[View discussion - Part](" \l "Unit3_Session2_Discussion1)

End of Activity

Depending on your idea, another way to explore it is to apply the five stage Design Thinking model, summarised by Dam and Siang (2021). This is a design methodology that provides a solution based approach to solving problems. The five stages are:

1. Empathise – observe, engage and empathise with people to understand the problem you’re trying to solve.
2. Define – analyse and synthesise your observations to define the core problem.
3. Ideate – generate ideas and identify new solutions to the problem you’ve defined.
4. Prototype – create scaled down, inexpensive versions of your proposed product to test and identify the best possible solution.
5. Test – test your product, making alterations and refinements as required.

Perhaps you could bring some of that thinking to your discussions with others about your idea.

Now that you have articulated your idea, you need to think about the skills that you already have or need to develop in order to make your business a success. In the next section, you’ll focus on some of the most useful skills and how to develop them.

## 2 Do I have what it takes?

Now you have your idea, the next question to ask yourself is – how do I know if this is the right time to start a business or develop my idea further?

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit3_Session3_Alternative1)

End of Figure

Below are five signs or skills to look for that show you have what it takes to be your own boss (based on Knowles, 2020).

1. **You have mastered a professional approach** – you have the confidence and motivation to market yourself from day one. Many think that charging a reduced rate or offering to work for free is what’s required to build a client base, but remember that the work you’re doing will still add value to your client’s business or project and you should be compensated for this.
2. **You’ve found a unique selling point** – you don’t have to be an entrepreneur with a ground-breaking idea, just be clear about what you have to offer.
3. **You’ve developed excellent organisational skills** – by creating a long-term business plan, or a weekly to-do list, you'll have a clearer picture of where your business is heading.
4. **You can demonstrate resilience** – starting your own business is a slow process, and you may encounter rejection from clients along the way which can be disheartening. Resilience is also important in enabling you to say yes to a project even if you are not 100% sure you can do it, trusting that you will learn and grow through each contract. Being able to push yourself to meet deadlines on days when it feels like a struggle is also an important way to demonstrate your resilience.
5. **You have the courage and confidence to build a client base** – even if you don’t feel confident inside, being able to put on a confident mask will help you succeed in winning commissions and building your network. You’ll need the motivation, confidence and enthusiasm to be looking for potential opportunities at every turn when you’re starting out.

Later this week you’ll conduct a skills audit where you’ll consider the skills you have and the skills you need to develop further. Reflecting on the five signs or skills listed here, how are you doing so far?

## 2.1 Key skills and attributes for becoming a freelancer

In this section you’ll explore some of the key skills you need to be a successful freelancer.

### 1. Communication skills

There are many useful resources focusing on developing your communication skills, including this short video by The Latimer Group, which breaks down communication into four key components.

Start of Media Content

Video content is not available in this format.

**Video 2**

[View transcript - Video 2](" \l "Unit3_Session3_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit3_Session3_Alternative2)

End of Figure

End of Media Content

Interacting effectively with others is a key skill for a freelancer. For example, communication is involved in the networking you will do to build awareness of your business and the difficult conversations you might have with your clients if something goes wrong, or they let you down. In these scenarios, taking time to assess the situation and decide on your message, then focusing on how you deliver that message, whether verbally or in writing, can make a big difference to the outcome.

When you think about each of the four skills of communication outlined in the video, do you have strengths and weaknesses in any of those areas?

### 2. Organisational skills

One of the benefits of developing effective organisational skills is that it increases your productivity.

Author and productivity expert Chris Bailey has a website dedicated to this topic that references a variety of useful books, podcasts and blogs. Find the link in the Further research section at the end of this week if you would like to explore further.

One of his most popular blogs explains useful productivity rituals, such as the Rule of 3 (Meier, 2014).

The rule is simple:

* 3 things you want to accomplish **today**.
* 3 things you want to accomplish **this week**.
* 3 things you want to accomplish **this month**.
* 3 things you want to achieve **this year**.

Meier also recommends some quick ways to implement the rule:

* Start your day with the Rule of 3 by identifying what you want to accomplish that day.
* Test yourself throughout the day – if you can’t remember what your three outcomes are, they are too complicated.
* Improve your estimates – pay attention to how long you think things will take, and you’ll improve your estimates as time goes on.
* Feel good about results! At the end of each day, note your accomplishments and celebrate them. This will help to build momentum.

How organised are you? This is a pretty straightforward rule to implement. Try it!

### 3. Emotional resilience

Resilience refers to an individual’s ability to anticipate, manage and bounce back from difficult and challenging situations. Mind (2017) suggests that you can focus on building your emotional resilience in the following ways:

* make some lifestyle changes, e.g. practise being straightforward and assertive, use relaxation techniques, make time for your friends
* look after your physical health, e.g. get enough sleep, be active, eat healthily
* give yourself a break, e.g. reward your achievements, resolve conflicts, forgive yourself
* build your support network, e.g. friends and family, peer support, specialist websites and organisations.

Mind Tools (no date) focuses more specifically on resilience in the workplace and suggests you also incorporate the following into your daily routine:

* Be aware of any negative thoughts and correct them in your mind – practise positive thinking.
* Learn from your mistakes and failures – they can all teach you something important. Find the lesson in every situation.
* Choose how you respond to a bad day or a crisis – your reaction is always up to you. You can panic or you can choose to remain calm and logical.
* Maintain perspective – try not to blow things out of proportion.
* Learn to set yourself SMART goals, i.e. goals that are specific, measurable, achievable, realistic and time-bound.

Reflecting on some of the points outlined here, would you say you are a resilient individual? Could you try some of these suggestions to enhance your resilience?

### 4. Self confidence

Therapist Nick Davies (Jordan, 2018) suggests six questions to ask yourself when your confidence is low:

* Who is your work helping?
* What is your mission statement?
* What are the positive emotions your work allows you to feel?
* What negative emotions would you feel if you didn’t do the work?
* How would you feel in five years’ time if you hadn’t done it?
* What three things do you hope to achieve in the next year?

Davies also suggests starting a gratitude journal to record all the things, both big and small, that make you happy as your business progresses. This will remind you of the positive things you’ve achieved when you’re feeling low.

### 5. Negotiating skills

When it comes to money, many freelancers feel awkward negotiating, but there are some tips and techniques that can make it easier. FreelanceUK (2020) offers the following contract negotiation tips for creative freelancers:

* Make sure you understand what you are asking for – there is a lot of guidance online about the right wording to push for as a freelancer, and this is a good opportunity to demonstrate that you take your business seriously.
* Be reasonable – contract negotiations should be a collaborative experience, and you should be willing to make concessions on points that are not so important to you, in order to achieve the points that are.
* Don't be shy – never accept anything that you are not comfortable with or don't fully understand, and never proceed with a project until there is a contract in place. If you feel ‘push-back’ from the other side, ask them to explain their concerns.
* Find that compromise – sometimes in contractual negotiations, there will simply be ‘hard lines’ where both parties find it difficult to cross and won’t compromise. If this is the case, look at the contract as a whole to find if there are other concessions you can make. You might need to weigh the risk of the contract against the potential advantages of the partnership.
* Stay safe – protect yourself throughout the negotiation. Think about having a Non-Disclosure Agreement (NDA) in place before you begin the negotiation process in order to protect your information and prevent any unscrupulous clients from benefiting from the information you provide them with and later deciding not to contract with you.

(FreelanceUK, 2020)

There isn’t space to detail here all the personal skills that a successful freelancer needs, but another useful summary is offered by the Network for Teaching Entrepreneurship (no date). They have developed a framework for describing an ‘entrepreneurial mindset’, which they describe as ‘a set of skills that enable people to identify and make the most of opportunities, overcome and learn from setbacks, and succeed in a variety of settings.’ The skills are:

* Critical thinking
* Flexibility and adaptability
* Communication and collaboration
* Comfort with risk
* Initiative and self-reliance
* Future orientation
* Opportunity recognition
* Creativity and innovation.

In Activity 2 in the next section you’ll have an opportunity to consider your own skills and to rate your current proficiency.

## 2.2 Auditing my own skills

A personal skills audit is a tool commonly used in career coaching. It allows you to reflect on the skills that you already have and those that could do with further development. In Activity 2, you’ll have an opportunity to reflect on your evidence for some of the key skills that successful freelancers use.

Start of Activity

**Activity 2 Personal skills audit**

Allow about 30 minutes

Start of Question

In the tables below, you will find a list of skills and attributes that are mentioned in numerous sources focused on successful self-employment and freelance work. If you can think of any more from your own experience, add them to the empty boxes in the table.

Score your level of expertise against each skill and ability as follows:

0 = no experience yet       1 = basic       2 = competent       3 = proficient

Add at least one example of when you’ve demonstrated that skill in practice.

When you’ve completed the task, ask a colleague, manager, mentor or friend who knows you well whether they agree with your assessment. Note down their comments in the boxes beneath each table.

Start of Table

Table 1 Personal attributes

|  |  |  |
| --- | --- | --- |
|  | **Proficiency** | **Evidence** |
| Persistence | *Provide your answer...* | *Provide your answer...* |
| Resilience | *Provide your answer...* | *Provide your answer...* |
| Self-confidence | *Provide your answer...* | *Provide your answer...* |
| Self-awareness | *Provide your answer...* | *Provide your answer...* |
| Self-discipline | *Provide your answer...* | *Provide your answer...* |
| Optimism | *Provide your answer...* | *Provide your answer...* |
| Ambition | *Provide your answer...* | *Provide your answer...* |
| Motivation | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |

End of Table

End of Question

*Provide your answer...*

Start of Question

Start of Table

Table 2 People skills

|  |  |  |
| --- | --- | --- |
|  | **Proficiency** | **Evidence** |
| Communication | *Provide your answer...* | *Provide your answer...* |
| Relationship building | *Provide your answer...* | *Provide your answer...* |
| Networking | *Provide your answer...* | *Provide your answer...* |
| Delegation | *Provide your answer...* | *Provide your answer...* |
| Negotiation | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |

End of Table

End of Question

*Provide your answer...*

Start of Question

Start of Table

Table 3 Other employability skills

|  |  |  |
| --- | --- | --- |
|  | **Proficiency** | **Evidence** |
| Innovation | *Provide your answer...* | *Provide your answer...* |
| Initiative | *Provide your answer...* | *Provide your answer...* |
| Problem solving | *Provide your answer...* | *Provide your answer...* |
| Risk taking | *Provide your answer...* | *Provide your answer...* |
| Decision making | *Provide your answer...* | *Provide your answer...* |
| Strategic thinking | *Provide your answer...* | *Provide your answer...* |
| Planning | *Provide your answer...* | *Provide your answer...* |
| Organisation | *Provide your answer...* | *Provide your answer...* |
| Time management | *Provide your answer...* | *Provide your answer...* |
| Flexibility | *Provide your answer...* | *Provide your answer...* |
| Adaptability | *Provide your answer...* | *Provide your answer...* |
| Project management | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |

End of Table

End of Question

*Provide your answer...*

Start of Question

Start of Table

Table 4 Technical and practical skills

|  |  |  |
| --- | --- | --- |
|  | **Proficiency** | **Evidence** |
| Use of technology | *Provide your answer...* | *Provide your answer...* |
| Financial skills, e.g. basic accounting | *Provide your answer...* | *Provide your answer...* |
| Marketing skills, e.g. social media marketing | *Provide your answer...* | *Provide your answer...* |
| Sales techniques | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |

End of Table

End of Question

*Provide your answer...*

[View discussion - Part](" \l "Unit3_Session3_Discussion1)

End of Activity

Now you’ve had a chance to reflect on your idea and the skills that can help you achieve it, you can move on to focus on what you hope to gain from completing this course.

## 3 What I need to learn

What you need to learn during this course will depend on what stage you are at in your freelance or self-employment journey. For example, you may be just starting your exploration of a freelance career in the creative arts or you may be more familiar with what it entails but unsure how to test your idea.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit3_Session4_Alternative1)

End of Figure

The following activity will help you clarify the gaps in your current knowledge.

Start of Activity

**Activity 3 Identifying my knowledge gaps**

Allow about 10 minutes

Start of Question

Look at the following options and choose the ones that resonate the most with you:

* I am scared by the idea of ‘starting a business’ or ‘going self-employed’ and want to be reassured that I can do it.
* I have to become a freelancer in order to find work in my chosen profession but need to know where to start and what I need to consider.
* I’m curious about what’s involved in starting a business and want to find out more.
* I want to understand more about the practical technicalities and processes of starting a business – legal, financial etc.
* I think I’ve got a good idea, product, or service, but don’t know how to test it or how to identify my target audience.
* I have lots of ideas but need to get them into some kind of order and identify the key steps to follow.
* I don’t know who to ask for help and am looking for sources of support and advice.
* I don’t know how to promote my idea effectively and create interest and potential investment.
* I already do some freelance work in addition to my full time job, but I now want to increase my freelance work and cut down my main job. I don’t know how to manage this transition.
* Other – explain in the box below:

End of Question

Start of Question

End of Question

*Provide your answer...*

Start of Question

End of Question

[View discussion - Part](" \l "Unit3_Session4_Discussion1)

End of Activity

By choosing to do this course, you’re already taking a useful step towards a more successful freelance career in the creative arts.

Having a self-awareness about what you need to learn at this early stage can be a real advantage, but you don’t know what you don’t know! Watch this short video to find out some of the typical things other freelancers wish they had known before starting out.

Start of Media Content

Video content is not available in this format.

**Video 4**

[View transcript - Video 4](" \l "Unit3_Session4_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit3_Session4_Alternative2)

End of Figure

End of Media Content

Many of these topics will be covered during the course, so hopefully you won’t have similar regrets further down the line!

In the next section you’ll start to look at the potential advantages and disadvantages of working for yourself and consider your own perspective.

## 4 Pros and cons of working for myself

The pros and cons of freelancing are a regular topic of discussion.

Watch this light-hearted video by The Cat and the Silver Fish to hear about some of the more commonly aired issues.

Start of Media Content

Video content is not available in this format.

**Video 5**

[View transcript - Video 5](" \l "Unit3_Session5_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit3_Session5_Alternative1)

End of Figure

End of Media Content

Now complete Activity 4.

Start of Activity

**Activity 4 My hopes and concerns**

Allow about 15 minutes

Start of Question

Think about the themes that were highlighted in Video 5 – financial, practical, personal etc. and make a note of the ones that resonate most with you, either as a hope or concern.

End of Question

*Provide your answer...*

[View discussion - Activity 4 My hopes and concerns](" \l "Unit3_Session5_Discussion1)

End of Activity

## Isolation

One of the most commonly articulated disadvantages experienced by freelancers is isolation.

Working on your own, especially if you are home-based, can be isolating – so you need to find ways to combat that. Building and maintaining good support networks is important. These might be online, e.g. Facebook groups for freelancers, or in person, e.g. meeting like-minded individuals for a coffee once a week in your town centre.

As the number of freelance workers continues to grow, coffee shops and other establishments are starting to offer co-working spaces where you can go to get out of the house and work alongside other people. Many of them have dedicated work stations where you can plug in your laptop, use a networked printer and even book a meeting room to see clients. Websites such as [coworker.com](https://www.coworker.com/) can connect you with physical spaces in over 163 different countries around the world!

Another way to combat isolation is to factor breaks into your working day and get out of the house. A brisk walk around the local park can make a surprising difference to your productivity and resilience as well as keeping you healthy.

Finding a mentor is also a great strategy. Identifying someone who has set up and run a creative business can be hugely beneficial – especially when you are facing those low points and need reminding about why you are doing this. They will undoubtedly have felt the same at some point and can probably reassure and advise you. You’ll explore this option in more detail in Week 3.

## Work–life balance

As you saw in Video 5, work–life balance is often presented as a positive element of freelancing, and it can be. But for many freelancers, saying yes to everything is necessary, at least at first, in order to make enough income and build up regular clients and repeat business – and that can lead to overwork and a very poor balance.

Whitener (2017) explains that it is better not to think of it as a 50:50 balance, rather ‘that balance is achieved when one feels fulfilled both at work and in their lifestyle’. She goes on to explain that ‘fulfilment becomes the core of feeling balanced.’

Xero (no date) suggests that business owners take a scientific approach to their work–life balance.

* **Don't force creativity.** The creative parts of the human brain often kick into action when our attention is elsewhere – especially when we’re relaxed or tired. That’s why good ideas often ‘pop into our minds’ overnight. The best way to solve a problem creatively is to concentrate on it for a while, then forget about it and relax.
* **Early riser or night owl?** Some people work better in the morning, others in the evening. There’s little you can do to change this – but you can adapt to it. Ask yourself which type of person you are and save the most challenging work for the time of day when you’re at your mental peak.
* **Schedule your day sensibly.** The afternoon lull, usually between 2pm and 4pm, is a bad time to do intensive intellectual work, regardless of whether you’re an early riser or a night owl. If taking a siesta or ‘power nap’ isn’t feasible, use this period to get simple admin work completed instead.
* **Stress is good – in moderation.** There’s evidence that small amounts of stress from time to time may help our bodies stay in peak condition. However, long-term stress is bad for us, weakening our immune systems and prematurely ageing our bodies.

Now that you have a more informed idea of what a freelance career might involve for you, you can start to look to the future and consider where you might want to take it.

## 5 Goal setting for the future

Setting key goals for your future business and freelance work is an important step. Once you know what you’re aiming for, you can target your actions and approach more effectively.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit3_Session6_Alternative1)

End of Figure

While you might already have a detailed business plan, it doesn’t matter if you don’t. If you’re at an early stage in your thinking, your goals might be about, for example:

* making something beautiful and selling it to members of the public
* obtaining funding to put on an event that people will want to attend
* performing nationally or even internationally to appreciative audiences.

Activity 5 encourages you to articulate your goals without thinking about them too deeply. Even if you haven’t done any detailed business planning yet, this exercise will provide a useful starting point.

Start of Activity

**Activity 5 Identifying your freelance goals**

Allow about 15 minutes

Start of Question

Try to answer Question 1 in only 30 seconds and see what you come up with. This can be a useful way to tap into your subconscious mind.

1. What are your three most important freelance goals right now?

End of Question

*Provide your answer...*

Start of Question

2. Now that you’ve got three goals, take a few minutes to consider how realistic they are given any current constraints, e.g. location, financial needs, family commitments etc. Can you tweak them to fit in with what you need? If necessary, re-write them in the box below.

End of Question

*Provide your answer...*

[View discussion - Part](" \l "Unit3_Session6_Discussion1)

End of Activity

This is only a brief overview of what can be a detailed goal setting process. Many people seek support when setting business goals, perhaps from a careers or small business coach. You’ll learn more about the support networks available in Week 3.

The goals that you came up with in Activity 5 will be useful to keep in mind as you work through the rest of the course.

## 6 This week’s quiz

Now that you’ve completed Week 2, you can take a short quiz to help you to reflect on what you’ve learned.

Open the quiz in a new window or tab, then come back here when you’ve finished.

[Week 2 practice quiz](https://www.open.edu/openlearn/ocw/mod/quiz/view.php?id=105715).

## 7 Summary of Week 2

You’ve spent this week reflecting on your own experiences, needs and ambitions. You’ve started to articulate ideas about your business or freelance work and thought about the skills you might require. You’ve considered how this course can help you to close the gaps in your knowledge and analysed some of the pros and cons of working as a freelancer in the creative arts. You’ve also started to describe what you want to achieve in the future.

You should now be able to:

* explain your current ideas, products or services
* identify and reflect on key skills for a successful freelancer
* explore the potential advantages and disadvantages of working as a freelancer
* describe your freelancing goals.

Now that you’ve finished the content for this week, you might find it useful to revisit this week’s introductory video to listen again to the experiences and opinions of our freelance interviewees.

Next week, you’ll focus on identifying and building your network, looking at who can help you get to where you want to be.

You can now go to [Week 3](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113315).

## Further research

The following links look at ways to help you improve your productivity:

* Bailey, C. (2013) [‘The rule of 3’](https://alifeofproductivity.com/rule-of-three/), A Life of Productivity. 9 May.
* Bailey, C. (2014) [‘The 10 best productivity apps’](https://alifeofproductivity.com/the-10-best-productivity-apps-out-there/), A Life of Productivity. 4 June.

**Week 3: Identifying my support network**

## Introduction

Last week, you reflected on your own needs and perspectives when considering self-employment or working as a freelancer. This week you’ll focus on those needs and explore the support networks that can help to meet them. These might be organisations that offer support to freelancers, or individuals who can help you with your specific needs. You’ll also consider ways in which you can help yourself by networking more proactively and using social media.

Watch this short video in which creative freelancers share insight into their own first steps, and the courses and individuals who supported them.

Start of Media Content

Video content is not available in this format.

**Video 1**

[View transcript - Video 1](" \l "Unit4_Session1_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit4_Session1_Alternative1)

End of Figure

End of Media Content

By the end of this week you should be able to:

* analyse gaps in your own skills and knowledge
* identify the support available to you
* build a useful network of contacts and collaborators.

You’ll begin this week by investigating some of the key elements involved in the growth of your idea and your freelance business.

## 1 Helping myself to thrive

Before you explore the support networks that might be available to you, you can start by helping yourself.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit4_Session2_Alternative1)

End of Figure

When you have that initial creative business idea, you need to nurture it and give it time to grow. Don’t just jump straight in. In his book How to think like Leonardo da Vinci, Michael Gelb highlighted seven principles that support the process of creativity. In a recent keynote presentation (Ramirez, 2017), he explained them as follows:

1. A curious approach to life – give yourself the time and space to think, wonder and contemplate.
2. A commitment to test knowledge through experience – view the situations and challenges in your life from different perspectives and try to filter out the distractions.
3. The continual refinement of the senses – mindfulness is the key to sharpening your senses.
4. A willingness to embrace ambiguity, paradox and uncertainty – don’t stick too rigidly to established beliefs and norms.
5. The development of the balance between science and art, logic and imagination – balancing apparent opposites allows you to think with your whole mind rather than just a portion of it.
6. The cultivation of grace, ambidexterity, fitness, and poise – balancing your body and mind has a positive effect on your wellness.
7. A recognition of and appreciation for the interconnectedness of all things – the key to making progress on a big task is to generate first, then organise, and that means being aware of the big picture from the outset.

Self-help books and blogs are widely available and most of them will outline a series of practical steps to guide you in nurturing your freelance idea.

For example, the following list of actions is based on advice from The Startups Team (2021):

* **Evaluate yourself** – look at your confidence, knowledge and experience and identify where you need support.
* **Market research** – to check whether there is an audience or market for your product or service and identify who they are.
* **Assess your finances** – knowing how you are going to fund your initial costs is crucial. If you are planning to work on a PC in the corner of your dining room, your costs might not be significant, but if you need materials or to hire a workshop, for example, then you’ll need to consider how you’re going to afford that. You’ll also need to consider your cash flow and personal finances in order to manage the potential uncertainty of fee-based income.
* **Create a business plan** (or project plan) – to get the ideas from your head into a more structured form.
* **Choose a business structure** – sole trader, partnership or limited company, each has different considerations.
* **Brand your business** – you’ll need a name and a brand that your customers can recognise.
* **Protect your business** – whether that’s through a physical alarm system, copywriting or legal protection, etc.

There’s a lot to think about in those bullet points and you’ll explore them all in more detail as you progress through the course. For now, Activity 1 encourages you to reflect on the needs of two different businesses.

Start of Activity

**Activity 1 What to do next?**

Allow about 10 minutes

Start of Question

With the bullet points outlined by The Startups Team (2021) in mind, decide what you think both of the following individuals needs to do next. Make notes in the box beside each case study.

Start of Table

Table 1 Next steps for Lisa and Jasbir

|  |  |
| --- | --- |
| Lisa has a lot of technical writing experience and now wants to become a freelance content writer. She has identified her target audience and has some prospective clients lined up. What does she need to do next? | *Provide your answer...* |
| Jasbir has an idea for an arts event that she thinks some local organisations will provide funding for. What does she need to do next? | *Provide your answer...* |

End of Table

End of Question

[View discussion - Activity 1 What to do next?](" \l "Unit4_Session2_Discussion1)

End of Activity

Now that you’re more aware of some of the things you can do for yourself, you can start to identify some of the areas where you might need additional assistance.

## 2 What support do I need?

In Week 2 you started to look at the personal skills you will need in order to develop a successful freelance career, and you carried out a skills audit (Activity 2) to help you identify your own strengths and weaknesses.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit4_Session3_Alternative1)

End of Figure

This week, you’ll identify sources of support to help you address any weaknesses you want to improve on.

Start of Activity

**Activity 2 What skills do I need to develop?**

Allow about 15 minutes

Start of Question

Look back at your personal skills audit from [Week 2](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113314&section=3.2). In the box below, list all the skills and attributes you identified as needing development, or where you have no experience yet.

End of Question

*Provide your answer...*

Start of Question

Now decide on the ones you want to prioritise. There might be some skills that you can focus on a bit further down the line, but there will be some that you want to build on now. List your top three priorities in the box below.

End of Question

***Top three priorities*** *1.  
2.  
3.*

[View discussion - Part](" \l "Unit4_Session3_Discussion1)

End of Activity

As well as personal skills or attributes, it’s important to have good knowledge of the practices and processes involved in setting yourself up as a freelancer. This knowledge may include, for example, how to set yourself up legally as a freelancer or how to market your business idea. You may feel your understanding of these practices and processes is limited in these early stages. The next short activity will focus your attention on those practicalities.

Start of Activity

**Activity 3 Knowledge gaps I need to fill**

Allow about 10 minutes

Start of Question

Use the box below to outline any gaps in your knowledge or experience that you can think of and which you need to fill before you take the next step in setting up as a freelancer.

End of Question

*Provide your answer...*

[View discussion - Activity 3 Knowledge gaps I need to fill](" \l "Unit4_Session3_Discussion2)

End of Activity

In the next section, you’ll focus on some of the organisations that can help you develop further. There may even be other OpenLearn courses to help you!

## 3 Organisations that can help

There are many organisations set up specifically to support and advise those considering a freelance career or starting a business. In the next few sections, you’ll find out more about some of these, both online and face-to-face, based in the UK.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit4_Session4_Alternative1)

End of Figure

If you aren’t based in the UK, use a search engine to investigate similar organisations in your home country.

## 3.1 Online support

The following are examples of just some of the organisations designed to provide online support to freelancers and entrepreneurs, each with a different focus. There will be other organisations providing support for freelancers in your particular specialism.

You don’t need to follow these links now, but if a particular resource catches your eye have a quick look at it to familiarise yourself with the content and then come back to this page. You’ll get an opportunity to look in more detail at the different resources and organisations that can help you later this week.

To ensure you don’t lose your place in this course you should open these in a new browser window or tab. To do this on a computer hold the Ctrl key (or Cmd on a Mac) when you click a link and select to open it in a new window or tab.

* [Creative Entrepreneurs](https://creativeentrepreneurs.co/)

A website that brings you a range of useful resources, searchable by sector, to help you start and grow your creative business, from real life case studies to the thinking of leading experts. All resources are freely accessible.

* [Creative Industries Federation](https://www.creativeindustriesfederation.com/)

An independent, not-for-profit, membership organisation that connects, supports and champions all of the UK’s world-leading creative industries. Among other things, community membership gives you access to free legal and tax advice, bespoke HR resources and peer-to-peer coaching.

* [The Design Trust](https://www.thedesigntrust.co.uk/)

An online business school for designers, makers and professional creatives. Provides relevant blogs and online training courses.

* [Freelance UK](https://www.freelanceuk.com/)

Has ‘everything you need to make your freelancing career a success’, from information and news to an interactive community forum and a freelance directory. Articles such as ‘Top 5 skills you need to become a freelancer’ might be particularly useful.

* [Gov.uk](https://www.gov.uk/topic/business-tax/self-employed)

This Government website offers a range of introductory guides on setting up a business, plus advice on tax and national insurance contributions.

* [Startups.co.uk](https://startups.co.uk/)

The UK’s ‘largest, longest serving, and most comprehensive small business advice platform’, covering how to start, buy, run, or sell a business. Includes a range of ‘start up’ guides covering topics from ‘How to start an Etsy shop’ to ‘How to start a photography business’, as well as information on services and products, funding and legal advice.

* [Creative UK Group](https://wearecreative.uk/)

A collaboration between Creative England and Creative Industries Federation to connect, support, champion and invest in the UK’s world-leading creative industries. Produces an annual report exploring the potential of the UK's creative industries, and provides an opportunity to add your voice to their messages to key decision makers.

There are also a number of sites offering advice and support services that you can pay a fee to join, including [Underpinned](https://www.underpinned.com/) and [Freelancer Club](https://freelancerclub.net/).

Many professional bodies and membership associations, connected to specific creative industries or arts sectors, provide useful career related information and advertise networking opportunities on their websites. You can use your preferred search engine to research your particular sector.

## 3.2 Face-to-face support

A lot of face-to-face small business support and training is provided at a regional or local level, which can give you a useful perspective if your idea/product/service is aimed at a local audience.

As before, you don’t need to follow these links now, but if a particular resource catches your eye have a quick look at it to familiarise yourself with the content and then come back to this page. You’ll then get an opportunity to look in more detail in Activity 4.

(Remember, to ensure you don’t lose your place in this course you should open these in a new browser window or tab. To do this on a computer hold the Ctrl key (or Cmd on a Mac) when you click a link and select to open it in a new window or tab.)

* [British Chambers of Commerce](https://www.britishchambers.org.uk/)

Search for your regional chamber and investigate what they have to offer. It may include individual advice on a range of issues, access to useful networks and groups or relevant training events.

* [The British Library Business & IP Centre](https://www.bl.uk/business-and-ip-centre/national-network)

The British Library Business & IP Centre has a National Network that provides entrepreneurs and small or medium-sized enterprises (SMEs) across the UK with free access to databases, market research, journals, directories and reports worth thousands of pounds. There is also a programme of free and low-cost events and workshops on a range of topics including business planning, marketing and intellectual property.

* **Business Support Helplines**

Government helplines that provide free advice:

* + **Business Support Helpline (England)** Telephone: 0300 456 3565, [enquiries@businesssupporthelpline.org](mailto:enquiries@businesssupporthelpline.org), Monday to Friday, 9am to 6pm
  + **Business Gateway (Scotland)** Telephone: 0300 013 4753, Textphone: 0800 023 2071, Monday to Friday, 8am to 6pm
  + **Business Wales Helpline** Telephone: 0300 060 3000, Monday to Friday, 8:30am to 5:30pm
  + **Invest Northern Ireland** Telephone: 0800 181 4422, Monday to Friday, 8:30am to 5pm
* [Growth Hubs](https://www.lepnetwork.net/growth-hubs)

The network of 38 Growth Hubs are local public/private sector partnerships led by the Local Enterprise Partnerships (LEPs). They join up national and local business support so it is easy for businesses to find the help they need. They offer impartial, expert advice and their services are free to use.

* [Prince’s Trust](https://www.princes-trust.org.uk/help-for-young-people/support-starting-business)

A youth charity that provides small business support and advice for 18–30-year olds – from online resources to enterprise training programmes.

Watch this short video to see an example of how one regional Growth Hub helps start-up businesses.

Start of Media Content

Video content is not available in this format.

**Video 2**

[View transcript - Video 2](" \l "Unit4_Session4_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit4_Session4_Alternative2)

End of Figure

End of Media Content

### Training

Several of the freelancers featured in the introductory video benefited from attending short courses aimed directly at people starting their own businesses. Listen to Lucy share her experience here.

Start of Media Content

Video content is not available in this format.

**Video 3**

[View transcript - Video 3](" \l "Unit4_Session4_Transcript2)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit4_Session4_Alternative3)

End of Figure

End of Media Content

If you decide to undertake some small business training, depending on the provider there will sometimes be a fee, but this is often highly subsidised.

## 3.3 Choosing the right support for me

As you have seen, there are many sources of support available, and some will be more relevant to your needs than others. The following activity aims to get you started with your research to find the most appropriate support for you.

Start of Activity

**Activity 4 Research a useful organisation**

Allow about 20 minutes

Start of Question

First, choose one of the gaps you identified in your knowledge or skills in [Activity 3](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113315&section=3). For example, it might be something about marketing techniques or more specifically related to your idea, such as learning more about a particular artistic process.

Now use your preferred online search engine to research who could help you fill your knowledge gap – it may be one of the organisations you learned about in the previous sections or it may be a completely new source of information. Alternatively, you may prefer to look for relevant books or directories in the library or talk to someone who is currently working in the field you aspire to.

When you’ve identified an organisation that you think could be helpful to you, follow up your findings and work out how that organisation can help you on your journey. Look at their website or telephone them to discuss your needs.

Make a note of the organisation and what you have learned in the box below.

What will you do next to follow this up?

End of Question

*Provide your answer...*

[View discussion - Activity 4 Research a useful organisation](" \l "Unit4_Session4_Discussion1)

End of Activity

In the next section you’ll look at the individuals you might reach out to for support.

## 4 People who can help me

As well as the organisations outlined in the previous sections, there are also individuals who can support your freelance career. Some of the key people are outlined in this section.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit4_Session5_Alternative1)

End of Figure

## A mentor

A mentor is usually someone who has more experience than you in a relevant area and who is happy to share their experience with you on a voluntary basis.

John C. Crosby, a US politician in the nineteenth century, is widely quoted as describing mentoring as ‘a brain to pick, an ear to listen, and a push in the right direction’.

The Design Trust (no date) recommends asking the following questions when looking for a creative business mentor:

* Why would they want to spend time with you and help you?
* Can they trust you not to abuse the relationship, steal some of their ideas or clients even?
* Why would they want to share their hard-learned lessons with you? Their contacts and suppliers? Why would they give all of that to you, a stranger?

If you can answer those questions and explain what’s in it for them, they are more likely to say yes.

The Design Trust article (no date) goes on to give the following advice:

* Learn more about them before you approach them.
* Approach them in a professional manner – can you network with them online or at an event? Can you enter a competition they are judging? Can someone else introduce you?
* Don’t ask them to be your mentor – ask for advice on a specific decision or task. Start small, let them know how you got on and build a relationship from there.

The Design Trust provides a list of recommended creative business mentoring opportunities. See Further research for the link.

## A small business coach or adviser

This is a different relationship to mentoring as small business coaches are specialists in their field and charge for their services.

The Design Trust blog (no date) also offers some top tips for approaching a small business coach:

* Ask around and get referrals. Posting a request for recommendations on an online forum or on a social networking platform such as Twitter can really help.
* Search on Google or LinkedIn for the expertise that you need and do some research into how they operate.
* Many coaches and advisers write blogs (and sometimes books) and often provide webinars or other forms of training, so it becomes easier to find out if their style and expertise resonates with you. Attending their online or live events will give you insight before you start working with them, and an opportunity to approach them.

This blog refers to social media platforms such as LinkedIn and Twitter. You’ll learn more about them in Week 5.

More about how coaches might work with you can be found in the Simple & Season blogpost ‘Should You Get A Creative Business Coach? 5 Coaches Explain Their Process’ (Ferris, 2018). You can find a link to this in Further research.

## Teachers and tutors

If you’ve studied your creative specialism at college or university, there may also be support there you can draw on, either from academics within your department who have similar experiences/interests or from a more central careers or business support department.

Other students on your course might also have chosen a freelance career, and will probably be happy to share their experiences.

## 5 Sharing the experience

Another way to obtain support is through collaboration. You can do this more formally by creating a business partnership or collective, or on a more ad hoc basis – collaborating only when you need particular expertise and experience from someone else.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit4_Session6_Alternative1)

End of Figure

## A co-founder or business partner

Your business might be based on products, services or ideas that require the expertise of more than one person to deliver. If this is likely to be consistently the case for your business, and both sets of expertise are equally important, you might consider a more formal partnership structure. For example, setting up a studio with another photographer in order to share the costs, responsibilities and workload, or creating corporate films where one of you does the filming and lighting and the other does the sound recording.

But there are pros and cons to that approach, as outlined by Backman (2018):

### Pros

* Getting an extra set of experience and expertise – especially if your partner’s background is different to yours.
* Having a second perspective when making business decisions – someone to act as a sounding board when you’re doubting yourself.
* Someone to share the load of day-to-day operations and tasks – might allow you to have a better work–life balance.
* Someone to share the cost with – you can spread the financial risk if they are willing to put up some capital as well.

### Cons

* Loss of a certain degree of autonomy – you’re accountable to another person.
* Running the risk of disagreements and clashes.
* Giving up a share of the business profits.

Backman (2018) also offers this advice:

Start of Quote

If you are going to enlist the help of a business partner, be sure to vet that person extensively before moving forward. Learn about his or her experience, philosophy, and work style before making your partnership official. Just as importantly, make certain you’re on the same page with regard to the specific venture you’re partnering up on. You might have a certain vision for your business, and if it doesn’t align with your partner’s, it could be a recipe for disaster. On the other hand, if you find the right partner, getting that second person on board could end up being the best decision you ever make for your business – and yourself.

End of Quote

A starting point might be to undertake a shorter collaborative project and work out whether your styles and approaches are compatible.

It would also be advisable to get a formal partnership agreement drawn up from the outset, as this can save difficult problems if things go wrong further down the line.

## Forming a collective

The Tate (no date) defines an art collective as ‘a group of artists working together to achieve a common objective’. It goes on to explain that ‘artists working within a collective are united by shared ideologies, aesthetics and, or, political beliefs.’

In her Art Business Journal article, Audra Lambert (2020) shares this advice on how to set up your own artist collective:

* Stay in touch with peers from your arts education, or other relevant experience, and start conversations around collaborating on artwork.
* Initiate a collaboration by working together on a single exhibition or artwork – then you can see how any ongoing partnership would work.
* Join social media groups on platforms such as Facebook and try to identify artists with similar interests.

When it comes to thinking about individuals who can help or be useful to you, you might be surprised by who you know or are distantly connected to already.

## 5.1 Who do I already know?

If you take a moment to think about it, you might find that there are already several people within your wider network of contacts who could offer advice and support or put you in touch with someone who might be helpful to your freelance career plans.

Start of Activity

**Activity 5 Mapping my network**

Allow about 25 minutes

Start of Question

In this exercise, you’re going to focus on personal and professional networks that could help you to move forward with your plans.

Look back at the skills and knowledge gaps that you listed in [Activities 2 and 3](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113315&section=3) and choose one area that you want to prioritise – you can repeat the exercise later if this proves to be useful. For example, you might choose marketing a small business.

Now start to consider any existing connections who have some knowledge of small business marketing and make a list, incorporating:

1. People you know or have met, e.g. family, friends, colleagues, neighbours, people you’ve met through hobbies and other life experiences.
2. People you are aware of but don’t know well or at all, e.g. friends of friends, colleagues from previous or current employment, or people who live on your street.
3. People you are connected to virtually, e.g. follow on Twitter, Facebook or LinkedIn.

Depending on your preference, you could use the table below, draw a diagram or write a list.

End of Question

*Priority area:*

Start of Question

Start of Table

Table 2 My personal and professional networks

|  |  |  |  |
| --- | --- | --- | --- |
| **Work life** | **Personal life** | **Distant connections** | **Virtual connections** |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |

End of Table

End of Question

Start of Question

When you’ve done this, look to see whether there are any gaps or areas where your contacts are sparse. How could you benefit from making new connections?

End of Question

*Provide your answer...*

Start of Question

End of Question

[View discussion - Part](" \l "Unit4_Session6_Discussion1)

End of Activity

There are lots of people out there who would be happy to share their experiences and advice or even support you financially in your venture, but the responsibility to identify them is yours. Maximise your opportunities to help yourself by finding out who they are and approaching them in an appropriate way. You’ll explore networking in more detail in Week 5.

## 6 This week’s quiz

Now that you’ve completed Week 3, you can take a short quiz to help you to reflect on what you’ve learned.

Open the quiz in a new window or tab, then come back here when you’ve finished.

[Week 3 practice quiz](https://www.open.edu/openlearn/ocw/mod/quiz/view.php?id=105717).

## 7 Summary of Week 3

At this stage of the course, you should be starting to feel more familiar with what a freelance business is and the support that might be available to you when setting up on your own. This week you’ve focused on the needs of a creative business, and a creative business owner, and you’ve started to explore some useful organisations and individuals who could help you. You’ve also looked at some of the issues around business partnerships.

You should now be able to:

* analyse gaps in your own skills and knowledge
* identify the support available to you
* build a useful network of contacts and collaborators.

Now that you’ve finished the content for this week, you might find it useful to revisit this week’s introductory video to listen again to the experiences and opinions of our freelance interviewees.

Next week, the emphasis will be on identifying your market, your audience and your competitors.

You can now go to [Week 4](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113316).

## Further research

To find a list of recommended creative business mentoring opportunities visit [The Design Trust](https://www.thedesigntrust.co.uk/recommended-creative-business-mentors-and-resources/).

To find out more about how a business coach can help you, visit [Simple & Season (2018) ‘Should You Get A Creative Business Coach? 5 Coaches Explain Their Process’](http://www.simpleandseason.com/2018/02/21/get-creative-business-coach-5-coaches-explain-process/).

**Week 4: Identifying my audience**

## Introduction

Last week you explored where to find support for your creative ventures and ideas. This week you’ll start to focus your attention on your own idea, product or service, considering who you plan to market it to and comparing it with your competitors. You’ll learn about target audiences and markets and how to identify them, and you’ll find out about the importance of benchmarking and research.

First watch this short video, where our creative freelancers discuss how they have found their customers.

Start of Media Content

Video content is not available in this format.

**Video 1**

[View transcript - Video 1](" \l "Unit5_Session1_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit5_Session1_Alternative1)

End of Figure

End of Media Content

By the end of this week you should be able to:

* recognise the value of market research
* identify your own target market and audience
* analyse your competitors.

You’ll start by reviewing your thoughts so far on the potential audience for your creative idea.

## 1 My potential audience

When you embarked on this course you already had an idea of the product, service or creative event that you wanted to develop as a freelancer, and in [Week 2 Activity 1](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113314&section=2) you started to articulate that. This week, you’ll focus more attention on the audience for your creative idea, also known in business as your ‘offer’.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit5_Session2_Alternative1)

End of Figure

Entrepreneur Will Mitchell (no date) outlines his crucial ingredients for the perfect business idea starting with:

Start of Box

**Ingredient 1 – a responsive audience**

Who will your idea have the most impact on? Will your audience be motivated to respond to it?

End of Box

Accurately identifying your audience is an important element of a successful business and this is an area where having a product or service-based business can make a difference. For example, with the right infrastructure a product could be delivered to a global audience, whereas the reach of a service based on your own skills and abilities will be restricted by your willingness and ability to travel. Bear that in mind when you are considering your potential audience in Activity 1.

Start of Activity

**Activity 1 A responsive audience**

Allow about 15 minutes

Start of Question

Use the box below to summarise your thoughts about the potential audience for your idea, product or service. Think about who they are, where they are and why they might be motivated to respond to your offer.

End of Question

*Provide your answer...*

[View discussion - Activity 1 A responsive audience](" \l "Unit5_Session2_Discussion1)

End of Activity

Don’t worry if you found this activity challenging. In the next section you’ll focus on market research in more detail and this should help you to refine your thinking.

## 2 Market research

Watch this video from Startup Loans in which their ambassadors explain the importance of market research for a small business. Although the content of this video is largely talking about product-based businesses, there are many useful messages that are equally applicable to a service provider, such as establishing that people will want what you have to offer before you start.

Start of Media Content

Watch the video at [YouTube.com](https://www.youtube.com/watch?v=L1VdCRmSeRQ&hl=en&fs=1&rel=0).

**Video 2**

End of Media Content

Take a minute to reflect on Video 2. What were the most useful messages for you?

## So, what is market research?

Entrepreneur Europe (no date) defines market research as:

Start of Quote

The process of gathering, analyzing and interpreting information about a market, about a product or service to be offered for sale in that market, and about the past, present and potential customers for the product or service.

End of Quote

Market research involves collecting two types of data:

* **Primary data** – information you gather yourself, e.g. through talking to potential clients, investigating competitors, and through using questionnaires, surveys and focus groups.
* **Secondary data** – information that has already been collated by others, e.g. government statistics and newspaper reports.

Your approach will depend on the type of project you are pursuing. For example, if you are planning an arts event, you might not feel that surveys and questionnaires are appropriate, but you will need to know whether your offer has an audience of some kind. Elias (2021) suggests a variety of possible low-cost ways to go about this, including:

1. **Quora** – a social media platform based on questions and answers. Users submit and answer questions and, through selective tagging when you set up your profile, you can monitor the burning questions your potential audiences are asking and see which solutions they think are the most valuable.
2. **Amazon book reviews** – reading the reviews of some popular books in your field can often help you understand what people feel they are benefiting from. Negative reviews may also show you unmet needs that you could take advantage of.
3. **Facebook groups** – type your industry or specialism into Facebook search to find relevant groups and read through the existing conversations and questions asked. Eventually you could participate in the group, asking your own questions, or even set up your own group, including a link to your own survey.
4. **Analytics** – if you have your own website you can use services such as Google Analytics to look at how people engage with it. Even if you don’t have a website, Google Trends will help you to see what is resonating with people in your chosen sub-region or even city. Many social media platforms such as Twitter and Facebook also have their own analytics tools.

Briefly explained:

* + Google Analytics is a tool that tracks and reports website traffic, giving you data on session duration, pages visited per session, etc.
  + Google Trends is a website that analyses top Google Search queries across various regions and languages, using graphs to compare the search volume of different queries over time.

Start of Activity

**Activity 2 What market research approaches have I experienced?**

Allow about 15 minutes

Start of Question

Think about your own experience of responding to market research, for example on social media, via email, at your front door, in the street, on your phone or in focus groups. What persuaded you to participate? Was it your interest in the product, the persuasiveness of the person conducting the research, the brevity of the questionnaire or the potential reward for taking part? Or, did you decline to contribute? If so, why?

In the box below reflect on what you can learn from that experience and what you might do differently if you were trying to find out someone’s opinions about your own business idea.

End of Question

*Provide your answer...*

[View discussion - Activity 2 What market research approaches have I experienced?](" \l "Unit5_Session3_Discussion1)

End of Activity

During the Covid-19 pandemic, one thing that has changed for many businesses is the way audiences purchase and interact with their products and services, for example, through an increase in online sales or home-based consumption. An important aspect of your market research will be to explore whether the pandemic has permanently changed aspects of your proposed product or service delivery, or whether things are slowly returning to a more familiar model.

In the next section you’ll start to look in more detail at your own target market and target audience.

## 3 Target markets and target audiences

If you research ‘target markets’ and ‘target audiences’ online or in print, you’ll often find conflicting definitions. In the creative arts world, this can be made even more complicated because ‘audience’ can also mean ‘physical audiences’ such as those for arts events. For the purposes of this course, the key terms will be defined as follows:

**Target market** – the organisation or individual who buys your service or product. For example, this could be the theatre, gallery or music venue that hires you, gives you space or agrees to display your work. In this situation, the organisation you are selling to is basing their interest in your offer on their estimation of audience demand.

**Target audience** – the ultimate consumers of your service or product. To use the same service provision example, the target audience in this case will be the public who attend your event.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit5_Session4_Alternative1)

End of Figure

There will be some freelancers for whom the market and audience are the same, for example if you are an artisan selling your products to individuals. For others, you will need to attract your **target market** (the initial buyers) by creating a product or service that is attractive to your **target audience** (the end users). It will be useful to make that distinction when planning who to target and how to attract their attention.

In Activity 1 you considered who might benefit from your product or service (the ‘potential audience’). In the next activity you’ll start to narrow down your target market. Remember, these are the people or organisations who will buy your service or product.

Start of Activity

**Activity 3 The XYZ formula**

Allow about 15 minutes

Start of Question

‘XYZ’ is a technique sometimes used by business coaches to help you to focus your idea into a short sentence – trying to get to the heart of what you are aiming to do and for whom. This can be a useful tool when considering your target market (and later on when thinking about your elevator pitch, which you’ll learn more about in Week 5).

Take a few minutes to complete this sentence for your creative business:

I do ‘X’ for ‘Y’ in order to ‘Z’.

For example:

* ‘I make jewellery (X) for brides (Y) in order to complete their wedding outfit and make them feel special (Z).’
* ‘I run events (X) for small town arts centres (Y) in order to engage the local community and help them to realise how art can enhance personal wellbeing (Z).’

Focus on your product, service or idea, i.e. the problems it solves, the benefits it offers or the impact it has, and consider who will benefit from it.

Also consider whether your market is made up of individuals or businesses and organisations.

Make notes in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 3 The XYZ formula](" \l "Unit5_Session4_Discussion1)

End of Activity

In this short clip, Zakia explains her approach to targeting the right niche market for her work as a graphic artist.

Start of Media Content

Video content is not available in this format.

**Video 3**

[View transcript - Video 3](" \l "Unit5_Session4_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit5_Session4_Alternative2)

End of Figure

End of Media Content

The more you can understand about the needs of your audience, the better you will be at targeting them, and you’ll start to look at that in more detail in the next section.

## 4 Narrowing my target audience

Your target audience are the people who will ‘consume’ your product or service. They may or may not be buying directly from you, but you need to ensure that your product or service is attractive to them. Identifying your target audience will ultimately help you to promote your creative business offer more effectively.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit5_Session5_Alternative1)

End of Figure

Narrowing your audience is important because targeting an audience that is too broad will often lead to generic marketing messages that don’t resonate with any particular group. A narrower audience should lead to a higher response rate.

Different marketing techniques can be used to narrow down your audience and next you’ll learn about two key approaches: audience segmentation and visualising an individual.

## 4.1 Audience segmentation

Audience segmentation is the process of dividing the potential audience for your product or service into groups.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit5_Session5_Alternative2)

End of Figure

A small business or sole trader often won’t have the time or resources to cover their whole potential audience, so breaking your audience down in this way can help you decide which segments to target first. You might diversify into other segments as your business grows.

An example of audience segmentation is the Arts Council’s Audience Spectrum tool (2020), developed for them by The Audience Agency, in which they segment the UK population into ten distinct groups (Box 1).

Start of Box

**Box 1 Audience spectrum tool**

**Metroculturals** − prosperous, liberal, urbanites interested in a very wide cultural spectrum.

**Commuterland culture buffs** − affluent and professional consumers of culture.

**Experience seekers** − highly active, diverse, social and ambitious, engaging with arts on a regular basis.

**Dormitory dependables** − from suburban and small towns with an interest in heritage activities and mainstream arts.

**Trips and treats** − they enjoy mainstream arts and popular culture influenced by children, family and friends.

**Home and heritage** − from rural areas and small towns, engaging in daytime activities and historic events.

**Up our street** − modest in habits and means. Occasional engagement in popular arts, entertainment and museums.

**Facebook families** − younger suburban and semi-urban. They enjoy live music, eating out and popular entertainment such as pantomime.

**Kaleidoscope creativity** − mix of backgrounds and ages. Occasional visitors or participants, particularly community-based events and festivals.

**Heydays** − older, they are often limited by mobility to engage with arts and cultural events. They participate in arts and craft making.

(Arts Council, 2020)

End of Box

The Arts Council (2020) explains that this tool ‘allows you to discover, compare and benchmark your audience with the whole population, something that has never before been possible.’

This particular tool is perhaps of most relevance to creative businesses that are focused on events, where the audience is physical and present. But if your creative business doesn’t have that type of audience, the segmentation process can still be valuable.

Having read through the ten groups outlined in Box 1, consider how you might segment your own audience. Perhaps you could come up with your own segment titles and definitions!

For example, a scenic artist might segment their audience into theatres, film producers, TV producers, theme parks and museums. The skills and experience they choose to highlight in a CV or portfolio might be slightly different, depending on which segment they are targeting.

Someone making textile art might segment their audience into galleries, gift shops, individuals buying gifts for others, individuals buying for their own home, the elderly, teenagers and seasonal purchasers. The segment they decide to target might impact on the colours, content, degree of nostalgia, price point, etc. of the work they plan to sell.

Find out more about the Audience Spectrum and similar tools through links in Further research.

## 4.2 Visualising my ideal customer

Another way to capture your target audience is to visualise an individual. This might follow a broader audience segmentation exercise or might be done as a stand-alone activity.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit5_Session5_Alternative3)

End of Figure

In her book, The Creative Entrepreneur, Seminega (2015, p.102) uses the example of a women’s jewellery designer. She advises visualising one person who represents your ideal customer by considering the following questions:

* Who is your ideal client, the person who will buy your products all the time?
* She wears your jewellery but what else does she wear?
* What clothes does she wear to work?
* Does she wear the same jewellery to parties as she does to the office or does she try to change her look?
* Is she classic or casual?

This attention to detail might sound over the top, but by visualising your ideal customer you can start to think more effectively about how to attract their attention. For example, whether her style is more casual or glamorous might lead you to advertise in different places or publications. Or you might organise a product shoot with a model who is dressed appropriately for the style and age range that you are targeting.

Just Entrepreneurs (no date) takes it a step further and suggests that you draw a picture of your ideal customer. Their range of questions is even more detailed, including:

* How old are they?
* Where do they go for leisure and how often?
* Where do they shop?
* Where do they spend most of their time, on or offline?
* What social media sites do they use?
* Do they have time to spend chit chatting and if yes, what would they talk about?
* Do they drink coffee or tea?
* What products do they use to wash their hair?
* Do they have the time to go out for pampering sessions?

If your product, service or idea is aimed more at organisations than individuals, you might want to consider slightly different questions (Slingerland, no date), such as:

* What industry are they in?
* How many employees do they have?
* Where does their company operate?

You will then need to identify the employees who can make decisions about buying your offer, so ask yourself:

* What does their typical day look like?
* Which tools do they use?
* What defines success in their position?

This is where your market research comes in again, using some of the online tools suggested by Elias (2017) to identify where your target audience is, what search terms they use, and so on. Look back at the earlier section on market research to remind yourself.

Start of Activity

**Activity 4 Who is my target audience?**

Allow about 20 minutes

Start of Question

Try to visualise your ideal customer or audience member as accurately as you can. You might choose to draw a picture of them or use an image-based social networking tool like Pinterest to select images that reflect key characteristics, such as the clothes they wear or the environment they prefer to hang out in. If you prefer to deal with words rather than images – make a list. Use the questions outlined above to help you.

If you need more questions to inspire you, [Jawfish Digital](https://jawfishdigital.com/target-audience-questions/) suggests 101 questions to define your target audience (to open the link in a new window or tab hold the Ctrl key (or Cmd on a Mac) when you click).

End of Question

[View discussion - Activity 4 Who is my target audience?](" \l "Unit5_Session5_Discussion1)

End of Activity

As you start to home in on the customers you want to target your product or service at, you can also more easily identify your competitors. In the next section you’ll look at competitor analysis in more detail.

## 5 Competitor analysis

Informi blog (no date) defines competitor analysis as ‘the process of identifying, analysing and learning from your competitors’.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit5_Session6_Alternative1)

End of Figure

You can identify your competitors in various ways, including:

* looking through local directories
* reading relevant industry magazines and press advertising
* talking to customers
* attending exhibitions and trade fairs
* searching on the internet
* collecting flyers, brochures and marketing literature, and
* investigating who your target organisations are working with currently.

As a creative, other research might include:

* visiting any competitor outputs or locations that are open to the public, e.g. events, workshops and galleries.
* mystery shopping, for example posing as a potential customer in order to find out product prices.

If your business or idea involves a product, you could purchase similar products from your competitors to check out their processes, such as their packaging, delivery time, delivery communication and so on. Try leaving something in your online basket to see what marketing tools they might use to persuade you to buy their product – do they send you an email offering you a discount?

If you are offering a product or service to organisations, it might be more difficult to identify your competitors – but social media platforms such as LinkedIn can be useful tools. You’ll learn more about different social media platforms in Week 5.

Now have a go at Activity 5.

Start of Activity

**Activity 5 Identifying competitors**

Allow about 15 minutes

Start of Question

Sarah wants to set up a photography business in York. She plans to specialise in taking pictures of children. Will she have many competitors?

Use your preferred online search engine to research this for Sarah and summarise your findings in the box below.

Now spend 5 minutes researching your own business idea/location and summarise your findings here.

End of Question

*Provide your answer...*

[View discussion - Activity 5 Identifying competitors](" \l "Unit5_Session6_Discussion1)

End of Activity

When you’ve identified who your competitors are, you should try to work out what you can learn from them. For example:

* Are they doing anything that you could do better?
* Have you got a unique selling point (USP) (i.e. something that makes your business stand out) that they don’t have?
* Can you access any online customer reviews and analyse the points that users are most likely to be negative about?
* What do they do particularly well – can you compete with that?
* How do they market their products and services?
* What do they charge for their products and services?

Xero (no date) suggests some of the strengths and weaknesses you might discover, including:

Start of Table

Table 1 Business strengths and weaknesses

|  |  |
| --- | --- |
| **Strengths** | **Weaknesses** |
| Good distribution – they’re in all kinds of shops | Dull reputation – customers don’t get a thrill |
| Huge brand awareness – people know and trust them | Cheap packaging – lacks polish |
| Really good networks – good relationships with buyers | Bad reviews – customers unimpressed with quality |
| Low price point – impossible for you to compete | Poor customer service – customers don’t feel valued |

End of Table

As you learn more about them, you’ll begin to see which of your competitors challenge you the most.

As well as analysing the competitors that are out there now, you need to keep an eye on those who might emerge, so this is not a one-off activity. Xero (no date) recommends you ask yourself:

* How hard would it be for someone new to come in with the exact same idea and take customers away from me?
* How easy would it be for an established business to tweak their service or products to take away my competitive advantage?

Identifying your competitors is just as important as identifying your target audience when you do your market research. Knowing who you are up against will allow you to adjust your offer and the way you promote it.

## 6 This week’s quiz

It’s now time to take the Week 4 badge quiz. It’s similar to previous quizzes, but this time instead of answering five questions there will be 15.

Open the quiz in a new tab or window, then come back here when you’ve finished.

[Week 4 compulsory badge quiz](https://www.open.edu/openlearn/ocw/mod/quiz/view.php?id=105719)

Remember, this quiz counts towards your badge. If you’re not successful the first time, you can attempt the quiz again in 24 hours.

## 7 Summary of Week 4

This week has given you a brief introduction to the value of market research in maximising your potential for success. You’ve learned that by identifying your target market and target audience (sometimes the same group, but not always), you can hone and promote your idea more effectively. Analysing the strengths and weaknesses of your competitors can also give you an edge in a competitive marketplace.

You should now be able to:

* recognise the value of market research
* identify your own target market and audience
* analyse your competitors.

Now that you’ve finished the content for this week, you might find it useful to revisit this week’s introductory video to listen again to the experiences and opinions of our freelance interviewees.

Next week, you’ll focus on promoting yourself and your idea.

You are now halfway through the course. The Open University would really appreciate your feedback and suggestions for future improvement in our optional [end-of-course survey](https://www.surveymonkey.co.uk/r/freelance_creative_arts_end), which you will also have an opportunity to complete at the end of Week 8. Participation will be completely confidential and we will not pass on your details to others.

You can now go to [Week 5](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113317).

## Further research

To learn more about target audiences and target markets, read Creative Coffee’s article on [‘How to really define your target audience – how to define your target audience for complete beginners’](http://www.creativeandcoffee.com/define-target-audience/)

For more information on audience segmentation:

* Morris Hargreaves McIntyre (2020) [Culture segments](https://mhminsight.com/culture-segments)
* Arts Council England (2020) [Culture-based segmentation](https://www.artscouncil.org.uk/participating-and-attending/culture-based-segmentation)

**Week 5: Promoting my offer**

## Introduction

Last week you identified who you want to sell your product, service or idea to. This week you’ll focus on the best way to do that, developing your pitch and investigating a range of marketing tactics and techniques.

Watch this short video, in which several of the freelance creatives explain what they’ve learned about promoting their businesses.

Start of Media Content

Video content is not available in this format.

**Video 1**

[View transcript - Video 1](" \l "Unit6_Session1_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit6_Session1_Alternative1)

End of Figure

End of Media Content

By the end of this week you should be able to:

* identify what makes your business idea or ‘proposition’ stand out
* pitch your offer effectively to your target audience
* understand how social media and online marketing can be used to generate interest.

You’ll begin this week by considering how your idea might stand out from others.

## 1 How to make my business stand out

You may have heard the phrase ‘unique selling point’ or ‘unique selling proposition’ (also called the ‘USP’) in this context. For a creative person, this can be difficult to define. Listen to what our creative freelancers have to say on the topic in Video 2.

Start of Media Content

Video content is not available in this format.

**Video 2**

[View transcript - Video 2](" \l "Unit6_Session2_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit6_Session2_Alternative1)

End of Figure

End of Media Content

Waller (2019) describes a USP as ‘a quality your business possesses that no one else has’. In a small business, the USP is often you! The skills, strengths and experience you bring to your proposition are unique to you, and conducting your business in a way that feels authentic and genuine can differentiate you from others in your market.

Your values will also play an important part in framing your business. For example, if your values are aligned with status and salary, you are more likely to find satisfaction running a business that provides you with those things and so you might create a product or service targeted at individuals who can afford to pay high prices. If your values are more focused on humility and giving, a business offering the same type of product or service could have quite a different feel. That’s what you want to get across in your marketing.

Alternatively, you could distinguish yourself from your competitors because your products are hand-made from locally sourced ingredients, or because your event meets a significant need within the local community. Here you can see where market research and understanding your audience and your competitors becomes more and more relevant.

Start of Activity

**Activity 1 What makes George stand out?**

Allow about 15 minutes

Start of Question

George is a scenic artist. He has a degree in Materials Engineering but has always been involved in theatre productions as a hobby, building relevant skills and experience over a period of 10 years.

His target audience is small, local theatres in the UK.

He can produce high-quality work quickly and on budget, he has technical knowledge of materials, along with engineering and design experience.

If you were George, what would you choose to highlight as your USP?

End of Question

*Provide your answer...*

[View discussion - Part](" \l "Unit6_Session2_Discussion1)

End of Activity

Once you have identified your USP or your differentiator, you can look at how to spread that message. Your USP should be reflected in your products and services, your marketing materials, in how you present yourself when networking, on your CV and in your portfolio as well as every other aspect of your business.

## 1.1 Naming my business

Another important aspect of differentiating your business is coming up with an effective name. In many cases, growing your freelance business is closely linked to your personal reputation, so networking and using previous projects to generate interest is crucial. Because of that, many freelancers use their own name as the business name.

However, there will be some business ideas where your own name won’t mean anything to the customers you want to attract. In those cases, the right brand name can play a valuable part in promoting what you have to offer.

The Design Trust (no date) offers five practical steps to help you name your creative business shown in Box 1.

Start of Box

**Box 1 How to name a creative business**

**Step 1 What are your vision, values and passions?**

* Your business name should reflect those things.

**Step 2 Does your business name reflect you and your niche market?**

* Your business name should reflect who you are and who your ideal customers or collaborators are.

**Step 3 Get more inspiration**

* Brainstorm (preferably with others) names based around your values, vision, specialism and ideal clients and look at the names your competitors use. What works? What doesn’t?

Try using visual images to create a collage or mood board that reflects your business. Using different parts of your brain in this way can lead to inspiration when you feel stuck.

**Step 4 Reality check**

* Practical questions should include:
  + is the name easy to spell (and say)? Also what acronym does it produce?
  + is it easy to remember?
  + how does it translate into different languages?

**Step 5 Make your business name legal**

* To make sure you aren’t planning to use the same name as someone else, there are some useful places to check whether someone else has already registered it. There isn’t a central register for sole trader names, but you can [search for existing trade marks](https://www.gov.uk/search-for-trademark) and use the Companies House [‘company name availability checker’](https://beta.companieshouse.gov.uk/company-name-availability) (Remember, to ensure you don’t lose your place in this course you should open these links in a new browser window or tab. To do this on a computer hold the Ctrl key (or Cmd on a Mac) when you click a link and select to open it in a new window or tab).

Once you know that you can use the name you’ve chosen, you may need to register with HMRC or Companies House (if you’re forming a limited company). You’ll find out more about that in Week 7.

(The Design Trust, no date)

End of Box

After you’ve gone through the Design Trust’s five step process, you might still feel that your own name will have more meaning for potential customers or collaborators than something more abstract. In some cases, you might even want to trade mark your own name (as long as it is available!) so that you can ensure exclusive use.

Once you’ve got a USP, the right business name and a strong sense of who you plan to target, it’s time to start getting your idea out there.

## 2 Marketing my business

When you are a freelancer, you don’t generally have a large budget for marketing but there are a number of things you can do to market your business without having to spend lots of money.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit6_Session3_Alternative1)

End of Figure

Solovic (2021) makes the following useful suggestions:

* **Craft an ‘elevator pitch’** – so you won’t ever miss an opportunity to talk confidently and briefly about your ideas. You’ll look at that in more detail in the next section.
* **Leverage your community** – think about local opportunities to raise your profile with potential customers, audiences or collaborators. Could you sponsor a local event or prize, leave promotional bookmarks in your local library or sell your product at local craft fairs?
* **Collaborate** – are there opportunities to work with like-minded individuals in the same or different specialisms, or to cross publicise your offer, e.g. through reciprocal website links or vouchers? Depending on your own specialism, you might be able to swap expertise, for example designing a logo in return for marketing advice.
* **Network** – aim to attend relevant local and/or industry-related events and meet as many people as possible. Even if they aren’t your target audience themselves, they may know people who might be interested in your product or service. For example, there might be a local small business network in your area.
* **Give a speech** – although this might seem daunting, it is a useful way to raise your profile. Depending on your target audience, one option might be to give talks to local groups, e.g. the Women’s Institute (WI) or University of the Third Age (U3A), about what you do.
* **Build relationships** – keep in touch with existing customers, collaborators or other contacts, as they will often use your product or service again.
* **Give it away** – don’t be afraid to offer a free trial or sample to build customer awareness. Alternatively, you could do some volunteering or accept a reduced fee for a project that you think will lead to other things.

Start of Activity

**Activity 2 Which tactic?**

Allow about 10 minutes

Start of Question

Look at the following three case studies and, in each case, decide which marketing tactic (a, b or c) could work best for them in promoting their business idea:

1. Leverage your community
2. Collaborate
3. Network.
4. Grainne is an artist with an idea for some large-scale pieces of art. She doesn’t have a studio but will need some space to work in. There is an artists’ collective in the city that is working on similar themes.
5. Jenny is a choreographer. She is putting on a dance performance at her local town hall to celebrate a local historical event. She already has funding and permissions in place but needs to sell some tickets.
6. Brett wants to use his acting experience to coach people in their presentation skills. He’s sure there will be a lot of interest from local businesses but he doesn’t know where to start.

End of Question

*Provide your answer...*

[View discussion - Activity 2 Which tactic?](" \l "Unit6_Session3_Discussion1)

End of Activity

Another way to market your offer is to create valuable content that you can share with your audience. You’ll find out more about that in the next section.

## 2.1 Creative content marketing

The Content Marketing Institute (no date) defines content marketing as:

Start of Quote

a strategic marketing approach focused on creating and distributing valuable, relevant, and consistent content to attract and retain a clearly defined audience – and, ultimately, to drive profitable customer action.

End of Quote

Examples of content marketing include writing a blog, or sharing something via your social media channel(s). But while it is often thought of as writing, content marketing can be much more than that for creatives. Applying your creativity to your marketing plays to your strengths as an innovator.

Denny (2016) suggests using your creative skills to produce content just for your social media followers. If you’re an artist – draw or paint something; if you’re an actor – stay in character to promote your next performance. Exclusive content could also include a behind-the-scenes video or an online tutorial showcasing your skills. Giving your audience something that is just for them will keep them connected with your work and feeling positive about your brand.

To make your content as relevant as possible, it’s important to set clear objectives for what you want to achieve from this approach. For example, do you want to build your brand, generate leads or make sales?

If the way you need to market yourself is through a CV or portfolio – or perhaps your LinkedIn page – you can be creative there too. In the arts world, your CV doesn’t always have to fit the norm of one or two sides of black and white text on A4 paper. You might be able to use the opportunity to showcase your design skills – Pinterest has some great examples. Try searching for ‘creative CVs’ and see what grabs your attention.

Note, however, that corporate clients may prefer a more business-like approach – always check if you can.

It is important to showcase your skills whenever you communicate, whether in marketing materials or for other purposes. For example, if you are a writer your communication must always be clear and accurate. If you are a visual artist, using dull graphics won’t do much to promote your talent!

In Section 2, Solovic (2021) explained the importance of an ‘elevator pitch’ in marketing your business. Pitching is a skill that will really help your business to develop and grow. You’ll consider it in more detail in the next section.

## 3 Pitching my idea

There are a number of reasons why you might need to pitch (‘sell’) your idea to individuals or organisations, such as when you are looking for financial support, bidding for work, or raising the profile of your product or service with potential customers.

Many people feel uncomfortable with the idea of pitching, afraid of putting themselves out there and being rejected, and this feeling could potentially be stronger in a creative individual who has invested very personally in a product or project.

Founding Chief Executive of Creative England Caroline Norbury (no date) explains:

Start of Quote

When you participate or buy into (either financially or emotionally) a creative product; whether it is a piece of music, clothing, sculpture, a film, a game or a building, you don’t just buy the product, you buy into a story, a journey, a set of decisions that have been made about ideas, values and emotions the creator either wants to express or wants you to feel.

End of Quote

Although it might feel daunting to share your personal journey, it could actually work really well, allowing your USP to come across clearly and with passion.

Pitching can take place both formally and informally. You might give a presentation to potential funders (formal) or attend a networking event where you end up speaking to someone who could become a key supporter of your work (informal).

One type of informal pitch is the ‘elevator pitch’. Watch this short video from Barclays to learn about what an elevator pitch is and how to make it a good one.

Start of Media Content

Watch the video at [YouTube.com](https://www.youtube.com/watch?v=bZTWx2bftaw&hl=en&fs=1&rel=0).

**Video 3**

End of Media Content

Although the speaker in this video refers regularly to ‘your product’, the advice she gives is just as relevant when applied to any services you might provide.

Were you surprised to hear that your elevator pitch should last between 30 seconds to 2 minutes? Although that might seem too short to include everything that’s great about your business, remember that this is an introduction, and if you can catch your listener’s attention, they will want to continue the conversation. That’s when you can expand and answer any of their questions.

You have already been thinking about some of the vital elements of your elevator pitch in other sections of this course, such as your unique selling point and your audience so now it’s time to have a go at putting them all together!

Start of Activity

**Activity 3 My elevator pitch**

Allow about 20 minutes

Start of Question

Imagine you are pitching your idea, product or service to a potential funder, client or group of customers. What are the key messages you want to get across? Remember – you have two minutes maximum to get your message across.

You might find it useful to refer back to [Activity 3 in Week 4](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113316&section=4) – the XYZ formula.

Write some notes, bullet points or even a script in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 3 My elevator pitch](" \l "Unit6_Session4_Discussion1)

End of Activity

If you’re pitching for investment or work on a specific project, you will usually have longer than two minutes to make your case. For example, you may be required to write a detailed funding application (you’ll find out more about that in Week 6) or give a presentation. There are some key things to think about when making a persuasive presentation. Watch this video from Expert Market for some useful advice.

Start of Media Content

Video content is not available in this format.

**Video 4**

[View transcript - Video 4](" \l "Unit6_Session4_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit6_Session4_Alternative1)

End of Figure

End of Media Content

What story could you tell to promote your creative freelancing business?

When you’re pitching for work in a creative environment, for example as a graphic designer, Turner (2015) offers the following top tips:

* **Don’t hide your personality** – clients like to see it and sometimes it will seal the deal.
* **Consider the relationship** – you might need to adjust your pitch depending on how the relationship started, e.g. whether it was via a referral (they may not have met you) or through networking (you may already have started a conversation).
* **‘Make ‘em sick, make ‘em well’** – Turner (2015) quotes this advice from Paramore Digital suggesting you should first tell your clients about the issues they have and then ‘cure’ those issues with your creative solutions.
* **Leave a fun, lasting impression** – for example, you might leave a gift item with a relevant message or slogan on it. Try to be imaginative so you can stand out from the competition.

Now that you have an idea of what you want to say and how you want to say it, you need to look for opportunities to connect with your audience.

## 4 Connecting with my target market – useful tools

There are many ways to connect with your target market, both face to face and online.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit6_Session5_Alternative1)

End of Figure

## Networking

Many people dislike the idea of networking and feel uncomfortable whenever the word is mentioned. But if you call it what it is – a conversation with another person – it can start to feel less daunting. People have conversations every day for a whole variety of reasons, and this one is no different.

You usually think of networking in the context of an event of some kind, but it can actually happen anywhere and anytime. For example, while waiting in the playground to collect your child from school, through a chance encounter in a queue or when responding to a comment on social media.

The trickiest part is making the initial contact. You don’t need to launch in with a hard sell about your product or service, just take the opportunity to get to know the individual you’re talking to a bit better. For example, if you ask them what they do, they’ll probably ask you the same question – giving you an opportunity to use an appropriately adapted version of your elevator pitch.

Sometimes, having a few opening lines in your mind can make the whole experience a little easier.

Start of Activity

**Activity 4 Opening lines at an event**

Allow about 10 minutes

Start of Question

Spend a few minutes thinking about how you could start a conversation with someone at a networking event or other occasion. For example, you might start a conversation by commenting on the location or on one of the speakers, or you might ask the other person if they are enjoying the event so far.

Make a note of your ideas in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 4 Opening lines at an event](" \l "Unit6_Session5_Discussion1)

End of Activity

In [Activity 5, Week 3](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113315&section=6.1), you looked at mapping your network – including people you are aware of but don’t know well or at all. When starting a conversation with them, you could choose something a bit more personal, such as ‘We have a mutual friend [insert name here] who suggested you would be a great person to talk to about….’. Better still, get your mutual friend to introduce you as that will always create a warmer reception.

Doing your homework about someone in advance can be useful too, perhaps allowing you to open with ‘I really enjoyed your book’, ‘I heard your speech at ...’ or ‘I was interested to see your work on …’. This establishes a mutual interest and also delivers a bit of flattery, which may help. Don’t go over the top though!

## Online presence

Not all freelancers have or need their own website but if you want to set one up there is a lot of advice available.

Perilli (2021) gives seven reasons why your own website could be useful:

* Acts as an anchor for your marketing – allowing you to centralise your marketing messages.
* Promotes and sells your products/services – acting as a digital brochure.
* Connects with new customers (and keeps existing customers) – you’re there when people search to find a solution to their problem.
* Helps local businesses compete with large brands – providing a great opportunity to connect with local customers.
* Builds credibility – making your brand look legitimate, serious and trustworthy.
* Allows you to control your online destiny – controlling your brand story and your business information.
* Is simple and affordable to set up – building and maintaining a website is easier and cheaper than ever before.

If you have products to sell, you might consider setting up an online shop. One of your first decisions will be whether to self-host via your own website or to sell through an existing online marketplace such as Etsy, eBay or Amazon. Startups.co.uk has a range of useful articles where you can find out more. See Further research for details.

In his article, Williams (2021) acknowledges that ‘as a newcomer to the world of online shopping, a hosted site can be very tempting. After all, they come with lower start-up costs and are, of course, much easier to set up.’ However, ‘a hosted site will surround your products with competition and present little opportunity to get your branding and brand message out there. Not to mention that you’ll need to pay some of your profits back to your host’.

Another option might be to look for funding to help you set up your own online shop. Listen to Rebecca in Video 5 explain how she funded her expansion and what she purchased.

Start of Media Content

Video content is not available in this format.

**Video 5**

[View transcript - Video 5](" \l "Unit6_Session5_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit6_Session5_Alternative2)

End of Figure

End of Media Content

Another popular way to boost your online presence is to engage with an appropriate social media platform. You’ll find out more about this approach in the next section.

## 5 Marketing on social media

Social media is something that many of us engage with for social purposes. But these platforms, such as Facebook, Twitter and Instagram, can also be used to market your business very effectively and, if your business is a service, make it more visible to potential employers or consumers. Watch this short clip of our creative freelancers explaining how they use it to communicate with potential customers.

Start of Media Content

Video content is not available in this format.

**Video 6**

[View transcript - Video 6](" \l "Unit6_Session6_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit6_Session6_Alternative1)

End of Figure

End of Media Content

During the Covid-19 pandemic, social media became an increasingly important tool for building a brand and connecting with customers, a situation that is unlikely to return to how it was, as consumers realise the benefits of digital engagement.

Don’t make the mistake of thinking this is a free and easy way to build your brand and engage your customers though. Done properly, social media takes time and regular commitment.

Newberry (2021) provides lots of tips, including the following:

* Start with a plan – set goals and objectives, research the competition, evaluate your current efforts and create a calendar for posting the right content to the right channels.
* Decide which platforms are right for you – work out who you are targeting with your product or service, and which platforms they use.
* Build relationships – talking directly to customers and followers means you can build a loyal community, which can lead to ongoing sales over time. This has been a particularly important way of boosting positivity during the Covid-19 pandemic.
* Mix up your formats – if you normally post images, try a video or a GIF.
* Use scheduling and automation to free up your time – dedicate one block of time per day, or even per week, so you can focus on other important tasks.

Another key point when engaging with your customers is – be prepared to respond, especially to negative comments. It’s well established that trust is deepened and customer loyalty to a brand increases if a problem is dealt with well.

Next you’ll hear from a freelance bridal makeup artist about her experiences of using social media to enhance her business.

## 5.1 Promoting on Instagram

Read the following Q&A with bridal makeup artist Harpur who has used Instagram to promote her business.

Start of Case Study

**Case study 1 Harpur, Bridal Makeup Artist**

1. **How did you identify the most appropriate social media to use in order to reach your target audience?**

I naturally gravitated towards Instagram which works brilliantly for every creative business as you can create and showcase something aesthetically beautiful, promoting not only your work but other inspiring images around the same subject or industry that you are in.

Knowing and understanding my target audience before I created my Instagram was integral to its growth. By using Instagram as my main platform I knew I could create a vision board where the target audience could get a real feel of my skills as a makeup artist, but also give an insight into my world and the other related things I am passionate about.

1. **How do you use social media to promote your business?**

I am incredibly selective about what goes on the Instagram grid as it has to be aesthetically pleasing, good quality and show consistency as the client scrolls through. I sometimes share relevant and inspiring images from other suppliers who I love and admire and tag and credit them in my posts.

With any small business, I think it’s super important to promote yourself as being the face behind the business as more people are likely to connect with you and want to interact. With Instagram stories you can be talking in the background whilst filming something so they can get to know your personality, which is hugely important in this industry!

1. **How do you know it works?**

Because I book clients from social media! This does take time and doesn’t necessarily happen overnight, but I do have brides who get in touch directly through Instagram.

1. **How does your website work for you?**

Once people have seen my Instagram, they can link straight onto my website which I have ensured shows consistency and a similar feel to my social media.

Having a website is an absolute must for any creative business. I personally love building my own as I am then in complete creative control over everything and can change things quickly and efficiently, but if you aren’t someone who enjoys this I absolutely believe that investing money in this area will pay off and is worth every penny!

1. **What tips and ideas can you give someone who wants to use social media to promote their business or creative idea?**
   1. **Choose content wisely!** Make sure the images are good quality, in focus and aesthetically pleasing. People who love Instagram often find pleasure out of seeing things that are inspiring and pleasing to the eye.
   2. Use it as a ‘vision board’ to **showcase your brand style and personality**. Make sure the content relates to your industry but don’t be afraid to add things you are passionate about. Likeminded people are likely to interact with you if they resonate with your passions.
   3. **Connect with local suppliers** who you love and admire, add them and maybe send them a message, you never know what can come of interactions like this. With this said, be selective about who you do this with as their business should mirror your standards and potentially have similar clients that you could see yourself working with.
   4. **Post regularly!** I often have three days’ worth of posts ready, so I don’t feel like I am doing things last minute. If I feel like I have run out of things to post, I will promote another business I love on my grid. Not only does this show support but you have good relevant content ready to go!
   5. **Use your Instagram stories!** I don’t particularly love being in front of the camera, but I do often talk on my stories whilst behind the camera so people can hear my voice and get my sense of personality and humour, which I think is so incredibly important if you want to stand out from the rest.
   6. **Update your bio on Instagram!** It should tell the audience what kind of clients you work with, what the business is about, any awards or qualifications you might have and if relevant, a line to describe who you are. Everything is aimed at getting the right clients so the information you give needs to be in keeping with your brand!

End of Case Study

Now you’ve heard how others have used social media to their advantage. you’ll start to think about which platform might work best for you.

## 5.2 Choosing what’s right for me

There are several social media platforms that businesses use to promote their products and services. Table 1 details some key considerations for deciding which social media platform to choose.

Start of Table

Table 1 Choosing the right social media platform

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Social media platform** | **Demographics** | **Purpose** | **Best for** | **Downside** |
| Facebook | 2.9 billion users  Ages 25–34 | Building relationships | Building brand loyalty | Limited reach |
| Twitter | 436 million users  Ages 30–49  68% male | News & articles; conversation | Public relations | 280 characters or less |
| Pinterest | 454 million users  Ages 30–49  78% female | ‘Scrapbook-ing’ | Lead generation; clothing, art & food businesses | Images and videos only; narrow demographic |
| YouTube | 2.3 billion users  All ages | ‘How to’; lifestyle; educational | Brand awareness; lead generation | Resource intensive |
| LinkedIn | 740 million users  Ages 46–55 | News & articles; networking | Business development; brand awareness | Limited interactions |
| Instagram | 1.4 billion users  Ages 25–34 | Building relationships; conversations | Lead generation; retail, food, entertainment & beauty businesses | Images and videos only |
| TikTok | 1 billion users  Ages 18–24 | Building relationships; conversations | Building brand loyalty & community | Videos only; very specific demographic |

(AO Fund, 2021; DataReportal, 2021)

End of Table

Depending on your specialism, other platforms such as Spotify may also be relevant. Do some research to explore what similar businesses use.

When considering the right social media platform to use, experts consistently recommend starting with one rather than spreading yourself too thinly over several. This is because it takes time to build up a following on social media, requiring regular posts and responses.

Choosing the platform that will link you to the right audience in the right way is crucial. For example, if your business is primarily visual, a platform that encourages the use of images and videos – such as Facebook, Pinterest or Instagram – will be important. If your service is primarily aimed at other businesses (often referred to as ‘business to business’ or ‘B2B’) then LinkedIn could be your starting point due to its professional focus. Watch Video 7 in which freelance copywriter Gayle Johnson discusses how she has built her business on Facebook.

Start of Media Content

Video content is not available in this format.

**Video 7**

[View transcript - Video 7](" \l "Unit6_Session6_Transcript2)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit6_Session6_Alternative2)

End of Figure

End of Media Content

In the next activity, you’ll start to think about the best social media platform for your business. If you aren’t sure about the platforms or networks that are currently available, look at the [most popular social networks in the UK](https://social-media.co.uk/list-popular-social-networking-websites) for some ideas (to open the link in a new window or tab hold the Ctrl key (or Cmd on a Mac) when you click).

It is worth noting that things change rapidly in this sector and some of those listed might be defunct next year!

Start of Activity

**Activity 5 Selecting my social media platform**

Allow about 20 minutes

Start of Question

Taking into account:

* what you’ve read in this section
* what you understand about your target audience
* what you already know from using social media for personal reasons

consider which platform you could best use to promote your freelance work. Make a note of your decision and your reasons in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 5 Selecting my social media platform](" \l "Unit6_Session6_Discussion1)

End of Activity

## 6 This week’s quiz

Now that you’ve completed Week 5, you can take a short quiz to help you to reflect on what you’ve learned.

Open the quiz in a new window or tab, then come back here when you’ve finished.

[Week 5 practice quiz](https://www.open.edu/openlearn/ocw/mod/quiz/view.php?id=105720).

## 7 Summary of Week 5

This week you have focused on promoting yourself and your offer in a variety of ways – identifying your unique selling proposition and investigating different marketing ideas. You have prepared an elevator pitch and considered ways to connect with your target audience, from networking to setting up an online shop. Finally, you’ve explored marketing your business through social media, looking at different platforms and choosing the best one for you at this stage.

You should now be able to:

* identify what makes your business idea or proposition stand out
* pitch your offer effectively to your target audience
* understand how social media and online marketing can be used to generate interest.

Now that you’ve finished the content for this week, you might find it useful to revisit this week’s introductory video to listen again to the experiences and opinions of our freelance interviewees.

Next week you’ll look at another vital ingredient for a successful business – funding and investment.

You can now go to [Week 6](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113318).

## Further research

Startups how-to guides:

* [How to start an online shop](https://startups.co.uk/create-online-shop/)
* [How to start an Etsy shop](https://startups.co.uk/guides/how-to-start-an-etsy-shop/)
* [How to start an Amazon Marketplace business](https://startups.co.uk/guides/how-to-start-an-amazon-marketplace-business/)
* [How to start an eBay business](https://startups.co.uk/guides/how-to-start-an-ebay-business/)

**Week 6: Investigating investment**

## Introduction

Last week, your focus was on marketing and promotion. This week, you’ll start to look at how you can finance your business idea. Many freelance businesses are low cost, take minimal investment to set up, and are often funded by the freelancers themselves. However, there will be ideas that require investment from others, whether that is in the form of grants from public bodies or more commercial investment options.

Watch this video of our creative freelancers talking about how they’ve dealt with the financial aspects of their businesses, including successfully applying for funding.

Start of Media Content

Video content is not available in this format.

**Video 1**

[View transcript - Video 1](" \l "Unit7_Session1_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit7_Session1_Alternative1)

End of Figure

End of Media Content

By the end of this week you should be able to:

* estimate the costs involved in setting up your project or idea
* assess whether your project or idea might be eligible for external finance
* research the different options that could financially support your project or idea
* describe the key elements of a successful funding application.

How much investment might you need, and what might you need it for? You’ll consider these questions next.

## 1 What funds do I need?

There are two key reasons for needing capital in your business or freelance career:

* Investment capital – to set up or expand your business
* Working capital – to fund the lag between buying materials and selling the end product, or paying for staff and collecting ticket revenue.

How much working capital you need depends on your business type. For example, a business that provides consultancy is likely to need lower working capital than a retail business that requires the regular purchase of raw materials.

Working capital is often obtained through borrowing, maybe via a bank overdraft or on a credit card.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit7_Session2_Alternative1)

End of Figure

In terms of business set up, most freelancers start out by self-funding, also known as ‘bootstrapping’. Many choose to combine selling their products or services with part time work (as you saw in some of the case studies in Week 1) – testing the viability of their idea before they jump into it full time. Others will use savings or enlist the support of family or friends to cover start-up costs.

An important first step is working out how much funding you will need in order to get started, and you’ll consider this in the next section.

## 1.1 What are my costs?

When thinking about your start up costs, you need to consider everything you are going to need, from premises to equipment.

Start of Activity

**Activity 1 Estimating my costs**

Allow about 30 minutes

Start of Question

Planning a budget for your start up costs is an important exercise, and one that you may want to spend more time on later. For the purposes of this activity, start by making a list of what you’ll need to spend money on up front in the Item column of Table 1, e.g. equipment, research, raw materials, workshop space and so on. If you have time, you could put some broad costings in the Estimated cost column.

Start of Table

Table 1 Things I need to start my freelance venture

|  |  |
| --- | --- |
| **Item** | **Estimated cost** |
| *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* |
| *Provide your answer...* | *Provide your answer...* |
| **Total:** | *Provide your answer...* |

End of Table

In times of unexpected change, it will be useful to know how you can reduce your costs if you need to. Look back at your totals, and think about whether you could reduce any of the costs you’ve summarised here. Are any of the things you’ve listed non-essential? Could you cut back on them later on if you needed to save money?

End of Question

[View discussion - Activity 1 Estimating my costs](" \l "Unit7_Session2_Discussion1)

End of Activity

Once you have an idea of how much you need in order to set up your business, you can start to consider sources of funding.

In the next section, you’ll explore the funding provided by public bodies in the creative arts sector and consider whether this is appropriate to your idea.

## 2 Sources of funding – public money

Even if it feels very unlikely that your current idea will be eligible for public funding, this section will give you a brief but useful insight into how this type of funding is allocated and distributed.

Funding is distributed by bodies including Arts Council England, the Arts Council of Wales, Creative Scotland and the Arts Council of Northern Ireland.

Local authorities also sometimes offer funding for local arts provision and a further potential source is the National Lottery.

This short video will give you an overview of how Arts Council England (ACE) uses its funds.

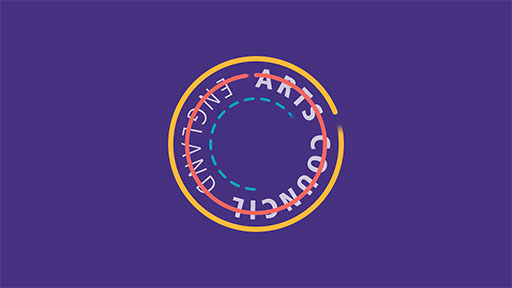
Start of Media Content

Video content is not available in this format.

**Video 2**

[View transcript - Video 2](" \l "Unit7_Session3_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit7_Session3_Alternative1)

End of Figure

End of Media Content

As well as the National Portfolio funding, ACE distributes National Lottery money in the form of project and grant funding for individuals and independent companies, in addition to funding which strategically addresses a particular large-scale need or gap. For freelance start ups, project and grant funding will probably be most relevant.

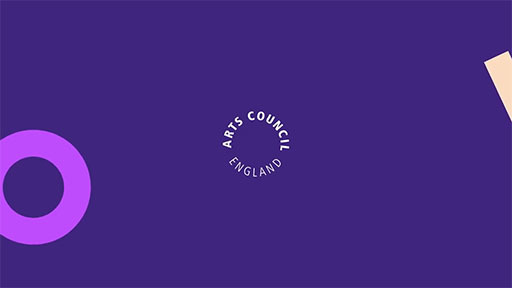
Start of Media Content

Video content is not available in this format.

**Video 3**

[View transcript - Video 3](" \l "Unit7_Session3_Transcript2)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit7_Session3_Alternative2)

End of Figure

End of Media Content

To find out more, the Further research section at the end of this week has a list of useful links about public funding, including information on how to apply for National Lottery project grants with Arts Council England.

It is important to note that Arts Council England funding has to support the public in some way. If you have a purely commercial idea, e.g. making your own jewellery and selling it, then you cannot get public subsidy to support this, as it has no public benefit.

In the UK, other public funding may be available from organisations more specific to your specialism. For example, the British Film Institute offers both development and production funds.

Lots of arts organisations organise ‘open calls’ (invitations to submit work) for commissioning opportunities, so it is worth identifying and following key organisations linked to your sector and keeping an eye on their open call and seed funding opportunities.

Another potential source of funding is to ask many members of the public for small amounts of money – also known as crowdfunding. You will look at this next.

## 3 Sources of funding – crowdfunding

UK Crowdfunding (no date) explains crowdfunding as ‘a way of raising finance by asking a large number of people each for a small amount of money’. Using this technique can be an effective way of sourcing finance for your freelance business.

UK Crowdfunding defines three different types of crowdfunding:

1. **Donation/reward crowdfunding** – Donors have a social or personal motivation for putting their money in and expect nothing back, except perhaps to feel good about helping the project. Rewards might include tickets to an event, acknowledgements on an album cover, free gifts or similar (‘perks’).
2. **Debt crowdfunding** – Investors receive their money back, usually with interest. Returns are financial, but investors also benefit from having contributed to the success of an idea they believe in.
3. **Equity crowdfunding** – People invest in an opportunity in exchange for equity. Money is exchanged for shares, or a small stake in the business or project. As with other types of shares, if it is successful the value goes up. If not, the value goes down.

The StartUps team (2018) gives a useful overview of the pros and cons of crowdfunding for a small business. Table 2 shows some examples.

Start of Table

Table 2 Pros and cons of crowdfunding

|  |  |
| --- | --- |
| **Pros** | **Cons** |
| Centralises communications with all your potential investors | Doesn’t find investors for you (you need to use your network and build a buzz yourself) |
| If investors are being rewarded with perks it means you don’t have to give up equity | Negative feedback can be rough and failure is very visible |
| A great way to test and build your market | Involves a lot of preparation and effort (e.g. your launch campaign) |
| Creates momentum and opportunity | You still have to close every deal by reaching out to every potential investor |
| Can validate your offer | Might not be a good fit for your business |

The StartUps team (2018)

End of Table

Some platforms have creative categories that might be particularly appropriate depending on your idea or offer. For example, Just Giving has a useful webpage with a focus on creative arts and culture. It presents various case studies of organisations and individuals that have successfully crowdfunded to support projects from musical performances and theatre to short film production.

The Crowdfunder platform presents ‘Artists and the crowd’, which is supported by Arts Council England and could give you up to £20,000 of extra funding towards your crowdfunded project. Find out more about these options in Further research.

Stewart (2017) recommends considering the following questions when choosing a platform:

* Do you go with one of the big fish and risk your project getting lost in the stream of ideas? Or do you venture into a niche platform that caters only to your sector, but may not have as much visibility?
* Do you want to risk a ‘winner takes all’ campaign, where you only receive the money if you meet your goal, or would you prefer a platform that lets you collect any funds received, even if you don’t meet your goal?

To find out more about how you might use crowdfunding (or ‘fan-funding’) for your creative business, watch this video from Cyber PR.

Start of Media Content

Video content is not available in this format.

**Video 4**

[View transcript - Video 4](" \l "Unit7_Session4_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit7_Session4_Alternative1)

End of Figure

End of Media Content

Now complete Activity 2.

Start of Activity

**Activity 2 Encouraging the crowd**

Allow about 15 minutes

Start of Question

Imagine you are going to start a crowdfunding campaign to support your product or service. You’ve learned how important a successful launch is, so what could you do to launch your campaign and spread the word to potential investors?

Even if crowdfunding doesn’t seem like a good fit for your business, you might come up with some useful promotional ideas that you can use anyway!

Make notes in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 2 Encouraging the crowd](" \l "Unit7_Session4_Discussion1)

End of Activity

Crowdfunding is just one way of raising income to support your business. What other sources are there?

## 4 Other sources of funding

There are many other possible sources of funding and, while it is impossible to cover them all in detail in this course, this section will give you a brief introduction to some of the most commonly used across the creative sector.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit7_Session5_Alternative1)

End of Figure

Some will take the form of a loan that you must pay back, others come as a prize or grant. In each case, there will be an application process of some kind.

## 4.1 Start up loans

There are many places to get a start up loan – from the UK Government and local authorities to banks and small business associations. Gough (2018) lists some of the pros and cons of taking out a start-up loan:

* **Pros** – Terms and conditions are clearly defined, the interest is usually fixed and you have access to resources such as a network of mentors and key people.
* **Cons** – Market validation and proof of concept are most likely required to secure a loan. You will need to provide promising sales and earnings reports. You might also be limited in how and where you can spend your money.

Remember – this is a loan not a grant, so you will be expected to pay it back.

## 4.2 Business angels

Business angels (‘angel investors’) are typically wealthy individuals, many of whom are entrepreneurs themselves. They usually provide their own personal finance in exchange for equity (i.e. a share in your business).

They might invest via crowdfunding platforms (as discussed earlier) or via angel investor networks or syndicates. Angel investors won’t always have expertise in your sector or specialism but if they do, or if they have run a small business themselves, they can also offer mentoring and business support.

Angel investors tend to look at two key areas:

* **the people involved in the business** – in this case, you and your experience, skills and drive, and
* **core aspects of your business plan**.

Generally speaking, they are more likely to invest in a product than a service-based business, and they are usually more interested in a business that has already launched.

If the idea of a business angel sounds interesting to you, watch Video 5 of a craft business on the BBC’s Dragon’s Den to see how this can work.

Note: viewing this video clip is optional. It is longer than other video clips in the course, but may give some useful insight, particularly if you are building a craft-based business.

Start of Media Content

Watch the video at [YouTube.com](https://www.youtube.com/watch?v=KMeNOI_iJNY&hl=en&fs=1&rel=0).

**Video 5**

End of Media Content

Now complete Activity 3.

Start of Activity

**Activity 3 Would I invest in Armando?**

Allow about 10 minutes

Start of Question

Read this short scenario:

Start of Case Study

Armando has a business idea and is looking for some early investment to allow him to research it further and quantify the demand.

You are an angel investor with £10,000 to give to a project you are inspired by.

You meet with Armando in a local coffee shop. He is dressed casually and doesn’t stand up to greet you when you arrive. You join him at his table and he doesn’t offer to buy you a coffee, so you get your own.

When you ask him to explain his idea to you, he looks shifty and asks you to sign a document saying you won’t disclose what you hear in the next few minutes. When he sees you are reluctant, he puts the document away and starts to explain his idea. He is rather vague.

Armando shows you his business plan, which is brief and doesn’t indicate how he would spend your investment. When challenged, he explains that he needs to pay himself a salary and buy some materials before he can start to test his product with his target market.

You ask him who his target audience is and he describes it as ‘young people who like festivals’. He doesn’t seem to have any idea of how to approach that market other than a vague reference to social media and talking to festival goers.

You tell him you won’t be investing and stand up to leave the coffee shop. He is clearly disappointed but makes no attempt to persuade you to stay.

End of Case Study

Looking back, are you glad you didn’t invest in Armando? Make a note of the things you think Armando did wrong in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 3 Would I invest in Armando?](" \l "Unit7_Session5_Discussion1)

End of Activity

Another source of potential funding, found in both the arts and small business sectors, is competitions. You will look at these in more detail next.

## 4.3 Competitions

There are different competitions in the freelance and start-up space that you could consider entering. Some will be specialist competitions that focus on your specific expertise, such as art competitions. Others will be business start-up or pitching competitions. Prizes range from cash and free workspace, to mentoring or exhibition displays.

### Specialist competitions

There are many different creative competitions taking place around the world at any given time, and any weblinks included here would quickly go out of date. Try entering ‘list of art competitions’, or a similar phrase relevant to your own specialism, into your preferred search engine to begin searching.

### Business start-up competitions

There are a whole range of competitions in this category, some of which have been listed below. You don’t need to follow these links now, but if a particular resource catches your eye have a quick look at it to familiarise yourself with the content and then come back to this page. To ensure you don’t lose your place in this course you should open these in a new browser window or tab. To do this on a computer hold the Ctrl key (or Cmd on a Mac) when you click a link and select to open it in a new window or tab.

* [Creative Business Cup](https://cbnet.com/cup/)

A global initiative that empowers entrepreneurs in the creative industries, connects them to investors and global markets and strengthens their innovative capabilities to the benefit of industry and society. Includes the Creative Business Investor Pitch.

* [IPSE Freelancer Awards](https://www.ipse.co.uk/event/ipse-awards-2021.html)

Designed to celebrate the country’s best and brightest freelancers and the organisations and individuals supporting them. A cash prize of £5,000 goes to the winner and £2,500 each to two runners up.

* [The Pitch](https://thepitch.uk/)

300 start-ups are selected to take part in a one day business bootcamp and the top 15 get to pitch in front of a selected audience to win exclusive mentoring and support from industry-leading names.

Now complete Activity 4.

Start of Activity

**Activity 4 Finding competitions and open call opportunities**

Allow about 10 minutes

Start of Question

Use your preferred search engine to investigate competitions in your area of expertise. Alternatively, if it is more relevant to your idea, look for open call and seed funding opportunities from organisations within your sector.

Or if you’d prefer, focus on business start-up competitions.

Summarise your findings in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 4 Finding competitions and open call opportunities](" \l "Unit7_Session5_Discussion2)

End of Activity

Now that you have an idea of some of the competitions you might enter, the next source of funding that you’ll explore is trusts and foundations.

## 4.4 Trusts and foundations

Charitable trusts and foundations derive money from endowments, local donors and charitable events and initiatives, and then distribute it to individuals and projects that are relevant to their cause. Often, they prefer to award grants to organisations with charitable status. The National Council for Voluntary Organisations (no date) suggests that when researching the right trust or foundation to apply to, you should find out about the:

* particular problems or needs they are interested in
* type of activities they support
* particular ways of working they support
* types of funding they provide
* geographical area the trust focuses on
* size and duration of grants available, and
* policies on financial matters that might affect your eligibility.

There are various trusts and foundations relevant to the creative sector but many of these organisations don’t fund individuals. It can take some time to identify the right funder for your needs. Arts Council England provides a list of trusts and foundations that could be a useful starting point for your research in the UK. See the Further research section for the link.

The next section might not seem like an obvious source of ‘funding’ but has the potential to support your freelance career in a number of ways.

## 4.5 Artists in residence

An artist in residence programme is usually part of an organisation’s efforts to broaden its audience and show a different side to their work. The artist is invited to spend time in an environment that they may be unfamiliar with, using their creative skills to illustrate key elements of the organisation’s focus and activities.

Many organisations – including theatres, heritage properties, educational institutions, galleries, museums, parks and orchestras – run ‘artist in residence’ schemes. These schemes can also be found in more unusual locations including Brisbane airport and CERN – home of the Large Hadron Collider.

Although it might initially seem more like a job than a source of funding for your freelance business, an artist in residence opportunity usually lasts for a fixed, fairly short time period. Depending on the level of artistic freedom you are given, this could present you with an ideal opportunity to explore your creativity in an inspiring environment. You could see it as working for one client on a longer project or you may even have time to do other creative work alongside. You are also giving your work a wider audience than it might have otherwise had, perhaps leading to future commissions.

Such schemes vary widely in terms of what they offer and you should carefully consider whether they will meet your needs and progress your career before applying. A useful tip is to look at the kinds of artist who have participated in the residency before.

The artsACT Artists-in-Residence Toolkit (no date) lists the key reasons why artists choose to take up a residency. They include opportunities for:

* education – learning new techniques, working with particular curators or in a specific location
* production – making work for an exhibition or performance
* sabbatical – taking time away, immersion in a new environment, creatively exploring new ideas
* collaboration – building new networks, working in a group.

To qualify for most of these sources of funding, you’ll be required to undertake some form of application process. In the next section, you’ll look at two common financial applications in more detail.

## 5 Applying for finances

When writing an application for a business grant or loan, there are some useful tips to consider. You will look at these next.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit7_Session6_Alternative1)

End of Figure

## 5.1 Applying for a grant

NCVO Knowhow (2018) offers the following advice for writing grant applications.

* **Keep the application short** – if you have to complete an application form, stick to the word limit and if the funder requests a letter of application, make this no longer than two sides of A4 paper.
* **Give the funder what they want** – follow their process and provide every piece of information they ask for.
* **Tell the funder who you are** – explain your background, activities and aims and show them they can trust you to deliver. Provide hard evidence where possible, such as press clippings or endorsements.
* **Describe the problem and your solution** – address key questions, such as: What is the issue? Why is it a problem and how do you know this? What will you do to address it?
* **Ask for project funding** – put in a timeframe with a deadline for results. Funders would rather fund something tangible and new than something vague and administrative.
* **Be positive in your application** – use positive language about what will happen when you get the money. Show that your project doesn’t begin and end with this funding.
* **Offer a human story** – case studies of the people you have helped or plan to help can demonstrate impact.
* **Avoid jargon** – make sure that anyone who reads it will understand your application. Only use the jargon that the funding body themselves use.
* **Offer evidence** – support any claims you make with evidence, e.g. government statistics or market research.
* **Ask for money** – even if you are not asked, include a basic budget for the project. If the grant won’t cover the whole project, explain where the rest of the money is coming from.
* **Check your application** – and double check it. Ask someone unconnected to your project to check for errors and ask for explanations.

While this advice is primarily aimed at charities and voluntary sector organisations, it will be relevant to any funding application you make.

Start of Activity

**Activity 5 Improving a funding bid**

Allow about 15 minutes

Start of Question

Adapted from an example provided by Cambridge CVS (CCVS, no date) at http://www.cambridgecvs.org.uk/media/Document/152/document/How-to-write-a-good-funding-bid.pdf

Review and critique the following example of a bad funding application.

Start of Example

**What is the purpose of your group?**

To run arts events for the local community, involving dance and theatre.

**What do you want funding for?**

We want funding to cover the running costs and administration of our group and to book business premises for our meetings.

**How do you know that there is a need for this project activity?**

People we speak to in the community say they would like to come to our events. We know that theatre and creative arts can help disadvantaged people.

**How will you measure the impact of your work?**

We will ask those who attend whether they enjoyed it.

End of Example

End of Question

*Provide your answer...*

[View discussion - Activity 5 Improving a funding bid](" \l "Unit7_Session6_Discussion1)

End of Activity

While you might not be planning to apply for funding at this stage of your business, you can also use the tactics and techniques suggested in Activity 5 for strengthening your negotiations with potential clients or customers.

## 5.2 Applying for a bank loan

Barrow (2011, p.149) refers to ‘the five Cs of credit analysis’, i.e. the factors that a bank looks at when evaluating a loan request. He recommends that when applying for a bank loan you prepare to address the points given in Table 3.

Start of Table

Table 3 The 5 Cs of credit analysis

|  |  |
| --- | --- |
| **Capacity** | A prediction of your ability to repay the loan. To do this, lenders will look at your business plan and/or financial statements and industry trends. |
| **Capital** | Lenders will scrutinise the amount by which your assets exceed your debts. |
| **Character** | Do you appear honest and have a good credit history? If you are applying in person, dress appropriately as you would for a job interview. |
| **Collateral** | What assets will you pledge to sell to pay off your loan if you fall on hard times, for example, property or business assets? |
| **Conditions** | What is the current economic climate? This can have an impact as well as the amount you request. |

(Barrow, 2011)

End of Table

Different organisations will have different funding application processes, but if you use the advice included in these sections, and pay close attention to any criteria and instructions provided, you will improve your chances of making a successful application.

## 6 This week’s quiz

Now that you’ve completed Week 6, you can take a short quiz to help you to reflect on what you’ve learned.

Open the quiz in a new window or tab, then come back here when you’ve finished.

[Week 6 practice quiz](https://www.open.edu/openlearn/ocw/mod/quiz/view.php?id=105721).

## 7 Summary of Week 6

As you can see from this week’s content, there are sources of finance available if you take the time to research them. Here you’ve learned more about public funding, crowdfunding, commercial loans and private investment as well as some other ideas.

Requests for funding usually involve the completion of a detailed business plan and proof that you are committed to and enthusiastic about your idea. You’ll explore these processes in more detail in Week 8.

You should now be able to:

* estimate the costs involved in setting up your project or idea
* assess whether your project or idea might be eligible for external finance
* research the different options that could financially support your project or idea
* describe the key elements of a successful funding application.

Now that you’ve finished the content for this week, you might find it useful to revisit this week’s introductory video to listen again to the experiences and opinions of our freelance interviewees.

Next week, you’ll look briefly at some of the different business structures available and how to register as a sole trader.

You can now go to [Week 7](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113319).

## Further research

The following sites provide more information about **public funding**:

* [Arts Council England’s Applying to National Lottery Project Grants: three steps guidance](https://www.artscouncil.org.uk/arts-council-national-lottery-project-grants/applying-project-grants-three-steps)
* [Arts Council England list of trusts and foundations](https://www.artscouncil.org.uk/funding/other-sources-funding#section-3)
* [Arts Council Developing Your Creative Practice (DYCP) funding case studies](https://www.artscouncil.org.uk/developing-your-creative-practice/dycp-case-studies)
* [Artquest funder listings](https://www.artquest.org.uk/listing-category/money-3/)
* [Public Art online](https://www.publicartonline.org.uk)
* [Grants Online – Arts, Culture and Heritage](https://www.grantsonline.org.uk/news/arts-culture-and-heritage/)
* [Just Giving arts page](https://www.justgiving.com/crowdfunding/categories/creative-arts-and-culture)
* [Crowdfunder ‘Artists and the crowd’](https://www.crowdfunder.co.uk/funds/arts)

For ideas of different platfroms you could use to **crowdfund** visit UK Crowdfunding’s [list of members](https://www.ukcfa.org.uk/about-us/members/). Remember to make sure you do your research before choosing one.

The following sites provide more information about **commercial investment**:

* [UK Business Angels Association](https://www.ukbaa.org.uk/)
* [‘Start Up Loans’ website](https://www.startuploans.co.uk/faqs/) – a useful set of frequently asked questions that explains more about the product and the process.
* [Big List of UK Small Business and Start-up Grants and Loans](https://www.smallbusinesskit.co.uk/big-list-of-best-loans-grants-for-small-business-startups-in-the-uk/)
* [Gov.uk ‘finance finder’](https://www.gov.uk/business-finance-support)

**Week 7: Business structures and other practicalities**

## Introduction

Last week you focused on the potential costs of setting up your creative freelance idea and the financial investment or fundraising opportunities that might be available to support you. This week you’ll look at some of the practical issues involved in setting up and running a business, including the steps you need to take to register either as a sole trader or limited company, some of the other options you could consider, and practicalities such as pricing and invoicing.

First, watch this video of our freelance creatives sharing their views on what type of company to set up.

Start of Media Content

Video content is not available in this format.

**Video 1**

[View transcript - Video 1](" \l "Unit8_Session1_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session1_Alternative1)

End of Figure

End of Media Content

By the end of this week you should be able to:

* understand the range of formal structures available to you in setting up your business
* identify appropriate insurances and protections for your business or project idea
* approach practical issues, such as invoicing, with greater awareness.

You’ll start by looking at a broad overview of the structural options.

## 1 Options for structuring your business

When setting up your business you need to decide which legal structure you will operate in. You’ll explore some of the more commonly used structures in detail throughout this week.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session2_Alternative1)

End of Figure

Watch this short video from HM Revenue & Customs (HMRC), the UK Government department responsible for collecting taxes. It explains the main legal business structures available to you.

Start of Media Content

Video content is not available in this format.

**Video 2**

[View transcript - Video 2](" \l "Unit8_Session2_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session2_Alternative2)

End of Figure

End of Media Content

Which of the structures sound most relevant to you at this stage? For most, it will probably be sole trader, and you’ll learn more about that and limited companies later in the week. Partnerships are more complex and beyond the scope of this course. If you want to explore the legal structures in more detail the Further research section at the end of this week provides a useful starting point.

It is important to note that you are recommended to register your business as soon as you can after you start trading. Also, you’ll find that most of your freelance clients, particularly if you are offering a service of some kind, will require proof that you are registered before they are able to pay you.

Start of Activity

**Activity 1 What questions do you have?**

Allow about 5 minutes

Start of Question

Throughout the rest of this week you will find out more about the different business structures you can choose between. At this stage, though, pause for a moment to consider whether you have any key questions about this aspect of your business. For example, what information do you need to know before you can make a decision? Make a note of your questions in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 1 What questions do you have?](" \l "Unit8_Session2_Discussion1)

End of Activity

In the next section, you’ll start to look at individual structures in more detail, starting with the most common choice for freelancers in the UK – the ‘sole trader’ business structure.

## 2 Sole trader

Whether you’re providing a product or a service, the simplest option available to you at the beginning of your small business journey is as a ‘sole trader’.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session3_Alternative1)

End of Figure

Many freelancers start off as sole traders because it is an easy structure to set up and the administration required is minimal. As a sole trader you are classed as self-employed and can choose a trading name. But you will also have to complete self-assessment tax returns to declare your trading income and expenses for HMRC.

When you start out as a sole trader you will need to:

1. let HMRC know you are self-employed
2. register for self-assessment tax returns as a sole trader.

Registering is an easy process and the UK government website provides step by step guidance. You can find this guidance in the Further research section at the end of this week.

Williams (no date) explains that ‘the latest you can register with HMRC is by 5 October after the end of the tax year during which you became self-employed. The tax year runs from 6 April one year to 5 April the next. Register too late to pay sole trader tax or not at all and there can be severe penalties’.

In order to complete your self-assessment tax returns, you’ll need to keep good records of all your income and expenditure. It is important to keep receipts for expenditure as you are allowed to deduct some of these costs when calculating your taxable profit.

Start of Box

**Box 1 Worked example (using figures from the 2020/21 tax year)**

Lauren is a dressmaker. She works on a freelance basis for a range of clients and has an annual **income** of £20,000. She is registered with HMRC as a sole trader.

Her **allowable expenses** for the year come to £5000. These include advertising and marketing for her business, and the cost of stationery, travel and raw materials, such as fabric.

This means that only the remaining £15,000 counts towards income on which tax might be due – this is known as **taxable profit**.

If Lauren had any other sources of income, such as interest from savings, she would need to add them to her taxable profit total. In this example, she doesn’t.

In the UK, everyone has a **personal allowance**, i.e. income that isn’t taxable. In the tax year 2020/21 that is set at £12,500, but it is subject to change by the government.

So, once Lauren’s personal allowance is deducted, she will only pay income tax on the remaining sum of £2,500.

As her taxable income is under £50,000, she will pay tax at the basic rate, which in 2020/21 is 20%.

So, Lauren’s final tax bill will be for 20% of £2,500 = £500.

End of Box

One important thing about being a sole trader is that you are personally liable for your business’s debts, including any loans that you have taken out to start up your creative idea. Williams (no date) advises:

Start of Quote

As a sole trader, you are the business. It’s not a separate legal entity, as it would be if you formed a limited company. Therefore, you’re liable for your business’s debts.

End of Quote

You are also liable if your client suffers losses because you deliver late or make a mistake, or if your product causes injury or damage. That is why taking out appropriate insurance is important, and you’ll explore that in more detail at the end of this week.

Sole traders must pay their tax bill by 31 January following the end of the tax year. In order to ensure you have enough money to pay your tax and national insurance bill (you’ll learn about national insurance in Section 5) each year, a good rule of thumb is to save 25% of your earnings into a separate bank or building society account.

If self-assessment fills you with dread, you are certainly not alone! Many sole traders employ accountants to compile their tax returns. You will still need to keep good records of your income and expenditure, and all your receipts, but you can pay someone else to sort them out for you. Remember though, if you give your accountant a bag of tatty receipts to make sense of, they might charge you more than if your incomings and outgoings were all recorded neatly in a spreadsheet!

Start of Activity

**Activity 2 Who do you know?**

Allow about 30 minutes

Start of Question

Spend a few minutes thinking about the people you know – family, friends, teachers, lecturers, alumni from your college or university, friends of friends, and so on. Are any of them self-employed? Ask around – you might be surprised at what you discover.

Once you have identified someone who is self-employed, find out if they are a sole trader and, if so, why they chose that option. Ask them about their experiences with keeping financial records and paying tax through self-assessment.

There may also be informal online forums in your sector where you could ask your questions and share challenges. Spend some time exploring those, either through an internet search engine or your favourite social media platforms.

End of Question

*Provide your answer...*

[View discussion - Activity 2 Who do you know?](" \l "Unit8_Session3_Discussion1)

End of Activity

If you think that becoming a sole trader is not right for you, you could consider another option, also common amongst freelancers – that is, forming a limited company.

## 3 Limited company

A limited company is a legal business entity in its own right and can enter into contracts, buy or sell goods, own property and be sued in the same way a person can. It can also open its own bank account, obtain credit cards and apply for business loans.

Start of Figure



**Figure 1** Forming a limited company is another option for freelancers

[View description - Figure 1 Forming a limited company is another option for freelancers](" \l "Unit8_Session4_Alternative1)

End of Figure

A limited company has ‘limited liability’ status, which means that your personal wealth is not at risk. The maximum you can lose is normally the value of your shares in the company. In return, you must publicly disclose the financial health of your company at Companies House (in the UK) on a regular basis so that customers and clients can assess the risk of doing business with you.

On the Companies House blog, Townley (2018) lists the following pros and cons of setting up a limited company.

Start of Table

Table 1 Pros and cons of setting up a limited company

|  |  |
| --- | --- |
| **Pros** | **Cons** |
| As long as the company name you want to use is available, you will have exclusive rights to that name. | There are costs: registering a limited company will cost £12 if you apply online. |
| Assuming no fraud has taken place, you will not be personally liable for any financial losses made by the business. | You’ll be required to provide information which will appear on the public register. This information will need to be confirmed or updated on a yearly basis (and can be accessed by competitors). |
| It may be a little easier for a company to secure business loans and investment. | You may need to pay an accountant to help you with the more complex accounting requirements and tax affairs. |
| As well as paying a lower % tax rate, a limited company may benefit from tax advantages relating to pensions, dividends and car ownership. |  |
| If the directors are the main shareholders, business decisions can be made quickly and easily, allowing for a successful business strategy. |  |

End of Table

Based on what you’ve learned so far this week, now work through Activity 3.

Start of Activity

**Activity 3 Choosing the best business structure for Sarah-Jane**

Allow about 15 minutes

Start of Question

Read the following case study and decide whether you think this individual should remain as a sole trader or register as a limited company.

Start of Quote

Sarah-Jane is an actor. She is also an experienced voice coach and has recently started to find work with large corporate organisations looking to train their staff in presenting with confidence. Contracts with these companies can be lucrative so her annual income is increasing quickly. This year she expects to make in excess of £50,000.

She has recently had a couple of proposals turned down because she isn’t a limited company, which is apparently a requirement for some of her potential clients.

She hates paperwork and is comfortable with the reporting requirements for self-assessment.

End of Quote

What should Sarah-Jane do?

End of Question

*Provide your answer...*

[View discussion - Activity 3 Choosing the best business structure for Sarah-Jane](" \l "Unit8_Session4_Discussion1)

End of Activity

Depending on your idea, product or service, you might prefer to set up a completely different business entity for your project. For example, if you’re thinking about a specific community project that needs funding, you might consider setting up a charity. You’ll explore the difference between a charity and a social enterprise in the next section.

## 4 Charity vs social enterprise

The following three rules, adapted from How Charities Work (no date), can be used to define a charity:

1. A charity’s aims have to fall into categories that the law says are charitable. These are things like preventing or relieving poverty, or advancing the arts, culture, heritage or science.
2. It has to be established exclusively for what is known as public benefit. That means its only purpose must be charitable.
3. Any profits charities make must be applied to achieving their charitable aims. A charity can’t have owners or shareholders who benefit from it.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session5_Alternative1)

End of Figure

In contrast, a social enterprise:

* has greater freedom to undertake political lobbying
* can have very worthy aims that are not charitable, e.g. using the arts to help people become more emotionally resilient, or creating a workshop that employs ex-offenders
* must generate more than 50% of its income through trade, reinvesting the profits back into the business or the community that it serves.

In Activity 4, you’ll have an opportunity to research social enterprises to give you a better understanding of what they are and do.

Start of Activity

**Activity 4 Examples of social enterprises**

Allow about 10 minutes

Start of Question

You can probably come up with a list of well-known charities, but can you identify some big name social enterprises?

Do some research and list your examples in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 4 Examples of social enterprises](" \l "Unit8_Session5_Discussion1)

End of Activity

One of the legal structures that a social enterprise could use, combining the flexibility of a limited company with some built in restrictions on the use of profits and assets, is a community interest company, or CIC.

The following case study shows how a community interest company can work in real life.

Start of Case Study

**Case Study 1 – Theatre for Life CIC**

Adapted from the [*Gov.uk CIC blog*](https://communityinterestcompanies.blog.gov.uk/2018/10/31/theatre-for-life-cic-changing-lives-through-the-arts/) (Smith, 2018)

Start of Quote

Theatre for Life CIC was set up by Artistic Director Michelle Smith to raise the aspirations of young people through live theatre. Through working as a Performing Arts teacher for several years, she witnessed firsthand how the arts can raise aspiration amongst young people, empowering them and building their confidence. She explains:

Start of Quote

‘I have seen so many young people flourish within the arts. They are defying the odds and overcoming both economic and social barriers. These rewarding experiences, both as a teacher and youth theatre director, lead me to want to continue working with young people.’

End of Quote

As a social enterprise working to help the community, becoming a community interest company was a natural choice. Offering industry workshops to local performers earns the income needed to support their community initiatives. The aim is to improve accessibility to the arts while ensuring they can fund their free youth and community groups.

End of Quote

End of Case Study

It’s interesting to see how commercial and community aspirations can work effectively alongside each other. Is there anything you can take away from Michelle’s experience that is relevant to your own situation?

Other possible structures are available for your creative business, but this week you have covered the more popular ones.

It is useful to note that the various options are not always mutually exclusive, and sometimes entrepreneurs and organisations use more than one structure. For example, a charity might have a subsidiary trading company or a commercial organisation might have a charitable arm.

You should also be aware that some of the funders outlined last week will have a preference for certain structures. For example, a commercial investor might be more likely to invest in a commercial company, and a trust or foundation will usually only give funds to a charity.

If you don’t think any of the business structures discussed this week are relevant to you there are others available. Most of the websites listed in Week 3 will provide further details on this topic if you want to explore further.

Whichever structure you choose, tax and insurance will be an important consideration in your business – and you’ll learn more about both of these in the next section.

## 5 Taxes and insurances

Tax and insurance are important business issues that you can’t ignore.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session6_Alternative1)

End of Figure

## Taxes

As a sole trader, your main taxes are **income tax**, which you’ve already looked at in Section 2, and **National Insurance contributions** (NICs). There are two categories of NIC which apply when your income exceeds a certain level:

* **Class 2**, currently payable at a weekly rate of £3, and
* **Class 4**, payable as a percentage of your profits.

Both will be calculated and paid as part of your annual self-assessment process.

If you run a limited company – your key tax payment will be **corporation tax** which, at the time of writing, is at a rate of 19%.

There are two other business taxes you may also need to be aware of, whether you are a sole trader or limited company:

* **Value added tax** (VAT) – If your turnover exceeds the VAT threshold (currently £85,000 a year), you will need to register for VAT. Or you can register voluntarily below that threshold if it suits your business. You then charge your customers VAT (where relevant) and pay it to HMRC. In turn, you can reclaim the VAT you pay on the goods and services you buy.
* **Business rates** – these are taxes charged on most non-domestic properties, e.g. shops, warehouses, galleries and workshops.

Charities don’t pay tax on most types of income as long as they use the money for charitable purposes.

For HMRC, social enterprises are treated the same as limited companies for tax purposes, but there are some reliefs available.

To find out more about taxes, visit the Gov.uk site and search for the tax you wish to research. See Further research for the link.

## Insurances

You’ve learned about the advantages of a limited company in protecting you from some financial risk, but another protection against risk comes from business insurance. There are various business insurances that you may need to consider in order to protect yourself and your business from problems that might arise (Box 2). The type of insurance you require depends on the type of business that you are setting up.

Start of Box

**Box 2 Different types of business insurance**

Simply Business (no date) lists the following common types:

**Professional indemnity** – important if your business gives advice or offers a professional service to other businesses, or if you deal with client data or intellectual property. If you make a mistake in your work and your client loses money and sues you, your professional indemnity insurance can cover the compensation claims and legal costs.

**Public liability** – a key consideration if your business comes into contact with members of the public, whether that’s at your premises or elsewhere. It can protect you against compensation claims for injury or damage made by clients, customers, suppliers, or other third parties.

**Employers’ liability** – if your business employs staff, you’re legally required to have an employers’ liability insurance policy. This covers compensation claims made by a member of staff because they’ve suffered injury, illness or damage as a result of their work.

**Business buildings** – whether you work from home or have separate business premises, business buildings insurance should be a priority.

**Business contents** – you can also protect the contents of your business premises, your business equipment and tools. If these are damaged, destroyed, lost or stolen, this cover will pay the cost of replacements or repairs. Note – if you work from home, your home contents policy is unlikely to automatically cover your business possessions. However, it is possible to arrange an extension to the cover by contacting your insurer.

**Stock** – if you hold any stock, whether on your premises or in storage, stock insurance will cover the cost of replacing it if it’s damaged, destroyed or stolen.

**Product liability** – protects you should a customer of yours suffer damage as a result of a faulty product you provide. You may be held liable for damage even if you didn’t manufacture the product.

**Personal accident** – covers serious injury or death caused by an accident. It can pay out for lost income, medical costs and hospitalisation, up to the limit of the policy.

**Business interruption** – if your business is disrupted by material damage caused by an event such as a flood or fire, business interruption insurance provides you with the financial cover you need to get back on your feet.

**Business legal protection** – covers your commercial legal expenses and provides protection against the potential costs of legal action brought by or against your business.

**Income protection insurance** – replaces a proportion of your lost earnings (usually up to 70% of your gross income) if you have to take time off work due to illness or injury. The policy pays you a monthly income so you are able to keep up with all your essential outgoings.

End of Box

As you can see, the only compulsory insurance is employers’ liability cover if you employ staff. However, if you are attending public events to promote your work, the venue or organisers might insist on public liability insurance.

That’s a long list of options, so in Activity 5 you’ll spend a short time thinking about which one(s) you might need.

Start of Activity

**Activity 5 What insurance might you need?**

Allow about 5 minutes

Start of Question

Take a few minutes to consider the insurances that you might need to support your business idea and list them in the box below.

End of Question

*Provide your answer...*

[View discussion - Activity 5 What insurance might you need?](" \l "Unit8_Session6_Discussion1)

End of Activity

## 5.1 Intellectual Property (IP)

Intellectual property protection can help you to stop people from stealing or copying your work. This can be done through copyright, patents, designs and trade marks.

Gov.uk (no date, a) explains:

Start of Quote

Intellectual property (IP) is something that you create using your mind – for example, a story, an invention, an artistic work or a symbol. You own IP if you:

* created it (and it meets the requirements for copyright, a patent or a design)
* bought intellectual property rights from the creator or a previous owner
* have a brand that could be a trade mark, for example, a well-known product name.

If you’re self-employed, you usually own the intellectual property even if your work was commissioned by someone else – **unless your contract with them gives them the rights**.

You usually will not own the intellectual property for something you created as part of your work while you were employed by someone else.

End of Quote

Depending on the nature of your business, another IP-related consideration might be design protection. Watch this short video about the experiences of designer Nicole Phillips.

Start of Media Content

Video content is not available in this format.

**Video 4**

[View transcript - Video 4](" \l "Unit8_Session6_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session6_Alternative2)

End of Figure

End of Media Content

How would you go about protecting your designs?

50% of UK small businesses think it’s important to prevent others from copying the look or appearance of their product (Allford, no date). In the creative industries, it can help you protect your brand, designs and artwork from potential copycats and infringers.

## 6 Other business practicalities

As well as the important considerations already outlined this week, there are other practical issues you will need to get to grips with as your business starts.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session7_Alternative1)

End of Figure

A key issue is deciding whether or not you are prepared to work for free, or at a reduced rate, particularly when starting out. The opportunity for exposure to the right audience could make it worthwhile, but you need to be sure that potential clients aren’t exploiting you. Many freelancers quote examples of clients asking for free work in return for empty promises of wider exposure or future projects. However, as discussed in Week 5, it can sometimes be worth offering a free trial or sample to build customer awareness, or you might accept a reduced fee if you are confident the work can lead to other things. For example, if the work gives you an opportunity to try something new and collect feedback or testimonials that can be used to attract other clients.

If you have access to a local small business community, you could potentially swap services with another community member. For example, a graphic designer who needs marketing assistance might offer to design a logo in return for the marketing advice they need.

If you can be sure you will gain something positive from it, which will enhance your business in some way, offering to work for free isn’t always a bad thing.

## 6.1 Quoting and invoicing

One of the biggest challenges when you’re just starting out is knowing how to price your products or services.

### Quoting/pricing

It can be difficult to know how much to charge customers before you know what they might be willing to pay. Too much and they might take their business elsewhere, not enough and you might win or sell the work, but make insufficient income to cover your costs. Listen to what our creative freelancers advise about pricing in this short video

Start of Media Content

Video content is not available in this format.

**Video 5**

[View transcript - Video 5](" \l "Unit8_Session7_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session7_Alternative2)

End of Figure

End of Media Content

Martin (2019) recommends that you take the following into account when quoting for work:

* How long you think it will take you to complete.
* What other freelancers are charging for work (the ‘going rate’).
* How much you want the work.
* How good the client is – are they easy and pleasant to work with, and pay on time?

For example, if you really want the work, you might be prepared to reduce your rate, whereas if you know they are a difficult client, you might keep your fee a little higher.

Similarly, when pricing artwork, Cass Art (no date) recommends considering the materials you have used and the time you’ve spent. This will also help you to logically defend your prices if challenged. Also – check what similar artists are offering and how they price their work.

If you are charging for your time, you can charge by the hour, the day or the project depending on what works best for you and the client. The disadvantage of charging for the project is that if it overruns for reasons beyond your control, you won’t necessarily be able to negotiate payment for additional days worked.

Martin (2019) also recommends this useful habit: reviewing your quote or price after completing the work to see how accurate your estimation of cost was. Over time, this will allow you to more accurately cost your work.

### Invoicing

If you are selling a product, it is likely that you will receive payment before despatching it to the customer. However, if you have a service-based business, clients are more likely to want the work up front and an invoice from you on completion.

HMRC (Gov.uk, no date, b) requires you to include certain details in every invoice you generate:

* a unique identification number
* your full company name, address, and contact information
* the company name and address of the customer you’re invoicing
* a clear description of what you’re charging for
* a supply date (i.e. the date the goods/services were provided)
* the date of the invoice
* a breakdown of the amount you’re charging your client
* the amount of VAT, if applicable
* the total amount owed.

If you’re a sole trader, the invoice must also include:

* your name and any business name being used
* an address where any legal documents can be delivered to you if you are using a business name.

There are other things you can do to maximise the professionalism of your invoice and the chances of the client paying it. They include:

* using an invoice template or invoicing software
* identifying the person responsible for paying/authorising your invoice, and sending it directly to them
* adding as much detail as possible about the product or service you are charging the client for – this avoids confusion and gives you something to refer back to in case of queries
* sending your invoice as soon as your work is finished
* for a large job, you could consider staggering your invoices at agreed milestones.

Now complete Activity 6.

Start of Activity

**Activity 6 Invoice templates**

Allow about 5 minutes

Start of Question

Spend a few minutes using your preferred search engine to look up some free invoice templates. They are all quite similar, so you’ll soon see what’s required in terms of layout, content etc.

If you struggle to find any, [Microsoft](https://templates.office.com/en-gb/invoices) offers several options (to open the link in a new window or tab hold the Ctrl key (or Cmd on a Mac) when you click).

End of Question

[View discussion - Activity 6 Invoice templates](" \l "Unit8_Session7_Discussion1)

End of Activity

Not every client will pay their invoices on time, so it’s important to have a strategy to avoid this wherever possible. Watch this short video from a business-to-business debt collection agency, sharing useful tips.

Start of Media Content

Video content is not available in this format.

**Video 6**

[View transcript - Video 6](" \l "Unit8_Session7_Transcript2)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session7_Alternative3)

End of Figure

End of Media Content

## 6.2 Legalities to be aware of

Depending on the size of your business and whether you have any employees, there are other things you will need to know about. As you are nearing the end of this short course, it isn’t possible to go through them all in detail, but here are the basics. You will also be able to find more useful links related to this in the Further research section of this week.

* **Health and safety**: a commitment to safeguarding your own health and safety and that of your customers.
* **General Data Protection Regulation (GDPR)**: if you hold and work on data from clients, then you need to have a contract with the client stating how that data is to be held and managed.
* **Legal implications of Brexit**: this is currently still in negotiation, but there may be things to consider depending on the nature of your business and location of your clients.

If you start to employ staff, there are a range of other considerations, including the Disability Discrimination Act and Working Time Directive. Information on where to find guidance can also be found in this week’s Further research section.

## 7 This week’s quiz

Now that you’ve completed Week 7, you can take a short quiz to help you to reflect on what you’ve learned.

Open the quiz in a new window or tab, then come back here when you’ve finished.

[Week 7 practice quiz](https://www.open.edu/openlearn/ocw/mod/quiz/view.php?id=105722).

## 8 Summary of Week 7

This week you have focused on some of the more popular business structures that a freelancer might choose and considered their pros and cons. You’ve learned about the simplicity of becoming a sole trader and the potential benefits of a limited company if your earnings are growing. You’ve also considered the different charitable and social enterprise set-ups you could choose if relevant. Finally, you looked at other important considerations when setting up a business, including taxes, insurance, intellectual property and pricing.

You should now be able to:

* understand the range of formal structures available to you in setting up your business
* identify appropriate insurances and protections for your business or project idea
* approach practical issues, such as invoicing, with greater awareness.

Now that you’ve finished the content for this week, you might find it useful to revisit this week’s introductory video to listen again to the experiences and opinions of our freelance interviewees.

Next week, you’ll finish the course by pulling together your learning and planning some next steps.

You can now go to [Week 8](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113320).

## Further research

For help and support on self-assessment, visit the following links:

* [Gov.uk’s ‘Register for and file your Self Assessment tax return’ webpage](https://www.gov.uk/log-in-file-self-assessment-tax-return/register-if-youre-self-employed)
* [Gov.uk’s Help and support for Self Assessment webpage](https://www.gov.uk/guidance/help-and-support-for-self-assessment)
* The HMRC also offer [a series of videos explaining the self-assessment process](https://www.youtube.com/playlist?list=PL8EcnheDt1ziQSjJNRITtCf7XD_ne-_lQ).

Follow these links from Gov.uk for more information on [how to register as a limited company](https://www.gov.uk/limited-company-formation/register-your-company) and [how to set up a business partnership](https://www.gov.uk/set-up-business-partnership).

You can read other [CIC success stories](https://www.gov.uk/government/collections/community-interest-companies-case-studies) and find information and advice on [money and tax](https://www.gov.uk/browse/tax) on the Gov.uk website.

For more information on Intellectual Property and how to identify and protect your IP assets, there are a range of free online support tools that can help you. Find out [how to register for access to these tools](https://www.gov.uk/government/publications/intellectual-property-for-business/ip-for-business-tools) on the Gov.uk website.

Finally, as a business owner it is important to be aware of certain legalities. The following links provide more information:

* For more information on health and safety visit the [Health and Safety Executive website](https://www.hse.gov.uk/index.htm).
* To find out more about General Data Protection Regulation (GDPR) visit the [Information Commissioner’s Office website](https://ico.org.uk/for-organisations/business/assessment-for-small-business-owners-and-sole-traders/).
* For guidance on the legal implications of Brexit for small businesses visit [The National Federation of Self Employed & Small Businesses (FSB)](https://www.fsb.org.uk/campaign/brexit-guidance-for-small-businesses.html).
* If you start to employ staff, a good place to start for more information on the Disability Discrimination Act and Working Time Directive is the [Gov.uk website](https://www.gov.uk/employing-staff).
* The Creative Industries Federation can also give you access to discounted HR advice and support.

**Week 8: Making it work**

## Introduction

Welcome to the last week of the course! You should now have a better idea of the different things to consider when becoming a freelancer working in the creative sector, from where to find support to how to register as a business.

This week, you’ll bring all of that learning together and start to plan your next steps. You’ll look at the key elements in a business plan and think about developing your own.

Finally, you’ll look at how to motivate yourself when things are tough and also at how to manage success without becoming overwhelmed.

First, watch this short video in which our freelance creatives emphasise the value of business planning.

Start of Media Content

Video content is not available in this format.

**Video 1**

[View transcript - Video 1](" \l "Unit9_Session1_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit9_Session1_Alternative1)

End of Figure

End of Media Content

By the end of this week you should be able to:

* develop an action plan for your next steps
* describe the key elements of a successful business plan
* reflect on how to boost your productivity when motivation is low
* identify strategies to manage success.

You’ll start this week by planning your next steps.

## 1 Planning your next steps

This is a good point to pause and work out what you need to do next in your journey to becoming a freelancer. For example, you might want to investigate the small business support in your local area or perhaps you’re ready to register with HMRC as a sole trader. Whatever you decide your next steps are, you will need to set yourself some specific goals.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit9_Session2_Alternative1)

End of Figure

When you are setting yourself goals, it is important to make sure they are SMART. That means:

* S = Specific – is your goal specific and clear?
* M = Measurable – how will you measure your success?
* A = Achievable – is your goal attainable, do you have the ability to achieve it?
* R = Realistic – is your goal realistic in your context? Will it fit with other priorities in your life?
* T = Time bound – make sure you give yourself a deadline for achieving your goal.

Depending on what resource you use, you may see different words, e.g. ‘agreed’ instead of ‘achievable’ or ‘relevant’ replacing ‘realistic’. The version of SMART used in this course has been chosen due to its relevance to freelancers building a solo business.

This [Goal Setting tool](https://www.open.edu/openlearn/ocw/mod/htmlactivity/view.php?id=105726) takes you through the SMART process and helps you to write down and plan your goals.

Tables 1 and 2 show another way of breaking down each goal using two different scenarios.

Start of Table

Table 1 Scenario A

|  |  |
| --- | --- |
| **Goal** | To identify small business support organisations available in my local area and arrange a meeting. |
| **Current status:**   1. **Experience** 2. **Knowledge** 3. **Skills** | 1. I have no experience of accessing this type of support 2. I know from Week 3 that there are organisations called Growth Hubs throughout the UK 3. I have the research skills needed to use search engines. |
| **Development/training/knowledge needed to reach my goal** | I need to identify the right organisations and find out how to make an appointment. |
| **Action plan** | Research the options:   * use a search engine to find out if there’s a Growth Hub in my region * look at their website to see what they offer * call or visit their premises to discuss how they can help me * make an appointment. |
| **Outcome** | There is a Growth Hub in my area, and they can support my specific needs. I have had an initial appointment and enrolled on a subsidised small business start-up course. |
| **Evaluation** | I’ve learned a lot about the various types of support available to me and I’ve joined a network of other creative freelancers. I feel more supported and confident about my plans. |
| **Next step** | To attend the start-up course at the beginning of May and register with HMRC as a sole trader straight afterwards. |

End of Table

Start of Table

Table 2 Scenario B

|  |  |
| --- | --- |
| **Goal** | To find appropriate funding for the event that I’m planning. |
| **Current status:**   1. **Experience** 2. **Knowledge** 3. **Skills** | 1. I have experience of planning events, but I haven’t had to look for funding 2. I know which type of venue I’d like to use and how the event will look and feel, and I have an idea of the types of organisations that might be interested 3. I have good negotiating skills developed in previous roles and I’m confident that I can communicate my vision clearly. |
| **Development/training/knowledge needed to reach my goal** | I need to increase my knowledge of potential funders and learn how best to approach them. |
| **Action plan** | * Write a project outline for the event and start contacting venues to understand appetite. * Explore funding organisations online using the relevant resources outlined in Week 6. * Start with public funding as this will be a community event. * Identify local small business support services and obtain their advice on where to look for funding. They may have access to subscription only funding databases. |
| **Outcome** | I have met with staff at several venues and made three provisional bookings. I have generated a list of relevant funding organisations and reviewed their application processes. I’ve secured support from the local small business support service to help me with my grant applications. |
| **Evaluation** | I feel confident that there will be funding available for my event and supported in making applications. |
| **Next step** | Make two funding applications by April. |

End of Table

These examples are of relatively short term goals that will move you forward with your immediate plans, but you also need to be thinking about longer term goals, such as what you want your business to achieve. In [Week 2, Activity 5](https://www.open.edu/openlearn/ocw/mod/oucontent/view.php?id=113314&section=6) you considered your goals for your business, so you may want to work on those in a bit more detail in this week’s first activity.

Start of Activity

**Activity 1 Achieving your goals**

Allow about 30 minutes

Start of Question

Now it’s your turn! Use the template below to set your goals and work through your next steps. These could be short or longer-term goals depending on where you are with your thinking and planning. If you have an alternative format you’d prefer to use, please do. You could also use the [Goal Setting tool](https://www.open.edu/openlearn/ocw/mod/htmlactivity/view.php?id=105726) to make sure your goals are SMART.

Start of Table

Table 3 Setting goals

|  |  |  |  |
| --- | --- | --- | --- |
|  | **1** | **2** | **3** |
| **Goal** | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| **Current status:**  **a) Experience**  **b) Knowledge**  **c) Skills** | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| **Development/training/knowledge needed to reach my goal** | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| **Action plan** | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| **Outcome** | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| **Evaluation** | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |
| **Next step (include dates)** | *Provide your answer...* | *Provide your answer...* | *Provide your answer...* |

End of Table

End of Question

[View discussion - Activity 1 Achieving your goals](" \l "Unit9_Session2_Discussion1)

End of Activity

You should now have a set of SMART goals, and an action plan for achieving them. In the next section, you’ll look at the importance of clearly articulating your goals in a business plan.

## 2 Developing a business plan

Many freelancers start their business without a fully thought through business plan and this doesn’t cause them any problems, particularly if they don’t need to look for external investment. However, without that more holistic perspective of your business or creative idea, it can be more difficult to progress and grow.

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit9_Session3_Alternative1)

End of Figure

Lesonsky (2018) suggests the following reasons why having a business plan is a good idea:

1. **You’ll have to think through all aspects of your start-up** – creative people are often full of ideas and excited about doing something new, but less keen on the practical elements of freelancing such as marketing and finance. Writing a business plan will force you to focus on the aspects that may interest you the least and it will give you a blueprint for success.

Note: you will often have to send a version of your business plan to funders to demonstrate the validity of your concept or idea.

1. **You’ll spot problems ahead of time** – uncovering potential problems during the planning phase will help you to avoid those obstacles once you’re up and running.
2. **You’ll be ready for anything** – if someone unexpectedly offers to invest in your business, you’ll have a plan ready to hand over rather than having to stall them while you quickly write one.
3. **You’ll be able to explain your idea better** – if you’re trying to convince a potential partner or supplier of the merits of your business, showing them your business plan can be easier than trying to explain it to them.
4. **You’ve got a lot of help** – there is plenty of support available, both online and in person (see Week 3). You can even download template business plans to fill in.

Watch Video 2 from Business Wales to see what a business plan should include.

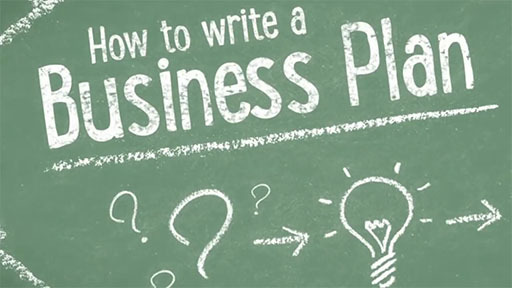
Start of Media Content

Video content is not available in this format.

**Video 2**

[View transcript - Video 2](" \l "Unit9_Session3_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit9_Session3_Alternative2)

End of Figure

End of Media Content

Which top tip is the most memorable for you? It will probably highlight a strength or a weakness – such as your creative design skills (‘Use visuals!’) or tendency to write too much (‘Get to the point!’).

If you like the idea of creating a more detailed business plan, there are many resources available. See the Further research section for a link to templates and financial tables from the Prince’s Trust. They are a useful starting point as they are aimed at young people with limited business experience and so use more straightforward language.

If you don’t need a business plan to win over investors, then you might find a less formal, shorter version useful. Some businesses prefer to call it a development plan. This can also be a useful tool in understanding the trajectory and growth of your work.

In fact, many business owners have two versions – a formal, but positive plan to share with outsiders, and a more detailed plan for your own use – open about areas of risk and issues to address.

Seminega (2015) suggests the following headings for a one-page business plan:

* **Business overview** – short and to the point, a summary of your purpose and vision.
* **Target customers and ideal clients** – who will actually buy what you sell? Demonstrate the need for it.
* **Competition and competitive advantage** – who are your competitors and why is your idea better or different from theirs? What are the opportunities that their failings bring you?
* **Human resources** – only include if you are employing staff or collaborating with other freelancers.
* **Marketing plan** – how will you communicate with your audience and tell them about what you do?
* **Operations** – what are your business processes? Work through every step.
* **Financial** – how much money do you need to get started? What will you be selling? What are the profit margins? What are your other streams of income?

## 2.1 Visualising your plan

The Nesta Creative Enterprise Toolkit (Dahl et al., no date) uses practical exercises to help you to consider some of the key themes in your business plan. Its tools are designed to help you shape, design, explain, communicate and control your business in a process which ‘helps you develop a clear business plan that you can use to guide your activities and make your idea work’.

Many of Nesta’s activities have a visual element, which can work better for some than written exercises. Can you visualise your business plan using this approach, which they call ‘blueprint modelling’?

Start of Activity

**Activity 2 Blueprint modelling**

Allow about 45 minutes

Start of Question

This activity is reproduced, with permission, from the Nesta Creative Enterprise Toolkit, Worksheet 03b.

The aim of this activity is to help you visualise how your business will actually function and describe how your business will be done.

All businesses, whether product or service based, have a process with three operational stages:

* **Engagement stage** – planning who your prospective customers are and how to persuade them to buy from you.
* **Development stage** – designing and creating your offer.
* **Delivery stage** – getting your product or service to your customer.

The various activities involved in these three stages either take place ‘backstage’, i.e. out of sight of the customer, or ‘onstage’, i.e. in front of the customer. The boxes with a yellow background in the table below represent costs that cannot be charged to the customer, e.g. market research, which means they need to be funded from your profit margin.

**Part 1 Brainstorming**

1. List all your business activities in the relevant boxes of the table below. Consider asking a friend or mentor to help you or look back through the course to get ideas. If you prefer, you could draw this table onto a large piece of paper and use sticky notes to place the various activities in the right boxes.

Start of Table

Table 4 Listing your business activities

|  |  |  |
| --- | --- | --- |
|  | **Backstage** | **Onstage** |
| **Engagement** | *e.g. customer and market research* | *e.g. networking or exhibiting at trade-shows* |
| **Development** | *e.g. developing briefs and ideas* | *e.g. showing customers early prototypes* |
| **Delivery** | *e.g. design reviews and making decisions* | *e.g. presenting to a customer or client* |

End of Table

**Part 2 Mapping out your steps**

Now that you have a list of your business activities, it will be useful to put them in order, mapping out all the steps you will need to take to deliver your product or service. Aim to map the entire process in small, linear steps, as this will give you a clear visual representation of all the tasks required to get your product or service to your customer. Again, you could do this on a separate piece of paper with sticky notes.

A simplified example of this for a product-based business might be:

Start of Box

Design product

↓

Make prototype

↓

Contact manufacturer

↓

Produce product

↓

Find retailers

↓

Sell to retailers

End of Box

Then the various stages associated with each of those headings are mapped out, step by step, in more detail.

End of Question

*Start here  
↓  
↓  
↓  
↓  
↓  
↓  
Finish here*

Start of Question

End of Question

[View discussion - Part](" \l "Unit9_Session3_Discussion1)

End of Activity

If you want to explore the Nesta Creative Enterprise Toolkit further, it is available in several languages, and you’ll find a link to it in Further research.

## 2.2 Reviewing your plan

Once you’ve created your business plan, don’t just file it away to gather dust on a shelf! This should be a living document that you regularly refer back to and adapt as your business grows and develops. This allows you to monitor your progress and make changes if things aren’t going to plan.

Most businesses will at least review their business plan on an annual basis, but others assess it every three to six months or when something unexpected happens.

Watch this short video from nibusinessinfo.co.uk, which explains how to review your plan. The quality of the film isn’t perfect, but the content provides a useful overview.

Start of Media Content

Video content is not available in this format.

**Video 3**

[View transcript - Video 3](" \l "Unit9_Session3_Transcript2)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit9_Session3_Alternative3)

End of Figure

End of Media Content

Reviewing your plan can help you to reset your business goals in order to expand your business. The Work Crowd (2017) has these suggestions:

* Expand your services – what complementary offerings could you add to your repertoire?
* Work in a team – could you team up with other freelancers to handle bigger clients?
* Upskill – adding new skills to your portfolio might allow you to diversify.
* Increase what you charge – regularly review your charges against those of competitors.
* Grow existing clients – could you provide new products or help them in different ways?

## 2.3 Financial planning

Finances play a key part in your business plan. Developing short and long term financial goals and identifying tactics to achieve them, allows you to monitor progress and assess whether your overall business plan is working.

### Managing and forecasting cash flow

One important aspect of financial planning is managing your cash flow, i.e. monitoring the movement of money in and out of your business. In their online guide, FreelanceUK (no date) recommend staying on top of your invoicing and ensuring that you always have a buffer in the bank to cover any quiet periods or unexpected costs.

Start of Quote

Having at least a couple of months’ worth to cover your operating expenses will help you avoid financial strain and better manage your cash flow.

For example, if you rely on your laptop for work but your computer breaks, having enough money spare to fork out for a new one will ensure you don’t fall behind on commissions already lined up, without upsetting your cash flow.

It will also help keep everything afloat if a client misses a payment or you lose a large source of income.

(FreelanceUK, no date)

End of Quote

Forecasting cash flow can help you to predict cash surpluses and shortages, informing your business decisions. For many new freelancers a simple spreadsheet will suffice. Watch Video 4 about how to create a cash flow forecast.

Start of Media Content

Watch the video at [YouTube.com](https://www.youtube.com/watch?v=J-_-1MP4r3U&hl=en&fs=1&rel=0).

**Video 4**

End of Media Content

## 3 Contingency planning

Also known as continuity planning, this is essentially about having a plan B that you can put into place if things go unexpectedly wrong.

A recent shared experience for all freelancers across the globe, has been the impact of the Covid-19 pandemic. While this is just one example of ‘the unexpected’, it has been a useful catalyst for contingency planning ideas and suggestions. For example, Worknotes (no date) describes the following actions a freelancer could consider:

* how you might use technology to work remotely
* whether there are freelance communities you can join to access support and advice
* taking out insurance to cover you if you fall ill
* looking at where you can cut back on non-essential spending
* setting up an emergency fund that you can use if your income stalls.

In the longer term, the author also suggests:

* adding new services to your business
* diversifying your income
* not relying on a single client for most of your income
* packing up services in a way that can be delivered remotely.

Bytestart (no date) explains how to write a continuity plan:

* **What could happen?** Brainstorm the major things that could potentially devastate your business, e.g. illness, the loss of your home or premises, etc.
* **What are the immediate actions?** If there’s anything you can do right away, like backing up your hard drive, do it now!
* **What will you do?** Go through your brainstormed ideas, work out a plan for each problem and write it all down. Keep it simple and aim to review it regularly.
* **Who will you tell?** Keep several copies of your plan in safe places and tell two or three trusted people about it.

As you found out in Week 2, resilience is a key skill for a freelancer, and the more resilient you are, the better you will be at acting on your contingency plan should the need arise.

Watch this short video of our creative freelancers from the weekly introductory videos talking about what resilience means to them and how they maintain it.

Start of Media Content

Video content is not available in this format.

**Video 5**

[View transcript - Video 5](" \l "Unit9_Session4_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit9_Session4_Alternative1)

End of Figure

End of Media Content

While contingency planning may seem negative and uninspiring, using your creative skills to come up with solutions to potential problems may give you an advantage over other freelancers struggling with the same possibilities.

## 4 Maintaining motivation

If you are a work-at-home freelancer, sometimes it can be difficult to motivate yourself, particularly if you feel uncertain about what lies ahead, or have lost your enjoyment of the creative process.

Watch this short video to hear what our creative freelancers recommend.

Start of Media Content

Video content is not available in this format.

**Video 6**

[View transcript - Video 6](" \l "Unit9_Session5_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit9_Session5_Alternative1)

End of Figure

End of Media Content

Ervin (2014) shares this view in her blogpost ‘9 steps to staying motivated, for artists, makers and creative freelancers’:

1. **Work with your strengths** – strengths are skills that you enjoy using and that energise you.
2. **Seek intrinsic motivators** – if you can identify your ‘internal drivers of success’, you’re more likely to feel motivated. Is it all about money and appreciation or are you more interested in mastering your specialism? What is the purpose behind your work?
3. **Set ‘big hairy audacious goals’** – intended to be very difficult but not impossible to achieve and require ten or more years of commitment. This goal should be so exciting that the vision of achieving it kicks you into gear.
4. **Set the mood** – find the right time of day to be creative and try to create a calm environment. Make sure you are healthy and getting enough sleep.
5. **Set your schedule** – try experimenting with different daily routines. Get plenty of sleep and schedule regular breaks.
6. **Stay creatively fuelled** – seeking out new challenges and expanding your world view will enhance your creativity.
7. **Stay accountable** – set yourself hard deadlines and stick to them. Find a like-minded person or group and agree to hold each other to account.
8. **Say no to procrastination** – visualise how good you’ll feel when you’ve completed your task and build momentum by starting with the steps you most feel like doing.
9. **Persevere** – recognise that disappointments and frustration are inevitable and the key to success is committing to your long-term goals despite adversity.

Ervin’s 8th step is about procrastination, which is something most experience from time to time. In the next section you’ll learn some useful strategies to use against it.

## 4.1 Tackling procrastination

Tim Pychyl (2013, pp. 14–15) explains that ‘Procrastination is the voluntary delay of an intended action despite the knowledge that this delay may harm the individual in terms of the task performance or even just how the individual feels about the task or him- or herself. Procrastination is a needless voluntary delay’.

Bailey (2016, p.58) summarises Pychyl’s research into triggers of procrastination as follows. He explains that there are six main task attributes that make procrastination more likely, i.e. if the task is:

* boring
* frustrating
* difficult
* unstructured or ambiguous
* lacking in personal meaning, and/or
* lacking in intrinsic rewards (i.e. it’s not fun or engaging).

Bailey goes on to suggest four ways to combat procrastination (pp. 63–67):

1. **Flip the trigger** – for example, if you know that something is going to be difficult, what can you do to make it easier? Perhaps you could try out some new techniques or materials, for example.
2. **Create a procrastination list** of other high-return tasks to do when you are putting something else off. For example, writing important emails or organising your files. That way your procrastination will be productive. Give yourself a choice between the two tasks.
3. **List the costs of putting something off** – to you, to the client and to your business.
4. **Just get started** – Bailey recommends starting the task you are procrastinating about, even if you only do it for 15 minutes. You might feel like carrying on and you might realise that the task isn’t as daunting as you first thought.

Other authors recommend either starting with the hardest elements of the task to get them out of the way or starting with the easiest – to ease you into it gently. Which would you choose?

Start of Activity

**Activity 3 Practise flipping the trigger**

Allow about 15 minutes

Start of Question

Adapted from The Flipping Challenge (Bailey, 2016, p. 68)

Think of something you’ve been putting off (or if there isn’t anything specific at the moment, something that you typically procrastinate about whenever it comes up) and try to identify which of the six task attribute triggers is influencing your decision. It could be more than one. List them in the box below.

End of Question

*Provide your answer...*

Start of Question

Now think about ways in which you could change your perspective on that task and list them below. For example, how could you make it less boring – perhaps by changing the environment in which you do it?

End of Question

*Provide your answer...*

[View discussion - Part](" \l "Unit9_Session5_Discussion1)

End of Activity

Alternatively, success can also be overwhelming for a freelancer building their business. You’ll find out more about dealing with success in the next section.

## 5 Managing your success

Although a freelance business can start off slowly, it is not uncommon for tasks to build up or for success to arrive quickly and for that to feel overwhelming. Closing the door on work and making time for friends, family and a personal life can feel impossible.

Watch this short video from ScreenSkills to hear how other creative freelancers make time to look after themselves.

Start of Media Content

Watch the video at [YouTube.com](https://www.youtube.com/watch?v=892_q7VMEBQ&hl=en&fs=1&rel=0).

**Video 7**

End of Media Content

Heitman (no date) offers the following practical tips for an overwhelmed business owner:

* **Try mapping your projects** – identify milestones for your project and the steps they require. Then schedule in specific times for these tasks. Having a timeline eliminates the stress of worrying about whether you’ll get everything done, and scheduling tasks will ensure you stay on track and are not overwhelmed at the last minute.
* **Keep an organised workspace** – organise your workspace in a way that allows you to get your hands on anything in 60 seconds or less. This will spare you from stress and wasted time due to digging through drawers or scrambling through documents.
* **Write it down** – write down your thoughts, reminders and ideas throughout the day. Just having things out of your head and on paper can help. You can always look back on the list at the end of the day and distribute the items to their proper destination, such as to your to-do list, your reminder app, or a specific project file.

If your business is growing beyond your means, another solution might be to take on a member of staff or contract out some of your work to associates.

Start of Activity

**Activity 4 What does this freelancer need to do next?**

Allow about 10 minutes

Start of Question

Tom has a jewellery making business. His work has recently featured in a national wedding magazine and he has been overwhelmed with orders for his unique engagement rings. He has no idea how many orders to take on and how many to turn down.

What should he do?

End of Question

*Provide your answer...*

[View discussion - Activity 4 What does this freelancer need to do next?](" \l "Unit9_Session6_Discussion1)

End of Activity

## 6 This week’s quiz

It’s now time to take the Week 8 badge quiz. It’s similar to previous quizzes, but this time, instead of answering five questions there will be 15.

Open the quiz in a new tab or window, then come back here when you’ve finished.

[Week 8 compulsory badge quiz](https://www.open.edu/openlearn/ocw/mod/quiz/view.php?id=105723)

Remember, this quiz counts towards your badge. If you’re not successful the first time, you can attempt the quiz again in 24 hours.

## 7 Summary of Week 8

This week, you’ve considered your next steps, setting yourself SMART goals and developing your business plan. You’ve also looked at the importance of financial and contingency planning, as well as maintaining motivation when times are tough.

You should now be able to:

* develop an action plan for your next steps
* describe the key elements of a successful business plan or funding application
* reflect on how to boost your productivity when motivation is low
* identify strategies to manage success.

Now that you’ve finished the content for this week, you might find it useful to revisit this week’s introductory video to listen again to the experiences and opinions of our freelance interviewees.

Congratulations! You have now come to the end of the course. Don’t forget that to finish the course and get your badge you will need to complete this week’s quiz.

Good luck with developing your creative ideas and freelance business projects!

## Further research

For access to a selection of useful templates and financial tables visit [the Prince’s Trust webpage on business plans](https://www.princes-trust.org.uk/help-for-young-people/tools-resources/business-tools/business-plans). They are aimed at young people with limited business experience and so use more straightforward language.

To help you to consider some of the key themes in your business plan, explore the rest of the [Nesta Creative Enterprise Toolkit](https://media.nesta.org.uk/documents/creative_enterprise_toolkit_english.pdf), which you came across in Section 2.1. It is available in several languages.

## Where next?

If you’ve enjoyed this course you can find more free resources and courses on [OpenLearn](http://www.open.edu/openlearn/).

New to University study? You may be interested in our [Access courses](http://www.open.ac.uk/courses/do-it/access) or [certificates](http://www.open.ac.uk/courses/certificates-he).

Making the decision to study can be a big step and The Open University has over 50 years of experience supporting its students through their chosen learning paths. You can find out more about studying with us by [visiting our online prospectus](http://www.open.ac.uk/courses).

## Tell us what you think

Now you've come to the end of the course, we would appreciate a few minutes of your time to complete this short [end-of-course survey](https://www.surveymonkey.co.uk/r/freelance_creative_arts_end) (you may have already completed this survey at the end of Week 4). We’d like to find out a bit about your experience of studying the course and what you plan to do next. We will use this information to provide better online experiences for all our learners and to share our findings with others. Participation will be completely confidential and we will not pass on your details to others.

## References

Alix, C., Dobson, E. and Wilsmore, R. (2010) Collaborative art practices in HE: Mapping and developing pedagogical models. Available at: <https://www.chester.ac.uk/sites/files/chester/Ev2.pdf> (Accessed 2 August 2021).

Ball, L., Pollard, E., Stanley, N. and Oakley, J. (2010) Creative Career Stories. Report for Stage 2 Qualitative Research ‐ Creative Graduates Creative Futures. Available at: <https://www.employment-studies.co.uk/system/files/resources/files/477.pdf> (Accessed 2 August 2021).

Barton, D. (2020) Business population estimates for the UK and regions 2020 [BEIS Statistical Release]. Available at: <https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/923565/2020_Business_Population_Estimates_for_the_UK_and_regions_Statistical_Release.pdf> (Accessed: 2 August 2021).

Creative Industries Federation (2017) Statistics. Available at: <https://www.creativeindustriesfederation.com/statistics> (Accessed: 2 August 2021).

DCMS (2001) Creative Industries Mapping Documents. Available at: <https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/183544/2001part1-foreword2001.pdf> (Accessed: 2 August 2021).

De:Formal (2018) Interview with Material Girls. Available at: <https://www.deformal.com/interviews/2018/3/11/interview-with-material-girls> (Accessed: 2 August 2021).

Delves, A. (2017) ‘A guide on where to find freelancers’, Simply Business, 7 March. Available at: <https://www.simplybusiness.co.uk/knowledge/articles/2017/03/how-to-hire-a-freelancer-a-guide-for-small-businesses/> (Accessed: 2 August 2021).

Easton, E. and Cauldwell-French, E. (2017) ‘Creative Freelancers’. Available at: <https://www.creativeindustriesfederation.com/sites/default/files/2017-07/Creative%20Freelancers%201.0.pdf> (Accessed: 2 August 2021).

FreelanceUK (no date) Top 5 skills you need to become a freelancer. Available at: <https://www.freelanceuk.com/become/skills-you-need-become-freelancer.shtml> (Accessed: 2 August 2021).

Gray, J. (2018) ‘Material Girls: The collective exploring intimacy with power tools’, Paper Mag, 19 January. Available at: <http://www.papermag.com/material-girls-collective-2526723871.html> (Accessed: 2 August 2021).

Lambert, A. (2020) ‘The advantages of joining an artist collective’, Art Business Journal, 14 March. Available at: <https://abj.artrepreneur.com/advantages-artist-collective/> (Accessed 2 August 2021).

Parrish, D. (2014) T-shirts and suits: a guide to the business of creativity, Liverpool, UK, Wordscapes.

Sten, A. (2019) ‘The art of going freelance’, Net Magazine, 22 January. Available at: <https://www.creativebloq.com/advice/the-art-of-going-freelance> (Accessed: 2 August 2021).

Dam, R. F. & Siang, T. Y. (2021) ‘5 stages in the design thinking process’, Interaction Design Foundation. Available at: <https://www.interaction-design.org/literature/article/5-stages-in-the-design-thinking-process> (Accessed: 2 August 2021)

FreelanceUK (2020) Top five contract negotiation tips for creative freelancers. Available at: https://www.freelanceuk.com/legal/top-five-contract-negotiation-tips-creative-freelancers.shtml (Accessed: 27 October 2021).

Jordan, A. (2018) ‘Freelancer confidence: tips to bolster your self-belief’, Small Business, 3 December. Available at: <https://smallbusiness.co.uk/confidence-freelance-blogger-2546224/> (Accessed: 2 August 2021).

Knowles, E. (2020) ‘Is self-employment right for you?’, Prospects. Available at: [https://www.prospects.ac.uk/jobs-and-work-experience/self-employment/is-self-employment-right-for-you](https://www.prospects.ac.uk/jobs-and-work-experience/self-employment/5-signs-youre-ready-to-start-a-business) (Accessed: 2 August 2021).

Louw, B. (no date) The quick list method. Available at: <https://metaphore.co.za/wp-content/uploads/The-Quick-List-Method.pdf> (Accessed: 2 August 2021).

Meier, E (2014) ‘The rule of 3 explained’, Getting results the agile way. 2 March. Available at: <http://gettingresults.com/explained-the-rule-of-3/> (Accessed: 2 August 2021).

Mind (2017) How can I be more resilient?. Available at: <https://www.mind.org.uk/information-support/types-of-mental-health-problems/stress/developing-resilience/#.XRnkrI_TW70> (Accessed: 2 August 2021).

MindTools (no date) Developing resilience. Available at: <https://www.mindtools.com/pages/article/resilience.htm> (Accessed: 2 August 2021).

Network for Teaching Entrepreneurship (no date) Entrepreneurial mindset. Available at: <https://www.nfte.com/entrepreneurial-mindset/> (Accessed: 2 August 2021).

Whitener, S. (2017) ‘How to really measure work–life balance’, Forbes, 26 June. Available at: <https://www.forbes.com/sites/forbescoachescouncil/2017/06/26/how-to-really-measure-work-life-balance/#5e72a1fa19d4> (Accessed: 2 August 2021).

Workspace (no date) What makes a good business idea?.. Available at: <https://www.workspace.co.uk/community/homework/entrepreneurs/what-makes-a-good-business-idea> (Accessed: 2 August 2021).

Xero (no date) How to get your work–life balance right. Available at: <https://www.xero.com/nz/why-xero/your-business/retail/small-business-guides/work-life-balance/> (Accessed: 2 August 2021).

Backman, M. (2018) ‘Pros and cons of having a business partner’, The Motley Fool, 10 September. Available at: <https://www.fool.com/careers/2018/09/10/pros-and-cons-of-having-a-business-partner.aspx> (Accessed: 31 August 2021).

The Design Trust (no date) How to approach a creative business mentor, adviser or coach – Part 2. Available at: <https://www.thedesigntrust.co.uk/approach-a-creative-business-mentor/> (Accessed: 2 August 2021).

Ferris, K. (2018) ‘Should you get a creative business coach? 5 coaches explain their process’, Simple & Season, 21 February. Available at: <http://www.simpleandseason.com/2018/02/21/get-creative-business-coach-5-coaches-explain-process/> (Accessed: 2 August 2021).

Lambert, A. (2020) ‘The advantages of joining an artist collective’, Art Business Journal, 14 March. Available at: <https://abj.artrepreneur.com/advantages-artist-collective/> (Accessed: 2 August 2021).

Ramirez, V. (2017) ‘How to think like Leonardo da Vinci to unlock your creative potential’, Singularity Hub, 8 November. Available at: <https://singularityhub.com/2017/11/08/how-to-think-like-leonardo-da-vinci-and-unlock-your-creative-potential/> (Accessed: 2 August 2021).

The Startups Team (2021) How to start a business. Available at: <https://startups.co.uk/guides/how-to-start-a-business-what-you-need-to-know/> (Accessed: 2 August 2021).

The Tate (no date) Art term: Collective. Available at: <https://www.tate.org.uk/art/art-terms/c/collective> (Accessed: 2 August 2021).

Arts Council England (2020) Culture-based segmentation. Available at: <https://www.artscouncil.org.uk/participating-and-attending/culture-based-segmentation> (Accessed: 2 August 2021).

Entrepreneur Europe Encyclopedia (no date) Market Research. Available at: <https://www.entrepreneur.com/encyclopedia/market-research> (Accessed: 2 August 2021).

Elias, B. (2021) ‘How to do market research for small business: 8 affordable market research techniques’. Active Campaign, 15 December. Available at: <https://www.activecampaign.com/blog/how-to-do-market-research-for-small-business> (Accessed: 2 August 2021).

Informi (no date) Researching your competitors. Available at: <https://informi.co.uk/marketing-and-sales/researching-your-competitors> (Accessed: 2 August 2021).

Just Entrepreneurs (no date) How to find your target market. Available at: <https://justentrepreneurs.co.uk/finding-your-target-audience> (Accessed: 2 August 2021).

Mitchell, W. (no date) 5 crucial ingredients of the perfect business idea. Available at: <https://startupbros.com/5-crucial-ingredients-of-the-perfect-business-idea/>. (Accessed: 2 August 2021).

Seminega, I.M. (2015) The Creative Entrepreneur. UK: Ilex.

Slingerland, C. (no date) ‘101 questions to define your target audience (and where to find the answers)’, Jawfish. Available at: <https://jawfishdigital.com/target-audience-questions/> (Accessed: 2 August 2021).

Xero (no date) How to do competitor analysis. Available at: <https://www.xero.com/uk/resources/small-business-guides/how-to/how-to-do-competitor-analysis/> (Accessed: 2 August 2021).

AO Fund (2021) Choosing the Right Social Media Platform for Your Business. Available at: <https://aofund.org/resource/choosing-right-social-media-platform-your-business/> (Accessed: 28 October 2021).

Content Marketing Institute (no date) What is content marketing? Available at: <https://contentmarketinginstitute.com/what-is-content-marketing/> (Accessed: 2 August 2021).

DataReportal (2021) Global social media stats. Available at: <https://datareportal.com/social-media-users> (Accessed: 28 October 2021).

Denny, A. (2016) ‘Content marketing for creatives: 4 tips to help you stand out from the crowd’, Castleford Content Marketing, 26 July. Available at: https://www.castleford.com.au/content-marketing-blog/content-marketing-for-creatives-4-tips-to-help-you-stand-out-from-the-crowd/ (Link no longer available) (Accessed: 24 January 2020).

The Design Trust (no date) 5 steps to name your creative business successfully. Available at: <https://www.thedesigntrust.co.uk/name-your-creative-business/> (Accessed: 2 August 2021).

Marketing Donut (no date) Developing your USP: A step-by-step guide. Available at: [https://www.marketingdonut.co.uk/marketing-strategy/branding/developing-your-usp-a-step-by-step-guide](https://www.marketingdonut.co.uk/marketing-strategy/branding/developing-your-usp-a-step-by-step-guide%20) (Accessed: 2 August 2021).

Newberry, C. (2021) ‘How to use social media for small business: 12 simple tips’, Hootsuite. 2 March. Available at: <https://blog.hootsuite.com/social-media-tips-for-small-business-owners/> (Accessed 31 August 2021).

Norbury, C. (no date) ‘Creative businesses are more than just business’, British Council Creative Economy. Available at: <https://creativeconomy.britishcouncil.org/guide/creative-businesses-are-more-just-businesses/> (Accessed: 2 August 2021).

Perilli, R. (2021) ‘7 reasons you need a small business website’, GoDaddy. 18 February. Available at <https://www.godaddy.com/garage/why-need-small-business-website/#seven> (Accessed: 2 August 2021).

Solovic, S. (2021) ‘10 ways to market your small business on a shoestring budget’, Constant Contact Email Marketing, 13 May. Available at: <https://blogs.constantcontact.com/market-your-small-business/> (Accessed: 2 August 2021).

The Muse (no date) 30 brilliant networking conversation starters.. Available at: <https://www.themuse.com/advice/30-brilliant-networking-conversation-starters> (Accessed: 2 August 2021).

Turner, A.L. (2015) ‘5 ways to perfect your pitch’, TNW Insider, 12 November. Available at: <https://thenextweb.com/insider/2015/11/12/top-creative-pitching-tips-creative-agencies/> (Accessed: 2 August 2021).

Waller, J. (2021) ‘How to identify your business’s USP (unique selling point)’. Find My Shift, 6 April. Available at: <https://www.findmyshift.co.uk/blog/find-your-unique-selling-point> (Accessed: 2 August 2021).

Williams, H. (2021) ‘How to start an online shop’, Startups, 13 July. Available at: <https://startups.co.uk/create-online-shop/> (Accessed: 2 August 2021).

artsACT (no date) Artists-in-Residence Toolkit. Available at: <https://www.arts.act.gov.au/__data/assets/pdf_file/0012/669891/Artists-in-Residence-Toolkit.pdf> (Accessed: 2 August 2021)

The Arts Development Company (no date) 6 tips on running a successful crowdfunding campaign. Available at: <https://theartsdevelopmentcompany.org.uk/news/videos/6-tips-on-running-a-successful-crowdfunding-campaign/> (Accessed: 2 August 2021).

Barrow, C. (2011) Starting a business for dummies, 3rd edn. W. Sussex, UK: John Wiley & Sons Ltd.

CCVS (no date) How to write a good funding bid. Available at: <http://www.cambridgecvs.org.uk/media/Document/152/document/How-to-write-a-good-funding-bid.pdf> (Accessed: 4 August 2021).

Gough, O. (2018) ‘How to find business startup funding in 2018’, Growth Business, 5 January. Available at: <https://www.growthbusiness.co.uk/find-funding-startup-business-2018-2553355/> (Accessed: 4 August 2021).

National Council for Voluntary Organisations (no date) Trusts and foundations. Available at: <https://knowhow.ncvo.org.uk/funding/grants/trusts-and-foundations> (Accessed: 2 August 2021).

NCVO Knowhow (2018) Writing funding applications. Available at: [https://knowhow.ncvo.org.uk/funding/grants/writing-funding-applications#](https://knowhow.ncvo.org.uk/funding/grants/writing-funding-applications) (Accessed: 24 January 2020).

The StartUps Team (2018) ‘Crowdfunding: pros and cons’, StartUps, 11 May. Available at: <https://www.startups.com/library/expert-advice/crowdfunding-pros-cons> (Accessed: 2 August 2021).

Stewart, J. (2017) ‘How to use crowdfunding to launch the creative project of your dreams’, My Modern Met, 19 September. Available at: <https://mymodernmet.com/crowdfunding-for-creatives/> (Accessed: 4 August 2021).

UK Crowdfunding (no date) What is crowdfunding?. Available at: <https://www.ukcfa.org.uk/what-is-crowdfunding/> (Accessed: 2 August 2021).

Allford, L. (no date) ‘Protect your creativity with intellectual property’, Design Council. Available at: <https://www.designcouncil.org.uk/news-opinion/protect-your-creativity-intellectual-property> (Accessed: 2 August 2021).

Cass Art (no date) How to price your artwork. Available at: <https://www.cassart.co.uk/blog/how-to-price-your-artwork.htm> (Accessed: 2 August 2021).

Gov.uk (no date, a) Intellectual property and your work. Available at: <https://www.gov.uk/intellectual-property-an-overview> (Accessed: 2 August 2021).

Gov.uk (no date, b) Invoicing and taking payment from customers. Available at: <https://www.gov.uk/invoicing-and-taking-payment-from-customers/invoices-what-they-must-include> (Accessed: 2 August 2021).

How Charities Work (no date) What is a charity?. Available at <https://howcharitieswork.com/about-charities/what-is-a-charity/> (Accessed: 2 August 2021).

Martin, H. (2019) ‘How to quote for freelance work’, Talented Ladies Club. Available at: <https://www.talentedladiesclub.com/articles/how-to-quote-for-freelance-work/> (Accessed: 2 August 2021).

Pearson, A. (2017) ‘Charity vs social enterprise – CIC, CIO or LTD?!’, White Fuse, 4 December. Available at: <https://whitefuse.com/blog/charity-vs-social-enterprise> (Accessed: 2 August 2021).

Simply Business (no date) What type of business insurance do I need?. Available at <https://www.simplybusiness.co.uk/insurance/faq/what-type-of-business-insurance-do-i-need/> (Accessed: 2 August 2021).

Smith, M. (2018) ‘Theatre for Life CIC – changing lives through the arts’, Community Interest Companies, 31 October. Available at: <https://communityinterestcompanies.blog.gov.uk/2018/10/31/theatre-for-life-cic-changing-lives-through-the-arts/> (Accessed: 2 August 2021).

Townley, G. (2018) ‘What does it mean to be a ‘limited‘ company?’, Companies House, 15 May. Available at: <https://companieshouse.blog.gov.uk/2018/05/15/what-does-it-mean-to-be-a-limited-company/> (Accessed: 2 August 2021).

Williams, M. (no date) 13 things you should know about being a sole trader. Available at: <https://www.startupdonut.co.uk/set-up-a-business/registering-as-a-sole-trader/13-things-you-should-know-about-being-a-sole-trader> (Accessed: 2 August 2021).

Bailey, C. (2016) ‘Chapter 5: Cozying up to ugly tasks’, The Productivity Project. Crown Business, NY.

Bytestart (no date) A guide to small business continuity – planning ahead to survive a crisis. Available at: <https://www.bytestart.co.uk/guide-to-business-continuity-for-one-man-bands> (Accessed: 4 August 2021).

Dahl, S., Ballantyne, K. and Innes, G. (no date) ‘Creative Enterprise Toolkit’, NESTA. Available at: <https://www.nesta.org.uk/toolkit/creative-enterprise-toolkit/> (Accessed: 4 August 2021).

Ervin, S. (2014) ‘9 steps to staying motivated, for artists, makers and creative freelancers’, 6 May. Bustle. Available at: <https://www.bustle.com/articles/21916-9-steps-to-staying-motivated-for-artists-makers-and-creative-freelancers> (Accessed: 4 August 2021).

FreelanceUK (no date) A freelancer's guide to managing cash flow. Available at <https://www.freelanceuk.com/running_business/freelancers-guide-managing-cash-flow.shtml> (Accessed: 3 August 2021).

Heitman, S. (no date) ‘12 Stress-Busting Tips for the Overwhelmed Business Owner’, LOCALiQ, 24 February, Available at: <https://localiq.com/blog/tips-for-the-overwhelmed-business-owner/> (Accessed: 4 August 2021).

Lesonsky, R. (2018) ‘Do you really need a business plan to start a business?’, Smallbizdaily, 30 January. Available at: <https://www.smallbizdaily.com/really-need-business-plan-start-business/> (Accessed: 26 January 2020).

Pychyl, T. (2013) Solving the procrastination puzzle: A concise guide to strategies for positive change. New York: Tarcher/Penguin.

Seminega, I.M. (2015) The Creative Entrepreneur. UK: Ilex.

The Work Crowd (2017) ‘8 simple strategies to grow your freelance business’, The Work Crowd, 3 August. Available at: <https://theworkcrowd.com/blog/8-simple-strategies-to-grow-your-freelance-business> (Accessed: 4 August 2021).

Worknotes.co.uk (no date) Coronavirus planning. Available at: <https://worknotes.co.uk/freelance-guide/when-things-go-wrong/coronavirus-covid-19-planning> (Accessed: 4 August 2021).

## Acknowledgements

This free course was written by Liz Smith. It was first published in November 2021.

Except for third party materials and otherwise stated (see [terms and conditions](http://www.open.ac.uk/conditions)), this content is made available under a [Creative Commons Attribution-NonCommercial-ShareAlike 4.0 Licence](http://creativecommons.org/licenses/by-nc-sa/4.0/deed.en_GB).

The material acknowledged below and within the course is Proprietary and used under licence (not subject to Creative Commons Licence). Grateful acknowledgement is made to the following sources for permission to reproduce material in this free course:

### ****Images****

**Introduction and guidance**

Course Image: Chamille White; Shutterstock.com

**Week 1**

Figure 1: Aaltazar; Getty Images

Section 3: Nastco; Getty Images

Section 4.1, Case Study 2 photograph: Kaca\_Studio; Getty Images

Section 5: AEQAI; <http://aeqai.com/main/2018/02/the-material-girls-exhibition-xoxo-at-the-museum-of-human-achievement/mg7/>

Section 6: Nuthawut Somsuk; iStockphoto.com

**Week 2**

Section 1: Roman Samborskyi; 123RF

Section 2: Csaba Toth; Getty Images

Section 3: patpitchaya; Getty Images

Section 5: Anchiy; Getty Images

**Week 3**

Section 1: PeopleImages; Getty Images

Section 2: BrianAJackson; Getty Images

Section 3: LoveTheWind; Getty Images

Section 4: fizkes; Getty Images

Section 5: dageldog; Getty Images

**Week 4**

Section 1: marchmeena29; Getty Images

Section 3: Jirsak; Getty Images

Section 4: bernardbodo; Getty Images

Section 4.1: AndreyPopov; Getty Images

Section 4.2: Diamond Dogs; Getty Images

Section 5: ronstik; Getty Images

**Week 5**

Section 2: PIKSEL; Getty Images

Section 4: PATCHARIN SAENLAKON; Getty Images

**Week 6**

Section 1: Martin Leitch; Getty Images

Section 4: gustavofrazao; Getty Images

Section 5: Pheelings Media; Getty Images

**Week 7**

Section 1: Rawpixel Ltd; Getty Images

Section 2: PIKSEL; Getty Images

Section 3, Figure 1: MattZ90; Getty Images

Section 4: newsfocus1; Getty Images

Section 5: AndreyPopov; Getty Images

Section 6: SeventyFour; Getty Images

**Week 8**

Section 1: andreygonchar; Getty Images

Section 2: andresr; Getty Images

### ****Case study****

**Week 7**

Theatre for Life CIC: Michelle Smith, Theatre for Life CIC – Changing lives through the Arts; Contains public sector information licensed under the Open Government Licence v3.0.

### ****Videos****

**Week 2**

Video 2: courtesy of The Latimer Group; [The Latimer Group](https://thelatimergroup.com/)

Video 5: courtesy of Catherine Villeminot; the Cat and the Silver Fish; <https://www.youtube.com/watch?v=J7zYMKhl2s0>

**Week 3**

Video 2: courtesy of The Growth Hub

**Week 5**

Video 4: courtesy of Expert Market; <https://www.expertmarket.co.uk/>

**Week 6**

Videos 2 and 3: Arts Council England; [www.nationalarchives.gov.uk/doc/open-government-licence/version/3/](http://www.nationalarchives.gov.uk/doc/open-government-licence/version/3/)

Video 4: courtesy of Ariel Hyatt, Cyber PR

**Week 7**

Video 2: Contains public sector information licensed under the Open Government Licence v3.0; HMRCgovuk

Video 3: Courtesy of Social Enterprise; https://www.socialenterprise.org.uk/

Video 4: Contains public sector information licensed under the Open Government Licence v3.0.; Intellectual Property Office

Video 6: Video used with kind permission of Federal Management <https://www.federalmanagement.co.uk/>

**Week 8**

Video 2: Contains public sector information licensed under the Open Government Licence v3.0.; Business Wales/Busnes Cymru

Video 3: courtesy of Invest Northern Ireland; https://www.nibusinessinfo.co.uk/

Every effort has been made to contact copyright owners. If any have been inadvertently overlooked, the publishers will be pleased to make the necessary arrangements at the first opportunity.

**Don't miss out**

If reading this text has inspired you to learn more, you may be interested in joining the millions of people who discover our free learning resources and qualifications by visiting The Open University – [www.open.edu/openlearn/free-courses](http://www.open.edu/openlearn/free-courses?LKCAMPAIGN=ebook_&MEDIA=ol).

## Solutions

## Activity 1 Defining the creative arts

#### Discussion

The creative arts can be defined in many ways. The UK government’s Creative Industries Council defines the sector as comprising ‘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’ (DCMS, 2001).

[Back to - Activity 1 Defining the creative arts](" \l "Unit2_Session2_Activity1)

## Activity 2 Categories within the creative arts sector

#### Discussion

If you’re unsure whether your ideas fit with the categories this course intends to focus on, have a quick look ahead through the course content. While you might not come across a case study that matches your own area of interest, you should feel reassured that the course will cover many of the factors you need to consider when working as a freelancer, as well offering tips for navigating the creative sector.

[Back to - Activity 2 Categories within the creative arts sector](" \l "Unit2_Session2_Activity2)

## Activity 3 Case study take-aways

#### Discussion

You might have considered the following:

* There can be a significant impact on your business if you only have one product or service and something happens to stop you providing it. However, there are often opportunities to diversify. Considering the other things you can do with your knowledge and experience can be a valuable tactic.
* It is really important to consider how you would manage if your health stopped you from working for a significant period. Various insurances are worth investigating further, e.g. income protection insurance. You’ll look at insurance in more detail in Week 7.

[Back to - Activity 3 Case study take-aways](" \l "Unit2_Session4_Activity1)

## Activity 4 Case study take-aways

#### Discussion

You might have considered the following:

* Be open to the opportunities that come your way and consider how they could work for you, rather than assuming they won’t and turning them down. You can always make a choice about reducing your commitments when you know which of them suit you the best.
* Be aware that when you say yes to an opportunity, you are not simply gaining that one piece of work. You are also creating the potential for further contracts from referral or repeat commissions.
* Take care not to overcommit. Find some time for yourself between commitments and deadlines.

[Back to - Activity 4 Case study take-aways](" \l "Unit2_Session5_Activity1)

## Activity 5 Case study take-aways

#### Discussion

You might have considered the following:

* You may be able to find ways in which your unrelated day job can add something to your life or art. Getting out and about can bring valuable experience and help you to build your network.
* One connection or activity can often lead to others – someone you meet during your paid work could become a customer for your freelance work.
* As well as supporting you in your freelance career, working in formal employment alongside your freelance work can help you to maintain important social contact.

[Back to - Activity 5 Case study take-aways](" \l "Unit2_Session5_Activity2)

## Activity 6 Planning a portfolio career

#### Discussion

Here’s a worked example for a singer. Different ways you could use a talent for singing might include:

Start of Figure



**Figure 2** Different ways of using singing for a career

[View description - Figure 2 Different ways of using singing for a career](" \l "Unit2_Session5_Description1)

[View description - Figure 2 Different ways of using singing for a career](" \l "Unit2_Session5_Alternative2)

End of Figure

You can see how you might build up quite a list of ideas. Brainstorming ideas with someone else can also be beneficial.

If you want to take this to the next stage, choose an idea that particularly interests you, e.g. ‘promoting it’ and start researching companies and organisations in that field. Find out where they advertise jobs and investigate whether part time work is an option.

If you found this useful, repeat the exercise for your other key skills. Even if you don’t want to pursue a portfolio career at this point, brainstorming ideas in this way can broaden your thinking and leave you more open to opportunities when they arise.

[Back to - Activity 6 Planning a portfolio career](" \l "Unit2_Session5_Activity3)

## Activity 7 When have I collaborated creatively?

#### Discussion

Collaboration can be beneficial for a freelancer, but working with others can also be a challenge, especially if you are used to a solitary working experience.

A 2010 survey focused on developing collaborative art practices in Higher Education (Alix et al., 2010) reported that the following skills were considered crucial:

* Observation: seeing, listening, watching touching
* Trust
* Communication, including feedback, reflective discussion and conversation
* Teamwork
* Working creatively, imaginatively and critically, and
* Risk-taking.

[Back to - Activity 7 When have I collaborated creatively?](" \l "Unit2_Session6_Activity1)

## Activity 1 What is my idea?

### Part

#### Discussion

Was this a challenging exercise? You might have found it hard to articulate your idea clearly on paper, or perhaps it was the first time you’ve ever really shared your idea with someone else. These can be difficult things to do, but they are crucial in developing your ideas and testing the market. You’ll explore identifying your offer in more detail in Week 4, but this is a useful early step to take.

If you already have a clear outline of your skill, service or business idea, this may have been an easier activity, but the more objective opinions you can collect, the more you’ll be able to refine your idea and maximise its potential success.

If the feedback you received suggested that your explanation lacked clarity – ask the person you spoke to how you might better articulate your idea.

If the feedback you received was negative, you may need to review or rethink your idea. For example, could you offer the same product or service to a different audience? Could you tweak your offer to make it more appealing? Ask the person you spoke to for their suggestions.

If you found this a useful exercise – choose another person and repeat the process.

[Back to - Part](" \l "Unit3_Session2_Part2)

## Activity 2 Personal skills audit

### Part

#### Discussion

If you group your skills by score e.g. all those that scored 3, all the 2s etc. – you can identify what you see as your strengths and areas for further development. Is there an obvious gap in your knowledge or experience, or is your next step to grow your overall expertise from basic to competent? You’ll look at this in more detail in Week 3.

You don’t need to have all the skills listed here in order to succeed in business, but this activity may have highlighted some areas for development. In Week 3 you’ll find out about organisations that offer support and training opportunities that could be useful.

In the final part of the activity, talking to someone who knows you well can help you to understand whether your perceptions of yourself are accurate. They may also have ideas to add. Many people underestimate their own abilities!

[Back to - Part](" \l "Unit3_Session3_Part4)

## Activity 3 Identifying my knowledge gaps

### Part

#### Discussion

It’s easy to see a course title that looks promising and find yourself embarking on the course without really knowing what you want or need to learn. By taking some time early on in the course to consider what you hope to gain from it, you will be able to identify the most relevant topics for you and reflect more effectively on whether you are learning what you need to know.

This course is aimed at those with limited knowledge or confidence about starting a business or working as a freelancer in the creative arts. If any of the statements resonated with you, you should find at least some of the answers to your questions in this course!

[Back to - Part](" \l "Unit3_Session4_Part3)

## Activity 4 My hopes and concerns

#### Discussion

Concerns: For many freelancers, their main concerns are financial, but isolation can also be a big issue when you work for yourself.

Advantages: Flexibility within your working day and the opportunity to have greater variety in your work are attractive features of a freelance career.

What did you choose? Do your hopes outweigh your fears, or was it the other way around? Throughout this course you will find advice and support that will help you address any concerns.

[Back to - Activity 4 My hopes and concerns](" \l "Unit3_Session5_Activity1)

## Activity 5 Identifying your freelance goals

### Part

#### Discussion

Life coach and hypnotherapist Bennie Louw (no date) explains his ‘Quick List method’ as follows:

Start of Quote

What we have found is that when you only have 30 seconds to write your three most important goals, your answers will be as accurate as if you had 30 minutes or three hours. Your subconscious mind seems to go into a form of ‘hyper-drive’ and your three most important goals will pop out of your head and onto the paper, often to the surprise of the person doing the exercise.

End of Quote

Your goals might be short, medium or long-term ones and this will obviously impact on the time it might take you to achieve them. In Week 8, you’ll revisit these goals and plan the actions you will need to undertake.

[Back to - Part](" \l "Unit3_Session6_Part2)

## Activity 1 What to do next?

#### Discussion

Using The Startups Team’s bullet points as a guide, you can see that both businesses outlined have similar needs. Market research is a crucial starting point.

Start of Table

Table 1 Next steps for Lisa and Jasbir (completed)

|  |  |
| --- | --- |
| Lisa has a lot of technical writing experience and now wants to become a freelance content writer. She has identified her target audience and has some prospective clients lined up. What does she need to do next? | Lisa has done her market research and understands the demand for her service.  Before launching, she needs to decide on her **business structure**, create a **business plan** so she knows where she’s going, and **brand her business** by choosing a name.  Her start-up costs are not likely to be high and she has potential work already lined up. Financially, her next step should be to estimate when she will need to generate more work in order to sustain her freelance career. |
| Jasbir has an idea for an arts event that she thinks some local organisations will provide funding for. What does she need to do next? | **Market research** will tell Jasbir what **finances** might be available to fund her event and help her to identify organisations to target. It will also help her to evidence demand for her event – crucial for winning the funding. She will need a **business plan** to present to potential funders. A **name** for the event will also be important. |

End of Table

[Back to - Activity 1 What to do next?](" \l "Unit4_Session2_Activity1)

## Activity 2 What skills do I need to develop?

### Part

#### Discussion

What did you choose? Did you focus more on self-development, e.g. self-awareness and self-confidence, or were you mainly concerned with developing some of the more practical skills, e.g. financial skills or use of technology? Could you do with boosting a specific area of your skillset, such as your written communication skills?

Having an idea of your main areas for development will help you to identify the right organisations or individuals to support you in the next stage of your self-employment journey. For example, there might be business courses available within your local area that could address some of these needs.

[Back to - Part](" \l "Unit4_Session3_Part2)

## Activity 3 Knowledge gaps I need to fill

#### Discussion

You might have included knowledge about a range of practical issues, including:

* tax returns
* premises
* insurance
* sales
* marketing
* social media
* personal finance, e.g. managing your finances or organising a pension.

This course will offer you guidance and support on where to start with many of these topics, but there are websites and individuals who can help you with each of these things too. You must ultimately decide whether you want to undertake them yourself or pay someone else to do them for you. For example, an accountant can help you work on your tax returns, or you may plan to take the ‘self-help’ approach through reading books, using specialist apps or undertaking online courses.

[Back to - Activity 3 Knowledge gaps I need to fill](" \l "Unit4_Session3_Activity2)

## Activity 4 Research a useful organisation

#### Discussion

You could also look at the sites of individuals or organisations you admire or aspire to work with, to find out more about how they do things and who they engage. If you can identify which organisations support them – or what projects they are working on currently – that might give you other avenues to explore.

Working in the arts as a freelancer involves a lot of research – researching your idea, researching your competitors, researching the support available and so on – and the more you do it, the more proficient you will become in identifying the correct search terms and filtering the most valuable information.

[Back to - Activity 4 Research a useful organisation](" \l "Unit4_Session4_Activity1)

## Activity 5 Mapping my network

### Part

#### Discussion

What conclusions did you draw? What are you going to do next?

If you found you didn’t have any existing connections, or there were gaps in your list, you can take various steps to build your networks:

* ask your close networks if they know anyone who has their own creative business
* look at your LinkedIn or Facebook contacts to see who they know or the groups they are members of – anything interesting?
* if you don’t have one, set up a LinkedIn account!
* investigate bloggers, trainers and other successful individuals in the areas that you want to focus on and follow them on social media
* scan key organisations’ websites and try to identify who is working in the roles or areas you are interested in. Could you email them and ask to meet them to learn more about their role and what they do? Or are the organisations you are interested in running any workshops, conferences or events that you could attend? This is a good way of meeting new people and building connections in the relevant industry or art form that you are targeting.

[Back to - Part](" \l "Unit4_Session6_Part4)

## Activity 1 A responsive audience

#### Discussion

If you’ve already started your audience research, this activity should be easier for you. But if this is something you haven’t yet done, this activity marks a useful starting point.

If your freelance business is based on a product, you might have been thinking about members of the public who will buy it directly from you, or perhaps the shops that might buy from you in bulk.

If your business is a service, your potential clients might be individuals or organisations. For example, they might be theatres, corporate businesses, arts venues or educational institutions.

A great idea won’t get you very far if you don’t know who will buy or engage with it, and that applies equally for products, services and cultural experiences.

[Back to - Activity 1 A responsive audience](" \l "Unit5_Session2_Activity1)

## Activity 2 What market research approaches have I experienced?

#### Discussion

It’s so important to know if there’s a market for your offer before you invest time and money in setting yourself up. Market research is an essential tool that will help you get a feel for the reception you might get and who you are competing against.

Be aware that small-scale market research with a sample group of potential customers won’t always be representative of the response from your audience (or ‘market base’) as a whole. Use it as a tool to test the waters and inform your actions, but don’t rely on it to give you the definitive picture.

[Back to - Activity 2 What market research approaches have I experienced?](" \l "Unit5_Session3_Activity1)

## Activity 3 The XYZ formula

#### Discussion

In the first example given, the target market is brides or possibly their family or friends. The next step is to work out how to attract those brides and motivate them to buy from you rather than your competitors.

In the second example, your target market is the arts centres. In order to motivate them to pay for your services, you will need to ensure that the events you propose are attractive to the target audience (the local community).

By now you should have a broad idea of the market you want to target with your product, service or idea. This analysis is likely to need further work, but this activity will have helped you to make a start if you haven’t yet considered it.

[Back to - Activity 3 The XYZ formula](" \l "Unit5_Session4_Activity1)

## Activity 4 Who is my target audience?

#### Discussion

Have you managed to create a detailed picture (either as an image or description) of your ideal customer? Are they young, old, male, female, in a specific location, etc.?

If you have struggled with this activity, there are various ways you could stimulate your thinking. For example, by looking through a relevant magazine for images that inspire you, talking to friends and family about who they think would pay for your product/service, or attending a relevant gallery or event and observing the other people who are there.

[Back to - Activity 4 Who is my target audience?](" \l "Unit5_Session5_Activity1)

## Activity 5 Identifying competitors

#### Discussion

There are numerous photographers in York who specialise in photographing children. By visiting their websites, Sarah could find out more about how much they charge, whether they have a particular niche, the quality of their work and how they promote themselves, for example.

Even in five minutes, you have probably gathered a significant amount of data that could be explored further.

How did you get on when you repeated the same exercise for yourself? Depending on your business or creative idea, you might have found that a simple internet search provided limited detail, but it should have given you a starting point for further research.

The more you can discover about other businesses offering similar products or services, the more informed you will be when you start to promote your own.

[Back to - Activity 5 Identifying competitors](" \l "Unit5_Session6_Activity1)

## Activity 1 What makes George stand out?

### Part

#### Discussion

As many of his competitors are likely to have an arts background, one thing that might make George stand out is his engineering experience. For example, it allows him to find innovative ways to move scenery during performances. His technical knowledge of materials also helps him to identify the most appropriate surfaces to paint on, materials to build with, etc.

By highlighting those technical and practical skills when he approaches potential employers, George will give himself a better chance of being memorable and standing out from the crowd.

[Back to - Part](" \l "Unit6_Session2_Part1)

## Activity 2 Which tactic?

#### Discussion

You could have chosen:

Grainne = b)

Jenny = a)

Brett = c).

In fact, every one of them could benefit from building their network and Brett could consider collaborating free of charge with some local businesses to showcase his skills, perhaps in return for some reciprocal service from them or a promise of referral.

[Back to - Activity 2 Which tactic?](" \l "Unit6_Session3_Activity1)

## Activity 3 My elevator pitch

#### Discussion

Even if you aren’t yet ready or don’t need to pitch your idea on a more formal or public basis, practising it and refining it will be a really helpful exercise. As well as preparing you to talk about your idea whenever anyone asks you about it, you’ll find that being clear on what you’re doing and why will boost your own confidence.

[Back to - Activity 3 My elevator pitch](" \l "Unit6_Session4_Activity1)

## Activity 4 Opening lines at an event

#### Discussion

There are a number of ways you might begin a conversation with someone you’d like to build links with. Here are some examples:

Start of Quote

‘So, what brought you here today?’

End of Quote

Start of Quote

‘Isn’t this a lovely venue, have you been here before?’

End of Quote

Start of Quote

‘How was your journey to get here?’

End of Quote

Start of Quote

‘Mind if I sit here?’ then introduce yourself.

End of Quote

[Back to - Activity 4 Opening lines at an event](" \l "Unit6_Session5_Activity1)

## Activity 5 Selecting my social media platform

#### Discussion

As your business progresses, you might decide that you’re on the wrong platform or that you need to branch out further onto different platforms. But starting with one and doing it well is a useful strategy. Don’t forget, most platforms have analytics services that you can use to analyse how many people are seeing/engaging with your posts and that will help you to decide whether your strategy is working.

[Back to - Activity 5 Selecting my social media platform](" \l "Unit6_Session6_Activity1)

## Activity 1 Estimating my costs

#### Discussion

Once you have an idea of your overall set-up costs, you can work out whether it is something you can afford to cover yourself, or whether you need support from elsewhere.

Later on, you may need to focus on a project budget, e.g. if you are planning to run an event, or on budgeting for the day to day running of your business, but that is beyond the scope of this course.

You’ll revisit managing your finances in Week 8, when you look at cash flow forecasting.

[Back to - Activity 1 Estimating my costs](" \l "Unit7_Session2_Activity1)

## Activity 2 Encouraging the crowd

#### Discussion

Did you decide a launch event could work well to kick off your crowdfunding campaign, or maybe it would be beneficial to promote your campaign on social media? Perhaps presenting to key groups in your area could generate interest?

If crowdfunding isn’t something you need to consider, the idea of launching your business is still a good one. Maybe you could do a speculative mailing to a group of potential clients or attend a national conference for your sector – have a supplier stall or contribute in relevant discussion groups so people hear your name.

The Arts Development Company (no date) offers the following tips on running a successful crowdfunding campaign:

1. **90% of a successful campaign is preparation** – know how much you’re asking for and plan how you’ll promote the campaign to potential donors.
2. **Listen to the experts** – it can be useful to enlist the support of marketing professionals, perhaps via local startup support networks or through a reciprocal agreement, i.e. swapping expertise.
3. **You need a compelling video** – successful campaigns sell their story well through video. You can use them to introduce the product as well as give your audience a sense of your own passion and commitment to the project.
4. **Think about your audience** – what will appeal to them? Asking a few key donors to donate early can create a ripple effect, working outwards to engaged stakeholders, and finally to the wider public.

[Back to - Activity 2 Encouraging the crowd](" \l "Unit7_Session4_Activity1)

## Activity 3 Would I invest in Armando?

#### Discussion

* Meeting in a coffee shop probably wasn’t a good idea if Armando was reluctant to share his idea with others publicly.
* His appearance and demeanour didn’t suggest that he was trying to be persuasive or to win you over, which may also indicate how he would be with potential customers.
* His vague answers to your questions didn’t demonstrate a well thought through plan or any sense that he had already started to sound out his target audience.
* Overall it seems like a lacklustre performance from someone who has had an idea that they hadn’t yet developed very fully.

Either Armando wasn’t yet ready to pitch his idea to a potential investor or he just wasn’t very good at it. Investors look at the person they are investing in as much as the business so he should have presented himself in a more professional and committed way.

[Back to - Activity 3 Would I invest in Armando?](" \l "Unit7_Session5_Activity1)

## Activity 4 Finding competitions and open call opportunities

#### Discussion

At the time of writing, there are competitions across many of the creative arts, from music to film and ceramics.

[Back to - Activity 4 Finding competitions and open call opportunities](" \l "Unit7_Session5_Activity2)

## Activity 5 Improving a funding bid

#### Discussion

The funding bid could be improved in the following ways:

* The first answer is too vague. The funder needs to know more about the group, for example what it does, how long it has existed and the number of members. When asked about purpose, this is a good opportunity to talk about the vision for the group and its overall goals and objectives.
* Many funders won’t want to fund administrative costs. It would be better to talk about the elements of the project that are new and different and how they will impact on those who attend the event.
* Speaking to people is one useful way to measure need, but this should be explained in more detail. How many people have been spoken to and what methods were used – interviews or focus groups, for example? More detail about the specific groups that will be targeted, and evidence (research and statistics) to support the claim about helping them, would be useful here.
* Impact measurement is a significant part of the application as the funders will want to know that their funds are making a difference. Asking people is one way to do that, but there might be other ways to measure it, for example monitoring the number of people attending the events, the number of people attending more than one event, and so on.

[Back to - Activity 5 Improving a funding bid](" \l "Unit7_Session6_Activity1)

## Activity 1 What questions do you have?

#### Discussion

Your questions might have included:

* Why is it important to make a decision about this?
* What do I need to know about in order to decide on the right structure?
* What are the options open to me?
* Who do I need to register with?

Giving some thought to this now, even if your questions are vague at this point, will allow you to more easily identify the information you need as you work through this week. This can be a complex issue, but there is support and advice available to help you make your decision. If you don’t find the answers you need within this course, go back to Week 3 and look at some of the online resources listed there.

[Back to - Activity 1 What questions do you have?](" \l "Unit8_Session2_Activity1)

## Activity 2 Who do you know?

#### Discussion

Talking to others about their experiences can often give you an insight that may be helpful for your own decision making. It also helps you feel less isolated when planning your freelance future.

[Back to - Activity 2 Who do you know?](" \l "Unit8_Session3_Activity1)

## Activity 3 Choosing the best business structure for Sarah-Jane

#### Discussion

Sarah-Jane may want to consider registering her business as a limited company in order to take full advantage of her changing freelance situation. Depending on her circumstances and contracts, if her earnings are in excess of £50,000, there may be financial benefits that could outweigh the cost of an accountant.

Freelancers often become limited companies further down the line and there are several possible reasons for this:

* Because potential clients in your sector might prefer to do business with a limited company than a sole trader – it can also enhance your professional image.
* If projects are significant and clients generally pass on the responsibility and risk to you, your personal assets will be better protected.
* If your business needs to grow, limited companies can often grow more quickly. Investors are more likely to give you funds.
* As your earnings increase, you might form a limited company if it enables you to pay less tax (but the tax rules are complex so this will not always be the case).

It is also possible for Sarah-Jane to set up a limited company for her coaching work, while maintaining her sole trader business for her acting work. However, this could become complicated and she would benefit from the involvement of an accountant to help her keep the businesses separate.

[Back to - Activity 3 Choosing the best business structure for Sarah-Jane](" \l "Unit8_Session4_Activity1)

## Activity 4 Examples of social enterprises

#### Discussion

You could have chosen examples including The Big Issue, the Eden Project, Cafédirect or Divine Chocolate.

If you’re still unsure what a social enterprise is, watch actors Chris Addison and Michael Sheen explain it in this video from Social Enterprise UK.

Start of Media Content

Video content is not available in this format.

**Video 3**

[View transcript - Video 3](" \l "Unit8_Session5_Transcript1)

Start of Figure



[View description - Uncaptioned Figure](" \l "Unit8_Session5_Alternative2)

End of Figure

End of Media Content

[Back to - Activity 4 Examples of social enterprises](" \l "Unit8_Session5_Activity1)

## Activity 5 What insurance might you need?

#### Discussion

You won’t need all of those outlined, so the ones you list will depend on your business offer. For example, if you are a sole trader who doesn’t employ staff, you won’t need employers’ liability insurance or, if you don’t have any stock, you won’t need to insure it against loss or damage.

However, if you are touring a theatre show around the country, or in rehearsals for a performance or public event, you will need public liability insurance.

As long as they are used strictly for business purposes, you can claim any business insurance as an allowable expense on your tax return.

[Back to - Activity 5 What insurance might you need?](" \l "Unit8_Session6_Activity1)

## Activity 6 Invoice templates

#### Discussion

Once you have an idea of the layout you like and content to include, it is relatively easy to design your own template. Excel can be a useful tool to use, but it is good practice to convert your final document to a PDF before sending it. This protects from being altered by anyone else.

[Back to - Activity 6 Invoice templates](" \l "Unit8_Session7_Activity1)

## Activity 1 Achieving your goals

#### Discussion

If you have identified more than one goal, prioritise your plans. Are they sequential or can you do them all at once? Make sure you don’t take on too much – if you don’t achieve all your goals within the allotted time, this can be a negative experience.

[Back to - Activity 1 Achieving your goals](" \l "Unit9_Session2_Activity1)

## Activity 2 Blueprint modelling

### Part

#### Discussion

This is an alternative way to put together a business plan that uses the more visual pathways in your brain. This is often an approach that appeals to creatives.

This ‘process mapping’ approach should allow you to identify the critical stages in your process and any potential sticking points where maybe you don’t have the resources or expertise yourself.

[Back to - Part](" \l "Unit9_Session3_Part2)

## Activity 3 Practise flipping the trigger

### Part

#### Discussion

This can be a really useful exercise in many ways. For example, if you find that your reason for putting off a lot of your work is that it lacks personal meaning, it might be time to rethink your business idea or direction.

[Back to - Part](" \l "Unit9_Session5_Part2)

## Activity 4 What does this freelancer need to do next?

#### Discussion

Once Tom knows he is able to get all the materials he needs from his suppliers, he can look at his own capacity in more detail.

Tom needs to identify the deadline for each project and then map them across the time frame available. When he can see how many of the projects overlap, he can be more realistic about what he can achieve.

He could make contact with other jewellery designers to see how they cope with busy periods and he could make a list of other jewellery makers he trusts, perhaps from his college or university course, who might be interested in some work.

Rather than getting stressed about the problem, he could take some time to go for a walk and clear his head – this might help him to think through the practical solutions to his blossoming order book.

[Back to - Activity 4 What does this freelancer need to do next?](" \l "Unit9_Session6_Activity1)

# Figure 2 Different ways of using singing for a career

## Description

A spider diagram with the word ‘singing’ in the centre with five boxes coming off of it. The boxes read:

* Providing support through it, e.g. music therapy
* Performing it, e.g. busking, competitions, recording, events
* Teaching it, e.g. private tutor, running a choir
* Writing about it, e.g. blog articles, promotional resources
* Promoting it, e.g. working in a record shop, concert venue, college.

[Back to - Figure 2 Different ways of using singing for a career](" \l "Unit2_Session5_Figure2)

# Video 1

## Transcript

MATT KATZ:

Being a creative freelancer for me is quite specifically that I have a portfolio career that covers a range of things.

REBECCA HARLING:

For me it means freedom and flexibility actually.

JOHN SIMPSON:

A freelancer, a self-employed guy that just produces arty things.

CASSIE LEEDHAM:

I get to do what I enjoy doing for other people is the main thing.

JESSICA ROWE:

It allows you to travel and work with so many different people and so many different genres of work.

CRAIG SPIVEY:

Just being an independent one-man band freelancer who works directly with clients.

VANESSA COOPER:

It basically means to me that you're self-employed, you're choosing what you want to do, and when you want to do it.

CASSIE LEEDHAM:

And being a freelancer means I get to decide how I do that, and how I manage my day, and what my day looks like every day.

REBECCA HARLING:

It's about being in control of my own life and being able to express my creativity on my terms.

TERRI BROWN:

Someone who can make money doing something creative without having a boss.

ZAKIA RASHID:

It means that I can build my portfolio in a really structured way and give myself a little bit of a niche into the area that I want to work in.

JOHN SIMPSON:

I just want to produce something that's from me. And that's essentially what being a creative is about. You have to be honest with yourself and not get dictated by somebody else's views.

VANESSA COOPER:

Setting my own times, setting my own days and my own workload, and just being free to operate and collaborate with other people as I choose.

ZAKIA RASHID:

It means that I have a level of control over my output, but also what I take on board, so who I work for.

CASSIE LEEDHAM:

And if I want to work from home I can. If I want to go work with other people I can. I have all that flexibility and all the chances I want to expand what I do all the time.

MATT KATZ:

I can one day be recording a voiceover for an ad, the next day be doing sound design and mixing a short film, and the next day doing songs for kids telly. And it keeps it fresh and keeps me interested in what I'm doing. And so that for me is being a creative freelancer.

[Back to - Video 1](" \l "Unit2_Session1_MediaContent1)

# Video 2

## Transcript

CASSIE LEEDHAM:

My name is Cassie Leedham, and I'm a multi-disciplined creative. I think I always worried about having a focus and not knowing what I wanted to do, like, when you growing up, what do you want to be? But I didn't really have one thing. I just knew that I wanted to have flexibility and be able to do lots of different things.

MATT KATZ:

My name is Matt Katz, and I am a composer and sound designer. I can one day be recording a voiceover for an ad, the next day be doing sound design and mixing a short film, and the next day doing songs for kids telly. And it keeps it fresh and keeps me interested in what I'm doing. And so that for me is being a creative freelancer.

GARIMA DHAWAN:

My name is Garima Dhawan. I came from a background of fashion in India. Now, I do printmaking that works with textiles products, anything that can take a pattern. I think for me what's most exciting is that every day I can learn and I can set my own path. It's not by default. It's a very purpose driven life.

JESSICA ROWE:

My name is Jessica Rowe. I'm co-company manager of the theater company, the Fabularium. And I'm also a freelance practitioner and actress. I love the flexibility, I love the creativity, I get to do lots of different things and meet lots of different people. It's also something for me, as well. I'm doing it because I want to do it and not because somebody told me to do it. I'm doing it because I want to create my work and I'm passionate about creating work.

JOHN SIMPSON:

My name is John Simpson, and I'm an artist come recycler. It's stuff that people throw away, but I don't want it to be as if it's you've picked it up from the street and then you made something out of it. I want it to look as if it's come from some design agency, and it looks absolutely fantastic. That's the aim. For me, it didn't happen overnight. You have to persevere with it. And yeah you have to-- it's networking that sort of thing and a bit of luck. You need a bit of luck, as well.

LUCY MARCOVITCH:

You know what, it's really interesting because until you said, until you said you were looking for creative freelancers. I would never have described myself as a creative freelancer. I would just say, I'm a freelance writer. And then when you said that, I thought, oh, I am a creative freelancer because I write and I edit and I have loads and loads of ideas all the time. And I'm having to think of new ideas off the top of my head constantly. I give somebody what I think is the thing that they need to have and that they want et cetera. So I'm in control. I love that.

REBECCA HARLING:

I am a graphic designer primarily, but I'm also an artist and illustrator. The moment I decided I wanted to do it, it's probably actually when I was four years old sat at the dining table, getting dirty in all the paints and things. I've kind of been exposed to creativity my whole life, my mom is very creative and she started working within a marketing environment when I was 12. And I was exposed to all of that design for marketing purposes.

So it wasn't really a surprise to me that that's what I wanted to do as I kind of evolved and developed. I did have a much larger business and then made the decision that actually, no, I feel a lot more comfortable just looking after myself and giving myself that freedom and flexibility to be able to do what I want, when I want, really.

TERRI BROWN:

There is masses of competition at the moment for voice acting. The way that I set myself apart, I've made sure I've got the proper equipment. I have a little recording studio in my house. I've learned up on everything I need to learn about how to make sure my sound is good. And you just have to make sure you do what you say you're going to do at the time you say you're going to do it, at the price you say you're going to do it. And keep yourself relevant in the market.

ZAKIA RASHID:

I'm Zakia Rashid and I run Hijinx marketing. And Hijinx marketing specialises in branding. It means that I can build my portfolio in a really structured way and give myself a little bit of a niche into the area that I want to work in. I want to work with partners who are interested in being sustainable and that they have a passion for conservation. And just align myself with those sorts of companies rather than just going for the money.

VANESSA COOPER:

My name is Vanessa Cooper, and I'm a folk and canal artist. If I haven't painted for a while, I can feel that something going on and more frustration. And first, sort of 5, 10 minutes in the studio. It's like, oh, gosh, this is what I needed. But I love it when people look at what they've done and it's, like, oh, I can't believe I've done that. That is such, such a buzz. And to know that they then go away and do more of it at home and will post things on Facebook and say, look what I've done Vanessa. That's just a real joy.

CRAIG SPIVEY:

Well, my name is Craig Spivey, and I'm an independent creative director. When I started, I was a graphic designer, now I'm a content creator. But I still do the same job. My kind of show stopping client on my client list is Chelsea Football Club. I mean I've got clients from big corporates to little coffee shops. And on one end of the scale, I work for coffee. So you can probably guess which end that is. It's the freedom. That's the freedom that freelance gives you. And if you are in a position to explore that, do it, you know? I love it. It's great.

[Back to - Video 2](" \l "Unit2_Session9_MediaContent1)

# Video 1

## Transcript

TERRI BROWN:

I think there are very distinct opposites in what you need would be in a creative freelancer. On the one hand, you need to be incredibly creative and you do need to because you need to stand out in the market. But on the other hand, you need to be incredibly disciplined because there's a lot of competition out there on the market. And these are very two for a lot creative people two very, very different aspects of personality. You do need to be able to split yourself down the middle.

CASSIE LEEDHAM:

I think you have to be very flexible and not mind change because things change all the time. And especially this past couple of years, we've really had to think outside the box.

JESSICA ROWE:

Networking is a really important part of what we do. You kind of have to sell yourself and get your business out there and get your work out there, and then somebody down the line will message you and go, oh, I've got this thing, would you like to come along? And it's just a big bounce off.

LUCY MARCOVITCH:

I think you have to be quite brave, but having said that, I wouldn't describe myself as brave because you just have to do stuff. You just have to.

CRAIG SPIVEY:

You need to have the self-awareness to know what you can take on and what you can't take on. What you can do in a certain amount of time. I mean, there are practical things.

GARIMA KHAWAN:

I think you have to be a happy person. [LAUGHS] Because it is full of challenges. And I think the other thing is you have to have a very growth mindset. I mean, every day you have to learn from filing your taxes, doing your books, contracts, pitching to people, putting yourself out on social media. Saying, yes, to things even though they might be completely out of your comfort zone.

JESSICA ROWE:

I guess just persistence [INAUDIBLE] say. Just keep going is quite important.

ZAKIA RASHID:

When you're in a team, it's easy to share jobs and actually and feel motivated by working with someone you know you've got that energy, that synergy with your teammates. When you're working on your own, you don't have that. You've got to be able to motivate yourself in all sorts of different ways and all the different hats that you have to wear.

VANESSA COOPER:

You've got to be very focused on what you're doing. So I will get up and get ready for work because then, it just changes your headspace as well. You're in work mode not just-- ooh I'll have a go.

MATT KATZ:

Delivering things on time, doing what you say you will do, being pleasant to work with, being reasonably sociable and then people want to work with you again.

LUCY MARCOVITCH:

You have to be pretty resilient as well because you do get knocked back and you do spend a lot of time reaching out to people and them not coming back to you. Or them saying, oh, yeah, we might do something in six months time or I'm sorry, your quotes too high.

ZAKIA RASHID:

You've got to be organised. You've got to be good at getting out of bed in the morning. You've got to be good at organising your diary, your organising your day, and holding yourself accountable.

CASSIE LEEDHAM:

Being organised isn't important, but being motivated is. And being able to finish things is important because you can be very creative. But if you can't hit a deadline, you're not going to be able to do it professionally. So you have to have that thing in you that says, I'm going to get this done on this date and it's going to happen and then you've got to see that through. Otherwise, you're just somebody creating work that nobody's going to pay for.

[Back to - Video 1](" \l "Unit3_Session1_MediaContent1)

# Video 2

## Transcript

[MUSIC PLAYING]

NARRATOR:

Great communication, there's a big topic. How do we communicate great in today's world? It's not easy. It's never been harder.

The world we live in today moves fast. Attention spans are low. Everybody has enormous information at their fingertips. People don't listen very well anymore. It's hard to be heard in the 21st century.

So how do we communicate really, really well in that kind of an environment? It's not easy, but we can make it easier for you. And here's how.

Think about anybody that does anything at a very, very high level. Think about the singers, the actors, the dancers that you know. Think about the athletes that you know. And if you look closely at the way they have become very good at what they do, they all prepare in the same way.

They all practise their skill in the same way. They break the skill down into smaller pieces, they improve their performance on each piece, they put all the pieces back together, and then all of a sudden, they're performing at a higher level. That's the way we want you to think about your communication skills.

Let's break it down into smaller pieces. Communication is a big topic. Let's make it more manageable.

We think communication comes down to four key skills. Number one, how you assess situations, how you look at the world around you, your level of awareness, how well you listen. The better we are able to assess what's going on around us, the more likely we are to communicate in a way that's relevant to people.

Number two, message. How well do we build a message plan based on what we've learned? How do we put it together? What's most important? What do we include? What do we leave out? What do we lead with? The better we can build a message plan, the better we will communicate.

Number three, document. How well do we translate that message into whatever document we need on that day. Maybe it's an email. Maybe it's a white paper or a memo. Maybe it's a PowerPoint presentation. But how well do we take that message and then translate it into a document that's actually going to help us in that meeting, in that conversation?

And number four, deliver. How well do we deliver? How well do we speak? How well can we command attention with presence when we stand in front of the room or when we leave the phone call or when we participate in a conversation?

Don't just think about your communication skills as this one big thing. It's actually four things. In your ability to, number one, assess situations, number two, build good message plans, number three, translate that message into a document that helps, and, number four, deliver with confidence and presence, think about each of those four skills, work on each one of those skills, put those skills back together, and then guess what? You're going to be communicating at a much higher level.

[Back to - Video 2](" \l "Unit3_Session3_MediaContent1)

# Video 4

## Transcript

CASSIE LEEDHAM:

When I started out, I thought I had to set up a company. I had to set up an agency or appear bigger than I was. But actually, I think people buy into people. They like to work with a person. They like to see you and your work and sort of buy into that.

LUCY MARCOVITCH:

A lot of the time you feel like you're just trying to get work, you're not actually-- or you're spending as much time working as you are trying to get work. So you're constantly, constantly trying to build that next, where's that next piece of work coming from. And initially, I felt quite resentful of that. But once you kind of embrace it and realise, well, that's just part of what I have to do. That's my job.

ZAKIA RASHID:

It's OK to be wrong. It's OK to ask for help. It's OK to not be OK.

REBECCA HARLING:

Absolutely wish that somebody had told me that it's OK to not be busy.

VANESSA COOPER:

As much as you try when you're self-employed, you really don't do 9:00 to 5:00.

CASSIE LEEDHAM:

You don't have to be one thing. I think I spent a lot of time worrying about that too much. You can do as a freelancer as a self-employed person, you can do anything.

MATT KATZ:

Take advantage of every opportunity that comes along.

LUCY MARCOVITCH:

You might get lots of work, but then it will start to dry up and you'll go like this. You'll have peaks and troughs. And expect that. I think that's what it would have been helpful to have that said to me because I didn't really know, I didn't really know how-- I didn't expect work to come in, but I thought once it did come in, I'd have it. And I didn't quite expect it to go quite as much like that as it does.

VANESSA COOPER:

The amount of admin you have to do behind the scenes. You know, there's a lot of preparation, there's your taxes, there's you forms to fill, there's your registering with people and getting insurances.

MATT KATZ:

A lot of creative careers end up are basically based on you bringing something that defines you. Defines you creatively. So in my case, it was music, it was what I did. It was how people knew me, as Matt he does music, and turning that into your career, into a job, into the thing that pays your rent and subsequently your mortgage and tries to build savings can build the resentment that you would have towards any career or job or thing that you were obliged to do. And that's somewhat conflicting, isn't it? To have those feelings about something that should be a joy.

ZAKIA RASHID:

What I realised probably in the last 12 months really is what I needed to know all those years ago, which is talk, talk to people and ask for help. If you need help, just speak to people, tell them what you need and you will find that people are more generous and more giving of their time than you might even imagine.

TERRI BROWN:

There are certain things about being self-employed that you don't quite understand until you're there, especially about the other people who are around you in your life because you're self-employed and you're working from home. They tend to forget that you are actually working from home because you're home, then of course, you must have the time to do the stuff that you wouldn't necessarily have the time if you were working elsewhere. And yeah, that kind of conversation that you need to have with the people that are around you to say, I am home, but I am working.

[Back to - Video 4](" \l "Unit3_Session4_MediaContent1)

# Video 5

## Transcript

NARRATOR:

We need to talk about freelance. People think that when you're a freelancer you work on what you want when you want.

No thanks.

But let me make something clear. Freelancing is not getting up at 11:00 every morning.

Oh, I slept so well.

It's not working for just a couple of hours a day.

Well, that's me.

And it's not hanging around in cafes until it's time for yoga.

[MEOWS]

Freelancing is stressing about having no work and then stressing because you have too much of it. It's worrying about putting on the heat and all the other bills you have to pay. It's saying yes to everything because you never know when the next job will come. It's waiting days for clients to get back to you and then working evenings and weekends to make the changes. And freelancing is working in your pyjamas, not because you want to, but because you have no time to take a shower.

[BUZZER RINGS]

For me, the hardest thing about freelancing is managing my schedule. A friend invites me to dinner, I make a dentist appointment, or my boyfriend finds a great deal for the place we've been dreaming of. So I say yes to them all. My agenda has been completely empty. But as soon as I do--

[PHONE RINGING]

--I can be sure a client will offer me a job for those exact dates. The other thing I find hard when you freelance is that you not only have to do the work, you also have to find it. You constantly have to get out, there go to parties, show your face, sell yourself. If you don't have work, you can't sound too desperate. And when you do have a job, you have to make whatever you're working on sound fun and interesting.

Pipe cleaners are so cool.

But you know what else is cool? Freelance. Freelancing is variety, it's change, and always something new. If you work from home, the only commuting you'll have to do is from your bed to your computer. You can clean your bathroom while you wait for feedback and you can go grocery shopping when stores are empty.

Oh my god, a cucumber.

When you freelance, you also have a lot of freedom, and you can develop your own projects on the side. In fact, the idea of this miniseries came while I was waiting for another job.

[PHONE RINGING]

Yes, yes, of course I'm free. Well, on that note, free ya later.

[MEOWS]

[Back to - Video 5](" \l "Unit3_Session5_MediaContent1)

# Video 1

## Transcript

CASSIE LEEDHAM:

I started while I was still in University. So I started taking on clients. And I had really good work experience where I went and worked in Birmingham for a really lovely little agency. And I just tried to make as many connections as I could.

JOHN SIMPSON:

For me, it didn't happen overnight. You have to persevere with it. And yeah, you have to-- it's networking. That sort of thing. And a bit of luck. You need a bit of luck as well.

CASSIE LEEDHAM:

But I also started a creative collective when I left University. So we shared the space, but we were all self-employed. And that gave us a bit more credibility as a group I guess.

TERRI BROWN:

The job center were actually massively helpful. When I set up my business, they sent me to a course to setting up for my voice acting, to setting it up, to doing all the things, to getting a loan, to get the equipment that I needed. And they were actually really, really helpful.

ZAKIA RASHID:

I did apply to Creative Warwickshire. And they put on a week's worth of tutorials and lessons and networking events where I learned new ways to market myself, new ways to speak about myself, and put my website together in a particular way. What people were looking for.

And they supported me, but also the group that I was with-- so there were 12 of us in that group. And we've all stayed in touch really, and they've been amazing. So just build your network is what I would say. Just build that network, and make it strong.

CRAIG SPIVEY:

First thing I did was went and found myself an accountant because that's my biggest fear-- the complete unknown. Everything else I could find my way with.

ZAKIA RASHID:

You've got to talk. You've got to make sure everyone around you knows exactly what you do. So I was helped a little bit by the fact that when I was working, I did win some awards. And so if you've got your name in the paper, people do recognise the name. And so that was helpful to me.

So I had a successful employed career so that when I moved into my freelance career, I already had a bit of a start.

CASSIE LEEDHAM:

Having people around me and getting into a local creative community was the most important thing I think and having advice from them on how to do things. And my university was very good as well. And my old tutors were really helpful.

LUCY MARCOVITCH:

That's what amazed me. As soon as I started looking, all these people started coming out of holes. There's hundreds of us. And I talked to people, and I picked their brains, and I took them out for coffee and just said, what should I do? How should I do it?

And people, what I found from creative freelancers, is that they are so helpful, and they are so supportive. Everybody wants you to do well. Nobody wants you to fail. And so the amount of support and help I got just from ordinary people was incredible.

[Back to - Video 1](" \l "Unit4_Session1_MediaContent1)

# Video 2

## Transcript

[MUSIC PLAYING]

NARRATOR:

If you are a start-up or early-stage business with ambition to grow, The Growth Hub for Start-ups can support you to develop your ideas and achieve your goals. Our members can access dedicated support services, including modern office spaces, collaborations with other members, networking opportunities, events, and mentoring. Mentoring provides critical support for early-stage businesses.

CATHERINE EVERY:

The Growth Hub for Start-ups has been a fantastic support for my business. It gave me three mentors to help me address the three barriers to development in my business. So together, we worked on entering a new market sector, putting together a long-term marketing strategy and plan, and also building my own sense of self-confidence. It's been fantastically successful for me, and my business is in a completely different place to where it was six months ago.

NARRATOR:

Our mentors are talented and experienced professionals who have been instrumental in growing business.

JOSHUA MORSE:

There are elements of nature and nurture in every entrepreneur. You have to be born with an innate ability to take risks, to be prepared to jeopardise your livelihood to follow through on an idea. Once you've made that leap, you need nurturing. You need support around you. You need people to share ideas with to encourage you to develop that idea into a successful business.

NARRATOR:

Many are entrepreneurs in their own right and are now looking to support others through the challenges of starting and growing a business.

JOSHUA MORSE:

The Growth Hub for Start-ups has really helped my business. Because it's taken a great idea, which has been working for me for 18 months, and it's taken it from the kitchen table into a great office space to work in, with brilliant support around meetings. But it's not only that. There's also mentoring support, business networking opportunities, and loads of stuff which really helped me to step the idea up, as I say, from the kitchen table into a much bigger business, which hopefully will continue to grow.

NARRATOR:

This is one of four start-up spaces throughout Gloucestershire. We also have a network of associate members who still access the support we offer, but do not need the office space.

CATHERINE EVERY:

If I had to give one piece of advice to someone thinking about setting up their own business, I'd say just do it. It will be the best decision you've ever made. That said, always seek all the help and support you can. And The Growth Hub is a great place to start.

[MUSIC PLAYING]

[Back to - Video 2](" \l "Unit4_Session4_MediaContent1)

# Video 3

## Transcript

LUCY MARCOVITCH:

The absolute best bit of support was a free two-day course, which was a local-- I don't know whether it was just Warwick and Leamington or whether it was more general. And it was EU funded. And it was for people starting their own business. And I signed up to it. It was completely free.

I did a day in Rugby, and then I did a day just up the road. And it was amazing. You've got this free training about everything to do with starting a business where you have to think about finances, how you charge, websites and logos, what to call yourself-- everything across the board. And the trainer was absolutely fantastic.

And you met other people there as well who were completely different from me. Absolutely completely different. But it was so nice to just meet a whole range of people across the board and find out what they were trying to do and hear their stories. And we had lots of exercises doing things. So that was amazing. And it was invaluable.

[Back to - Video 3](" \l "Unit4_Session4_MediaContent2)

# Video 1

## Transcript

JOHN SIMPSON:

I do think you have to know your industry and the people you will try to connect with.

REBECCA HARLING:

If you nurture and develop the connections that you have-- I do business networking-- you can grow and develop relationships, you meet people, and they can then connect you with other people.

GARIMA KHAWAN:

Well, I started with something called print-on-demand. These are sites which you put your artwork-- you put it on products, and people can find you. So most companies or people have found me through those. So I put my work out there probably on eight to 10, even more sites. So they're all over the world. And I think through that, people found me, or I got a lot of projects as well.

VANESSA COOPER:

Trying to pick a target market I found really quite hard. Most of the people that have found me or come on board is through social media. I found that's been the platform I think for most people these days which works best because you've got this instant access to lots of people. And when somebody else shares it, it's a whole pocket of other people.

REBECCA HARLING:

You do end up with this almost organic growth, but it's not organic by I'm just sat here-- the old field of dreams, 'if you build it, they will come'. You have to put a lot of work into building it. It doesn't just come to you.

MATT KATZ:

The structure of production companies has changed so much over the years, but the pool of people is still the same. And they just go to other Indies, and they remember who they worked with and will put your name forward and things.

ZAKIA RASHID:

As long as you keep that momentum-- that's a really key thing as a freelancer, is keep that momentum going. Don't slack off at any point because as soon as you do, you'll get into that sticky area where the work either dries up or you get a gap in your pipeline. And that's just not a comfortable place to be.

JESSICA ROWE:

So it's finding I guess location-wise where we were missing in the market and also within the market itself, what commissions are coming out.

GARIMA KHAWAN:

I think what I'm going to go do different now is now, I'm actually creating collections, that I'm going to pitch to companies that I want to work with consciously. But till now, it has just been one thing that's led to another. It's just happened.

MATT KATZ:

When we didn't have a reputation, then you may get a referral. But then it would be an invitation to pitch, and you'd be one of a set of six people who basically get to do the job for nothing, and then they choose who they pay.

JOHN SIMPSON:

I'm going to art fairs, and people are coming to me, which I really like.

MATT KATZ:

Whereas now when you go, we've done nine seasons of Horrible Histories, we've done 120 episodes of Teletubbies. Go and look at what we do, and then decide if you'd like to book us to do the music on your show.

CRAIG SPIVEY:

A lot of it has come from the network that I've been lucky to build. I've worked with some amazing people, both clients and collaborators. So that's been the foundation for all of it, really.

REBECCA HARLING:

If I do a good job, people generally tend to come back, and it may be years apart.

TERRI BROWN:

Say yes to everything. Be there. Make sure everywhere somebody looks, there you are.

JOHN SIMPSON:

It's taken all this time for me to realise that you've got to steer it to what they want, but you do it in your own way.

[Back to - Video 1](" \l "Unit5_Session1_MediaContent1)

# Video 3

## Transcript

ZAKIA RASHID:

As a skier or as a sports person, you're always told to look at where you're going. And if your focus is where you're going, that's where you'll just naturally end up going there. And I think that if your focus is in a particular area, you will just gravitate towards that niche, that area because you will start speaking for it. You'll start speaking around it.

And whatever you're designing, whatever you're creating and putting together will speak to that market anyway. And I think once you start speaking to that market, that market almost comes to you. So you meet them halfway.

[Back to - Video 3](" \l "Unit5_Session4_MediaContent1)

# Video 1

## Transcript

CASSIE LEEDHAM:

This transition from saying, hey here's a thing I'm doing to saying, hey buy this product from me can be tricky.

JOHN SIMPSON:

People have said to me that I'm not very good at promoting myself and I get that. And I think that is a trait that a lot of creative people suffer from.

CASSIE LEEDHAM:

I've tried advertising online it didn't work for me. I think people-- I'm better when I can engage with people, and make them interested in me and my work together.

JESSICA ROWE:

I think social media works wonders in terms of people sharing it and it just having a big reach. But that goes part and parcel with good marketing as well I think that if you've got some really good strong images of what you do and if it sells it in one go then you've got people hooked.

ZAKIA RASHID:

I'm naturally I'm an introvert and so, networking and going out and talking to people like that is actually, it's not uncomfortable, but it's not something I enjoy. So I would get into character and I would put my sales hat on and put on my biggest smile and kind of just get out there, and just talk about my business as if it wasn't mine as if I was selling it for someone else.

CASSIE LEEDHAM:

It's not about saying this is why I'm better than all the other artists. This is why you want to pick me that's not why people like creative things and ultimately they're looking for something, some connection with creativity. So if you're being yourself and being a bit more open then I think that's what gets people interested.

JOHN SIMPSON:

If you give them the story and you give that interaction between them and they can feel it. You've got them, you've got them and you can't do that on the internet.

CASSIE LEEDHAM:

I've never been great at the marketing myself side I find that really difficult. But I think the more I've allowed myself to be myself and less of a product the better it's got.

[Back to - Video 1](" \l "Unit6_Session1_MediaContent1)

# Video 2

## Transcript

VANESSA COOPER:

I struggle to see personally what is unique about me. And what I have done? What I am learning to do more and more is ask other people what they think of me even if I can't see it myself.

CASSIE LEEDHAM:

I used to spend a lot of my time figuring out what the USP of a company was, trying to get them to figure out what the USP of their company was, so that we could create a campaign for them when I was working in advertising. I've never been able to do that for myself.

JESSICA ROWE:

I don't know whether we've written down our USP, but we've definitely written down what we're good at.

CASSIE LEEDHAM:

And I think you can focus too much on that sometimes as a creative like figuring out what your USP is and trying to be something. And I think when you're making work yourself it's more about just creating something that you like and that you enjoy and that you feel good about. And if people like that they will gravitate to you, and that goes against all the rules of marketing I'm very aware of that, but I have found that as a creative it doesn't apply in the same way as it does to a company, it's not the same model that you're working with.

[Back to - Video 2](" \l "Unit6_Session2_MediaContent1)

# Video 4

## Transcript

NICK BELCHER:

The best way to deliver a message is to tailor it to the person you're talking to. Now, with public speaking, you usually have a larger crowd, so you need to do some preparation beforehand and think about who's in the room. Questions like, why are they there? What are their motivations? And crucially, what's their current attitude towards the subject you are there to talk about? This will really help you to plan the best way to deliver your message.

The other benefit of knowing your audience is that you can speak to them more personally using examples that you know they'll understand and building a connection that will really help you win them over.

People are driven by emotions as well as by thoughts and ideas. So you need to appeal to their feelings as well as just to their minds. This doesn't necessarily mean you need to make them laugh or cry, though actually it wouldn't hurt. But if you show real feeling, people will absorb it. For example, if you're talking about an injustice, say, and you appear to be genuinely moved by it, then you'll be that much more able to move your audience in the same way.

And the same is true if you're trying to sell a product or a solution. The most convincing thing in the world is an enthusiastic person speaking with real conviction. So if you want your audience to be excited about an opportunity, you guessed it-- you have to feel that excitement yourself even if you choose to display it subtly.

When people present, and particularly if they're using slides, there's a real temptation to cram a lot of information and visuals into a deck and dazzle your audience with a range of powerful material. Now, unfortunately, people can't read and think and listen at the same time. So my final top tip is just to keep it simple. It's much more effective to stun your audience with a single concise fact and then pause to let them absorb it than it is to reel off 10 points at top speed.

Crucially, try to tell stories. People have been conditioned to listen to stories for hundreds of thousands of years. And it's a powerful way to command attention. Keeping it simple also means there's less for you to worry about, so you can stay relaxed, focused, and natural throughout.

If you want more tips on how to grow your business to the next level, drop us a line in the comments below. And don't forget to subscribe down here.

[Back to - Video 4](" \l "Unit6_Session4_MediaContent2)

# Video 5

## Transcript

REBECCA HARLING:

A very good friend of mine who is a business mentor contacted me and said there is some funding available for the retail sector. And because I was diversifying into retail, I was able to apply for that funding.

It has delayed my progress. I originally was aiming to launch my e-commerce shop and online gallery at the end of March. We're now on track for the end of June. So it's put an extra three months onto my overall time scale. But actually, what the funding has enabled me to do is purchase product photography equipment. So previously I would have had to outsource that to one of my other creative collaborators, whereas now I have the equipment and the lighting and everything to be able to do that myself.

So that means I have more control over how quickly I can get new products on to markets. So if I'm feeling particularly creative and I do a painting over the weekend, I could have it on my shop by the Monday.

I would have had to have invested my reserves, and potentially would have had to have looked to borrow some money from my parents as you do. But fortunately because I have a very robust business plan and then take that information from the business plan and translate that into the application process, the actual application was quite easy because the plan and everything is already there.

So again, another tick in the box for why it's critical to have a business plan on the go continually.

[Back to - Video 5](" \l "Unit6_Session5_MediaContent1)

# Video 6

## Transcript

CASSIE LEEDHAM:

Social media has definitely become the place that I get work. I don't know how I feel about that, because it doesn't seem like a very reliable way to get work. But it seems to keep working, and I think social media combined with word of mouth tends to be the way that things keep rolling.

TERRI BROWN:

Social media is absolutely 100% essential. There's no chance I could do what I'm doing without it. No way.

CASSIE LEEDHAM:

I've started doing things like releasing little videos of how I work and that my painting process when I'm doing digital paintings. People enjoy that. And just sort of being more less of a business, I know I keep saying that. But less like a business and more like an individual that's working more.

CRAIG SPIVEY:

The internet just consumes cool visual creative things, so you're a creative person, do what you can to get your stuff out there with it.

CASSIE LEEDHAM:

I didn't used to use Twitter, but I use it a lot now and I've got quite a big following on there and people that are quite faithful on there that I don't know. And that's very different from Facebook where you're constantly advertising to your friends and family and that's very limited, and you feel bad after a while saying, hey, buy my stuff. So Twitter became a really nice place to go because you find like minded people who are interested in what you're doing.

JESSICA ROWE:

We found that kind of behind the scenes things work quite well as well. So content that describes how we're making things and why we're making it and who we're making it with.

CASSIE LEEDHAM:

Also getting the odd celebrity tweet that seems to be like if that happens, which has happened a couple of times, then it's just like boom for a month and then you have to go back to the start sadly unless you can figure out how to make the most of that, which I haven't yet. [LAUGHS]

[Back to - Video 6](" \l "Unit6_Session6_MediaContent1)

# Video 7

## Transcript

GAYLE JOHNSON

For me, I decided that I would rather do one platform well rather than spread myself thinly over several platforms. And for me, I chose Facebook. So I spend a lot of time in the Facebook environment. I have a Facebook page that I set up.

And it felt so daunting, I have to say, setting it up. I felt like I was exposing myself to the world. And then I launched this thing and not very much happened. I thought OK, I could take a few risks here.

So I use that Facebook page to really start conversations, interestingly. It's not primarily a selling tool for me. The selling happens, but first of all, it's about building a relationship and it's about building connections.

So on that Facebook page, I share little snippets of what I'm doing. I share little snippets of behind the scenes at my work, some good news about my clients. And every so often I will throw in an offer or an invitation to work with me, but that's not primarily how I use that page. It's more about letting people into my world, I suppose.

And it goes back again to this belief I have that people are people, so by using social media to just be yourself and get allow people to see a little glimpse of what you're like and what you might be like working with, I think it helps them build trust in you. It helps them get to know you. And they can make the decision to buy from you if they need to. And that certainly worked for me.

But then I found what's been even more powerful is setting up a group. So I have a Facebook group now which isn't huge but it is pretty active. And that really has built a sense of community around what I do. So the people in there, they share their kind of issues and tips to do with my work, which is about writing. They ask me questions. They share what's going on in their day. And they've kind of built up networks and friendships with each other too as a result of that.

And that, I have to say, is probably where I get most of my business from. And again, I don't spend a lot of time advertising in there. Every so often, when I have events running. Or if I have an offer, I will make that clear to people. But mostly, it's about building that community.

So when people think they need someone who does what I do, I'm the first person that comes to mind. And they know me, and they must like me because they're still in the group, and they trust that I can do what I say I'm going to do because I kind of throw in bits of evidence. I throw in successes from my other clients, that sort of thing. And that's how work seems to have grown very organically really.

[Back to - Video 7](" \l "Unit6_Session6_MediaContent2)

# Video 1

## Transcript

TERRI BROWN:

I think my top tip for any creative independent person when it comes to money is, it is important. I know it's so easy to just go, ah, it'll work itself out, but you do need to keep track of what's coming in and what's going out because it is so very easy for it to slip away from underneath you and you'll find there is far too much month left at the end of the money.

GARIMA KHAWAN:

You have to have fun with money. You can't be-- I know it sounds easier, but I think that the more you hold on, the more you're scared of it, the more it's harder to make, you know? [LAUGHS]

MATT KATZ:

As soon as you can afford to and if you are and you do have what kind of amounts to a full time job as being a freelancer, then get a bookkeeper and get a reasonable accountant because being a bookkeeper and an accountant isn't what you do, being creative is. And getting other people to do that is the best thing.

CASSIE LEEDHAM:

I don't mind doing that side of it, it's not the best part. But it's part of life isn't it's part of earning money, [LAUGHS] which ultimately you do have to do.

JESSICA ROWE:

We've been very fortunate to have Arts Council Funding. So they were there for the very first show. So we had some money to produce that, which was really fantastic and then we got a lot of-- and we still do get a lot of in-kind support from the University.

CASSIE LEEDHAM:

Asking for funding is a strange thing. And I think if I didn't know other people that had done it, I don't think I would have done it. But knowing other people that have done it, it made me realise that that's what the money is there for, it's literally put aside for people to invest in the arts and to create things. And the money's there, it's going to be awarded to somebody. So why shouldn't I try and do that.

And especially if I'm doing a project-- now that I've got a project that feels more like it's community focused and it's engaging other people. It's giving people a voice and things that feel important. Now, I feel like I can ask and I can get funded for something.

REBECCA HARLING:

If you are scared of the process, then you're not going to ask. And if you don't ask, then how do you know that you were going to get the funding or not. So it becomes a self-fulfilling prophecy, doesn't it?

JESSICA ROWE:

I found with funding it's about what you can give back to the community.

REBECCA HARLING:

Every piece of funding that I have applied for in my 15 years of business ownership has been approved. I have never been turned down for funding. Because if you can demonstrate why you need that money, whether that's funding through grant funding or whether that's access to finance through investment or a bank loan. If you can show that through your business planning and they can see what it is you are trying to achieve, then it makes it very difficult for them to say no if it's well-considered, well thought through and well planned, then the money will come.

JESSICA ROWE:

It's not about going, oh, this is the show that we're going to do and it will be great. It's about going-- this is what we can bring to your area. This is how the people, the audience will engage with us, this is what the plans are so we could return in a year and do the same thing again.

CASSIE LEEDHAM:

When I started the creative collective, we had an arts, no it was a National Lottery Grant. And that gave us the money to set up this little studio in Coventry at the Canal Basin. So that was really good to have that.

JESSICA ROWE:

Arts Council in particular set out a rule, a set of kind of beliefs they go by for the year. So it might be digital technology. It could be community engagement. It could be all those things. And you kind of have to hit those nails on the head. We've asked Arts Council in order to receive funding, but it does make you think differently about how to produce your work.

So instead of just creating a performance for family audiences, you might go, oh, we might, to engage further with our audience, we might do some workshops. We might do after schools. We might perform in schools. So it gets you thinking more about your product and how it affects your audience.

[Back to - Video 1](" \l "Unit7_Session1_MediaContent1)

# Video 2

## Transcript

[MUSIC PLAYING]

NARRATOR:

We are Arts Council England, the national development agency for arts, museums, and libraries. Our mission is great art and culture for everyone. We support a wide range of art forms and disciplines, such as dance, museums, literature, combined arts, theatre, visual arts, libraries, and music.

With funding from government and the national lottery, we invest in projects, organisations, and people. In 2018 to 2022, we'll invest through our three funding streams, the National Portfolio, Grants for Arts and Culture, Strategic Funds. Our National Portfolio is made up of organisations receiving regular funding from the Arts Council. We will make sure investment is spread across England and bring in new, smaller, and more diverse organisations into the portfolio.

Grants for Arts and Culture is our rolling funding stream for individuals and organisations. From 2018, we'll invest national lottery funds in Grants for Arts and Culture to support thousands of individual artists, communities, and cultural organisations to produce great work.

Our third funding stream is Strategic Funds. We'll invest to develop the sector, from increasing diversity, to bringing arts and culture to places with low engagement.

These three funding streams help us make our mission of great art and culture for everyone a reality. Thousands of arts and culture organisations are putting our investment to good use. Could you, too?

[MUSIC PLAYING]

[Back to - Video 2](" \l "Unit7_Session3_MediaContent1)

# Video 3

## Transcript

SPEAKER:

At the Arts Council, we want to support exciting and diverse work that brings great arts and culture to people across the country. Arts Council National Lottery Project Grants is our funding programme for arts, museums, and libraries projects. Project grants are an opportunity for artists, cultural practitioners, and organisations to work in new ways and to help people across England to engage with their work.

We support projects in music, theatre, dance, visual arts, literature, and combined arts, including festivals and carnivals. Libraries and museums can also apply for arts projects. And accredited museums can apply for projects that help people engage with their collections or their work.

Across these disciplines, we're also keen to see how you could use creative media to produce and deliver your work. Funding for project grants comes from the National Lottery. And grants typically range from 1,000 pounds to 100,000 pounds.

It's important that your application shows how people will be able to experience or get involved with your project and how they'll benefit from it. We call this public engagement. And it's at the heart of project grants.

We have lots of guidance on our website that will help you decide if this is the most suitable funding programme for you, as well as online resources to help you make your application as strong as it can be. Find this and access to our online application portal at artscouncil.org. uk/projectgrants.

So what happens once you've made an application? We'll let you know whether it's been successful within six weeks if you've applied for 15,000 pounds or less, and 12 weeks for applications over 15,000 pounds. Got a question? Whether it's before, during, or after making an application, don't hesitate to get in touch. We're here to help.

[Back to - Video 3](" \l "Unit7_Session3_MediaContent2)

# Video 4

## Transcript

[MUSIC PLAYING]

ARIEL HYATT:

Hi. This is Ariel. And in this episode of Sound Advice, I'm here with Brian Meece from RocketHub.com. And we are talking about something that I think is crucial for artists and musicians to understand in 2010, and that is the concept of patronage or fan funding.

The idea behind it is you actually ask your fans to fund your projects. Why? Because your fans love you and they want to help you--

BRIAN MEECE:

Exactly.

ARIEL HYATT:

--and they want to support you.

BRIAN MEECE:

Exactly.

ARIEL HYATT:

So the cool thing about Brian, which you probably don't know, is he's not only the co-founder of RocketHub, he's also a musician. So I would love for you to tell us about your album--

BRIAN MEECE:

Sure.

ARIEL HYATT:

--and how you funded it, and the different tiers and offerings.

BRIAN MEECE:

Absolutely. So I was one of the test pilots of the RocketHub.com, one of the projects that was that was there from the get go when we launched. And I have a singer songwriter album. I was looking to raise about $5,000 in two months.

So the way I did it is I put together a list of juicy rewards, you know, so things that could kind of make you smile if you know me. And you know, you may know that I play the ukulele and that I like to go surfing. I'm big into beach culture. I'm kind of big into, you know-- I'm from the south, so I kind of like, you know, a little bit of southern kind of culture there too. So I make the rewards kind of fun to read and fun for my audience to kind of, you know, have conversations around, but also have a nice wide variety of price points ranging from $5 to $50 to $100 to $500 to thousands of dollars. And I was surprised at what I found.

ARIEL HYATT:

And what did you find?

BRIAN MEECE:

So I found, with me, my most popular price point was the $20 level. Now keep in mind, this is the same as my $10 level. At $10, you could have gotten the Brian Meece signed CD and a band pin. That was $10 for with my project. For $20, you could have-- you can get the CD, a band pin and your own custom haiku poem written by me.

ARIEL HYATT:

Excellent.

BRIAN MEECE:

And guess which one sold three to one.

ARIEL HYATT:

The $20?

BRIAN MEECE:

The $20 one.

ARIEL HYATT:

Right.

BRIAN MEECE:

It was actually more than that. So three to one.

ARIEL HYATT:

That's so interesting.

BRIAN MEECE:

The second most popular price point was my $100 bundle, which had all the, you know, limited edition vinyl record and a wood block cool t-shirt from one of my favourite artists here in New York and, you know, obviously, all the music products, and then a chance to spend time with me at the-- at an event, at a live event or a record release party. So it's kind of a bundle with kind of a live event mixed into it, but it was $100 price point was very popular too.

ARIEL HYATT:

That's great. So there is this a statistic that a lot of internet marketers know that most musicians do not know, which is there is an entire population of people that want the best. They want the most expensive thing. They are the one that buy the outrageous car with the ridiculous engine even though they live in New York City and they'll never even be able to speed. They are the people that want only the best. And if you actually ask those people to spend $100 instead of $10, they'll do it.

BRIAN MEECE:

They'll do it. And it was a very popular price point. I even had, at $600, you could get a custom song written. And you give me a subject, you know, some rough parameters, and I would write a custom song. And I had two takers for that. And I was very surprised at that.

At $250 then you could go surfing with me, spend the afternoon going-- we go surfing. And in addition to getting kind of the CD and the t-shirt and the vinyl record, you know, we go out and spend a half day surfing. And somebody spent $250 to do that with me. So it was--

ARIEL HYATT:

And you were going to go anyway.

BRIAN MEECE:

I was probably going to go anyway.

ARIEL HYATT:

So it was perfect.

So there you go. You can see what he did creatively was put together different tiers and different ideas.

BRIAN MEECE:

Creatively, you just tapped on a really neat word. A lot of musicians are very creative when it comes to their actual work. They also need to work on how to be creative in the communication and the sales element when they're kind of interfacing with their audience.

ARIEL HYATT:

That's right. So there you have it, crowdfunding with Brian Meece from Rocket Hub.

BRIAN MEECE:

Thanks so much.

ARIEL HYATT:

This is Ariel, and this is Sound Advice.

[MUSIC PLAYING]

[Back to - Video 4](" \l "Unit7_Session4_MediaContent1)

# Video 1

## Transcript

TERRI BROWN:

When I was signing up to start my company, I went through the job center, and they went through everything with me. I signed up through the .gov portal. It was so easy. Really easy. It's all really straightforward. All you have to do is really, really remember to put your tax returns in on time. Otherwise, they will charge you even if you've not earned anything. Lesson learned.

JESSICA ROWE:

It's really useful, I think, to find. Just ask somebody that you already know is self-employed, and they will help you with the process. I find that really easy.

CRAIG SPIVEY:

So I'm a sole trader, and that was the advice that I was given by my accountant because the business was just going to be me doing what I do. So that made it very easy.

JOHN SIMPSON:

But on a more business footing, I think probably being a limited company is a better idea. You're covering your overheads, you're covering anything that might happen financially. It's more of a risk to go self-employed. But I just found it easy way at the time. And I wanted to create, so money was a bit of a side issue.

CRAIG SPIVEY:

Well as my freelance career has progressed, I'm more and more of doing projects where I'm leading them, so I'm paying other freelancers. And it's all coming through me. And that is starting to have an effect on my cash flow and tipping me into a different kind of sphere. So that's a conversation I need to have with my accountant in the next couple of months.

MATT KATZ:

So the scale of some of the projects that we're delivering, it makes sense to limit liability. And also it's just financially expedient to be a limited company because it's more efficient from a tax point of view. And it's fairly straightforward to set up. You just have to pay slightly more to your accountant.

ZAKIA RASHID:

I have a family, I have a home, and I think we're in a more litigious society. And so being a limited company was important for me this time around, and it's working fine. Both ways worked, but I would have to say I think being a limited company is probably a lot more comfortable is what I've learned over the years.

MATT KATZ:

In terms of the bookkeeping and accounting, it's incumbent on you to keep slightly more detailed records and provide more information as a limited company. But it's very similar to just being a sole trader in that you still have to account for what you have spent, what you have earned, and keep that information and submit it at year end.

GARIMA KHAWAN:

My husband is very much Mr logic. His Excel sheets are coloured, sub-coloured, he meets deadlines, he makes it before deadlines, he leads a team, and he's very, very, very efficient in doing what he does. And there's a learning there. Even though I would just be happy to just spend my whole day painting and drawing and dreaming, it is a business. It is the business of art.

[Back to - Video 1](" \l "Unit8_Session1_MediaContent1)

# Video 2

## Transcript

[TEXT ON SCREEN: I’m registering my business – which structure should I choose?]

SPEAKER:

When you set up your business, you'll need to choose a legal structure. This affects how you run the business and pay tax, so it's essential to choose the right one for you. There are three structures. The first is sole trader. This is the simplest to set up and use for record keeping. As a sole trader, you make all the business decisions and the profits are yours. You're responsible for any debts.

The second is partnership, but there are different types of partnership to consider. In a business partnership, two or more people run the business and share profits equally. All partners are responsible for any debts. A limited partnership has general partners and limited partners with different roles and liabilities. At least one general partner must be running the business, and one or more limited partners can contribute capital, such as money or property.

A limited liability partnership has at least two registered members. Each can take part in the day-to-day running of the business. Partnerships can be complex in the way they're set up and pay tax. If you opt for one of these, please make sure you can meet the requirements.

The third structure is a private limited company. This is legally separate from the people who run it. That includes finances which are separate from your own. The company can own property and is responsible for its debts. The company is limited either by shares or by guarantee. In the first case, it has shareholders who own the shares. It can keep any profits it makes after paying tax.

A company limited by guarantee has guarantors and invests profits back into the business. All private limited companies must comply with strict rules around reporting and paying tax. If you opt for this setup, please make sure you can meet these requirements. There is more information on legal structures and how to choose the right one for your business on gov.uk.

[Back to - Video 2](" \l "Unit8_Session2_MediaContent1)

# Video 3

## Transcript

CHRIS ADDISON:

Social enterprises are one of the most exciting and fastest-growing--

MICHAEL SHEEN:

Hello.

CHRIS ADDISON:

Hello. Social enterprises are one of the most exciting and fastest--

MICHAEL SHEEN:

What are you doing?

CHRIS ADDISON:

I'm just explaining about social enterprises.

MICHAEL SHEEN:

Oh! Gotcha.

CHRIS ADDISON:

Which are, one of the most exciting and fastest--

MICHAEL SHEEN:

What's a social enterprise?

CHRIS ADDISON:

I am literally-- literally-- just explaining that, if you could just--

MICHAEL SHEEN:

Oh, yeah. Sorry.

CHRIS ADDISON:

OK. They are one of the most exciting and fastest-growing--

MICHAEL SHEEN:

Are they like a charity?

CHRIS ADDISON:

No, no. They're not a charity. No. What they are is--

MICHAEL SHEEN:

Businesses.

CHRIS ADDISON:

Nope. Well, yes. Yes. They are businesses. But, yes. But-- but not like other businesses.

MICHAEL SHEEN:

Yeah. I've got to be honest-- you seem to be having a bit of trouble explaining this.

CHRIS ADDISON:

Funny, that.

MICHAEL SHEEN:

I could help.

CHRIS ADDISON:

Could you though?

MICHAEL SHEEN:

Hang on. I'm just going to go over there.

CHRIS ADDISON:

That would certainly help. Yes. Social enterprises, as I may have mentioned once or twice, are one of the fastest-growing, most exciting and most inspiring parts of the economy. They are business, but not as you know it.

Traditional businesses--

MICHAEL SHEEN:

Hello, I am a traditional business. I provide goods. For example, sausage rolls. Or services! For example, designing sausage rolls. And then I reinvest some money in the company and spend the rest myself on curly whirlies and a Fiat Panda.

CHRIS ADDISON:

Why are you wearing a bowler hat?

MICHAEL SHEEN:

I am a business.

CHRIS ADDISON:

And an apron?

MICHAEL SHEEN:

I am a business!

CHRIS ADDISON:

Carrying a spanner?

MICHAEL SHEEN:

I am a business.

CHRIS ADDISON:

Well, it's not exactly like that. But, yes, traditional businesses sell goods or services, and take the profit for the owners or the shareholders. That's their sole purpose.

Charities, on the other hand.

[SHAKING]

MICHAEL SHEEN:

Hello! I'm a charity. I spend every Saturday on the high street selling small stickers for cash, and training for a marathon in a bath full of beans! Would you sponsor me?

CHRIS ADDISON:

Well I'll give you a tenner, if you'll go away.

Obviously, that's not what charities are. Charities do brilliant work raising money for fantastic causes. They get as much as they can, and give every penny possible away to support their chosen causes. And when that's done, they start again.

But social enterprises--

MICHAEL SHEEN:

But social enterprises are something else entirely! They're real businesses. They sell things, or provide services, for money. But instead of making that money just for their shareholders, at least 50% of the profits they make are reinvested to benefit the community. You could say, it's business where society profits.

CHRIS ADDISON:

How do you know this stuff all of a sudden?

MICHAEL SHEEN:

The lady over there told me.

CHRIS ADDISON:

What lady?

MICHAEL SHEEN:

The one who sold me the bowler hat!

CHRIS ADDISON:

What's this?

MICHAEL SHEEN:

There are social enterprises in every conceivable corner of business! There are social enterprises which make chocolates! And ones which run wind farms for generating electricity! There are social enterprise dentists, and bus companies, and restaurants, and undertakers. There are football clubs, and nurseries, and TV studios! There's even a social enterprise which will hire you an elephant you can leave in next door's garden, if you're really trying to escalate a dispute with your neighbours!

CHRIS ADDISON:

That one's not true.

MICHAEL SHEEN:

No, it's not. It'd be good though, wouldn't it?

CHRIS ADDISON:

Yeah.

MICHAEL SHEEN:

Anything you can think of, there's a social enterprise for it. From the tiniest one person operation right up to multi-national companies with offices all around the world.

CHRIS ADDISON:

And the ways that they're giving back are, uh-- hang on. Could I get some cards like Michael had for his bit for this bit? Fine. And the ways social enterprises are giving back to society are as brilliantly varied as the businesses themselves.

Health companies who provide free checkups for people who can't afford them. Pie-makers, helping ex-offenders back into the workforce. Bag-makers, giving bags to children in care. Technology companies employing an all-autistic workforce. Housing associations which give training to their young tenants. Beer companies which brew their beer from bread that supermarkets are throwing out. What's this now?

[TEXT ON SCREEN: All figures correct as of 22 Febraury 2019. So there.]

MICHAEL SHEEN:

Just hold it along the bottom of the screen. Social enterprise is big-- and it's getting bigger. How many do you think there are in the UK right now?

CHRIS ADDISON:

Oh, 14.

MICHAEL SHEEN:

Higher.

CHRIS ADDISON:

15.

MICHAEL SHEEN:

Much, much higher!

CHRIS ADDISON:

19?

MICHAEL SHEEN:

There are over 100,000 of them in the UK, employing more than 2 million people. They're worth more than 60 billion pounds a year. Now, to put that in context-- that's as much as three premiership footballers.

CHRIS ADDISON:

It's a movement.

MICHAEL SHEEN:

It's a revolution!

CHRIS ADDISON:

Just by finding a better, cleverer, kinder way of doing business, social enterprises are the people who are going to save the world.

[MUSIC PLAYING]

[Back to - Video 3](" \l "Unit8_Session5_MediaContent1)

# Video 4

## Transcript

[MUSIC PLAYING]

NICOLE PHILLIPS:

I started my company in 2012, Nicole Phillips England, where I realised that my watercolours would look beautiful on fabric. So I started with a range of tea towels and then I progressed onto hop covers, double oven gloves, tablecloths, napkins, aprons, endless. And now I have 21 tea towel designs and numerous fabric-by-the-metre designs.

Nicole Philips England is all about fresh, quirky, bit of colour, the juxtaposition of the watercolour against the graphic lines. Sometimes I use wording. It's just a bit of fun and humour in the kitchen. And I feel that it's quite different than what's out there at the moment, so I feel that we have to register that design because if someone was to steal them, it would be devastating to me, and it's happened to me before.

I studied ceramics at university and got my BA in Bath. And I was selected at the end of the degree show to exhibit top at London for the new designers' exhibition. And it was there that I got approached by a large retailer. You can imagine I was over the moon, very excited. I found their business card in the bottom of this jug, and I got home, and I actually didn't see it until a couple of weeks later and I found it in there. And I was like, yay.

And I approached them, and they were very excited, and they seemed really keen. They took samples, and I spent a lot of money and time preparing for this big order. And then out of the blue, the communication stopped and they said they weren't interested. Obviously, gutted. But then a few months later, I went up to their shop, their big one in London, and I looked round, and there was an inferior version.

And I was gutted-- really gutted. But now, because I'm older and wiser, I've had all my intellectual property protected.

We've protected each of our watercolour designs as a registered design, which protects the appearance and the look of the design so that I can put it on anything and it's protected, whether it's stationary, or ceramics, or textiles. We now have a trademark attorney to help us because we have so many registered designs.

It's not expensive to register designs. It can be as little as 60 pounds. And this protects you up to 25 years, and this is hugely reassuring for a company like mine when we're being approached by big retailers and trade shows. The design laws changed last year, which means that anybody who intentionally tries to copy one of my registered designs can face up to 10 years in prison, which is fantastic news for a company like me.

As a UK company, I make everything in the UK from start to finish, from my watercolour through to the fabric to the production. And I feel really strongly about that and want to stay British-based. But if someone was to go abroad and do a cheaper, nastier copy, because I've registered all my designs, it makes it a lot easier for me to take legal action.

My advice for any artist going into business is to consider if your product can be a registered design. If it can, go ahead and do it. It's not that much money and it gives you really great reassurance that hopefully, if anyone tried to copy you, you'd have some legal rights over it. So my advice is to think about your intellectual property and to protect it at an early stage.

[MUSIC PLAYING]

[Back to - Video 4](" \l "Unit8_Session6_MediaContent1)

# Video 5

## Transcript

VANESSA COOPER:

I hate pricing things, hate pricing things. For me, and I'm very conscious that what I do will be slightly different to somebody else, so it's no good looking at another artist going well they charge this.

ZAKIA RASHID:

Don't undervalue yourself and don't give work away for free. Very often what creatives are terrible at is doing extra work just because they love it and not charging for it or knowing that they can't charge for it because it's a set fee that they've agreed upon. So yeah, so don't give too much away for free and value what you have.

JOHN SIMPSON:

How long is that particular job taken? If it's taken two days, but you can't charge two days, then you're going to have to be realistic about it.

MATT KATZ:

To undervalue yourself by asking for too little means that people will undervalue the quality and the worth creatively of what you're delivering. So it's not arrogant to be asking for however much for something for a commercial project. It is just-- it makes sense because that's what people expect to be paying, and that's what they expect you to be asking for because of where you are in your career.

GARIMA KHAWAN:

It's still a learning process for me, you know? Every time I charge something, which is exponentially more than what I would have charged earlier, I'm a bit shocked, too. [LAUGHS] So I'm like, OK, well, I can charge more.

MATT KATZ:

But if it's creative, then you're making something new that didn't exist before and there should be a residual attached to it. And if there isn't, then you need to be compensated upfront for that not being there.

TERRI BROWN:

I'll see a job like, oh, I really want to do that. I'm getting paid 2p an hour. Mmm. [LAUGHS] So I need to set myself very strict boundaries about what my minimum wage per hour is going to be. And if I don't get the job that I want to get because my price is too high, then it's just not the job for me. I need to let it go, and that is a very hard lesson to learn.

JESSICA ROWE:

That takes some bravery to go. You know, I would love to do that project, but the money's just not there. You've got to survive at the end of the day. You've got to get paid. You've got to earn your money.

LUCY MARCOVITCH:

But it's a balancing act all the time because you don't want to price people out, but equally you don't want to undervalue yourself, so you're constantly balancing those two things.

CRAIG SPIVEY:

I mean, I've got clients from big corporates to little coffee shops. And on one end of the scale, I work for coffee so you can probably guess which end that is.

MATT KATZ:

Move beyond thinking that you're just selling units of time. What is the value of what you are providing? And if it's a creative service if you are creating, then it's a case of what does the-- what value does that represent to the client rather than what hourly rate should you be billing?

ZAKIA RASHID:

And if you're good, people come back to you and that's telling you something.

[Back to - Video 5](" \l "Unit8_Session7_MediaContent1)

# Video 6

## Transcript

[TEXT ON SCREEN]

Getting Unpaid Invoices Paid

Getting unpaid invoices paid is crucial for any business in the UK.

When you have provided goods or service for a client, you expect payment.

An invoice becomes overdue once you are one day over the usual 30 day payment term.

If you have not received payment within the agreed terms then this can be categorised as a late payment.

Our speciailist Business Debt Recovery team have put together some simple tips to maximise your strategies.

**8 Step Action Plan for chasing overdue invoices.**

It is acceptable to chase unpaid invoices – any experienced business owner will tell you that this is totally acceptable.

Most companies tend to opt for the standard 30 day terms in the UK.

Include late payment charges on your terms – this can deter customers and clients from late payment.

Legislation allows you to charge up to 8% interest plus the Bank of Engalnd base rate on late payments.

Never get stressed – easier said than done right? But stay calm.

There are many legitimate reasons why an invoice payment is late but it is usually down to forgetfulness.

Send a courtesy reminder – any initial payment reminder should be courteous and polite.

This is your customer and at this point a respectful letter or email to remind them that payment is due will do the trick.

Follow up your reminder – if your payment reminder has not had a response, then you should send another.

This should clearly outline the status of their account and the outstanding invoices due.

Get on your phone – if your polite prompts for payment have been ignored then it’s time to reach out via telephone.

Engaging your customer this way will give you immediate answers.

**Main options to collect unpaid invoices.**

Use a debt recovery agency – this is a growing solution for many businesses across the UK and globally.

It is important to remember that not all debt recovery services are the same.

Taking the legal route – this well trodden path is deemed as too expensive for many.

It still then needs to be enforced if payment is not made.

Then you need a debt recovery agency or suchlike for enforcement of the unpaid business CCJ.

How can we help?

Federal Management are the UK’s leading business debt recovery service.

We specialise in maximising results whilst minimising the cost for recovering unpaid invoices.

Learn more are federalmanagement.co.uk

[Back to - Video 6](" \l "Unit8_Session7_MediaContent2)

# Video 1

## Transcript

REBECCA HARLING:

From my perspective, business planning is critical. It is absolutely the most essential thing you can do.

JESSICA ROWE:

It lets us see what kind of company we want to be in the next 10 years and what kind of shows do we want to produce and then we get to break down how we get there.

TERRI BROWN:

When it came to doing the business plan through the job center, I thought, oh, I don't want to do this. But actually it was one of the best things that I did. I had this vague idea of what I wanted and I kind of sort of knew what I wanted to achieve with it, but the business plan just put it all on paper. It made it very, very real and it suddenly was something that I could achieve.

I had what I was going to do in the next three months, the next six months, the next 12 months. It was all laid out. It was all achievable. It was something I could actually do. It wasn't just kind of like, let's give it a go and see what happens. It was, oh, no, wait, if I do this, this, and this, by the end of the year, I'm going to be earning this. I can do this. And yes, I will absolutely be doing a business plan going forward for pretty much everything.

LUCY MARCOVITCH:

There's just all those really important aspects which might sound a bit boring, but actually once I started doing them, I found them really, really interesting. And I now find the business side of things fascinating. I just think it's incredible how business works and I found an interest in something which I have never in my life even considered to be an interest. But I think when you're in it and doing it, suddenly it becomes relevant and important.

CASSIE LEEDHAM:

I don't do a lot of planning at the moment, but that's probably not true because really I'm looking at funding. I'm looking at getting work space. I'm thinking about the next step, which is this new project. So I guess I am always planning really. It just doesn't feel like it because I'm excited about it because it feels like something I want to be doing.

LUCY MARCOVITCH:

At the end of each month, I'll think about the month that's gone, what have I achieved this month? What have I done? What's been published? How many clients have I worked for? Have I gained any new clients? Have I lost any clients? If so, why? Et cetera. So to sort of reflect on that. And then I'll try and think forward as well. So I'm thinking, right, what do I need for the next three months?

For example, have I got any projects? Have I got big chunks of project coming up that are going to keep me all right for that month? But what's happening next month? Would I like to get any new clients? If so, how am I going to do that? So I just kind of take stock a little bit, think about where I've been and where I want to go. And I just find that helps me, especially with the looking back, it helps me realise how much I have done.

REBECCA HARLING:

I think strategically, it's really important to know where you're going because the decisions you make right now really affect what's going to happen further down the line. If you just make one tiny adjustment, it may actually take you off in completely the other direction. But saying that, a kind of overarching strategy within my business plan is actually going with the flow. That's my number one mantra, go with the flow. So I will assess an opportunity that arises and I will make the decision, does this fit within what I'm doing? But more importantly, am I going to enjoy it? Is it for me? And am I going to be able to deliver the best possible job for my client? And if the answer is no to any of those questions, then it's likely that I will go back to the client and actually politely turn the job down. But because I have a network of connections, more often than not, I can actually introduce them to another creative professional that can do that for them. And I know they will do it better than I will. Again, everything ultimately comes back down to connections. So the business planning is critical. And part of that is making sure that you are nurturing those connections.

[Back to - Video 1](" \l "Unit9_Session1_MediaContent1)

# Video 2

## Transcript

NARRATOR:

Starting a business? Then you'll need a plan, a roadmap, taking you on the strictest and fastest route to where you want to go. Your business plan will include six sections and will help you think through your business idea, making sure you've covered all the angles and eventualities before you set off.

The first section is the executive summary, presenting an overview of your business. This section is vital as many investors make judgments about your business based on it alone. A great tip is to leave this section and until last to write. Once you've written the others, you'll find it easier to do as it will be a summary of the key points you make in other sections.

So start with your business details. Provide a short description of who you are, what you plan to sell, why, and to whom. Include the location of your business. Identify key employees and any other qualities that make your business stand out

Now into to your marketing and sales strategy. Show that you've done your homework, that you understand your target market. Outline why you think people will buy what you want to sell and detail how you plan to sell to them.

Then add in your management team and personnel. People reading your plan need to believe and have trust in the management of your business. So outline your credentials and the people you plan to recruit.

Then detail your setup, explaining what facilities the business will have, from your premises to your management information systems and IT. And explain how it will deliver the product or service to the customer.

Lastly, list your financial plan and projections. This part translates everything you've said in the previous sections into numbers. It will tell you whether the business will be worthwhile or whether you're wasting your time and/or money. Your business plan will change as your business grows. It will help keep you focused so you'll know where you are and where you're supposed to be so that you can correct your course as needed.

Here are our five top tips. Keep it brief. If it takes too long to write, it'll take too long to read. Get rid of the fluff. Cut the waffle and just get to the point.

Be realistic, be honest, and note all the challenges facing your business. Use visuals. Graphs, charts, and images can help bring your idea to life. And be creative so that your business stands out and grabs attention.

[Back to - Video 2](" \l "Unit9_Session3_MediaContent1)

# Video 3

## Transcript

SPEAKER:

Your business plan has to be an evolving document rather than a snapshot of a particular point in time. You'll need to review and update it to show that your growth plans and business goals are realistic and achievable. We'll show you how to update your business plan and make sure it's an accurate reflection of your current position.

Since you first created your business plan, all sorts of things are likely to have changed, including your customers, how much you sell, and the market you operate in. In addition, the general economic conditions will have changed. And there may well be new trends or new products emerging in your industry. You can use your business plan to set goals for such things as your businesses short term and future growth.

It's also vital for securing additional funding, and will help you to allocate resources within the business, monitor your progress, and assess performance. So what are the main steps in reviewing and updating your business plan? Well, you'll need to review all aspects of your current business performance. This means looking at your core activities and seeing how efficiently you're currently working.

It's also important to look at your financial position. Consider aspects such as your cash flow, what working capital you have available, your costs, any borrowing you have, and any money that's owed to you by your customers. As part of your review, you'll also need to do a thorough analysis of your competitors to get an up to date picture of what's going on in the market you're in. And you'll need the latest information about your customers, and try to get their feedback on your performance, too.

This will help you to identify where you can improve on what you're currently doing. Once you've got all this information together, you can think about how you're going to redefine your business goals and update your business plan. Set yourself targets for achieving any changes. Think of it as a roadmap for the development of your business. It's worth reviewing your business plan on a regular basis, perhaps every 3 to 6 months or whenever something changes that will affect the business and your plans.

Some businesses review progress against targets that even shorter intervals like weekly or monthly, particularly those that are heavily sales driven. So keep an eye on how you're doing against the targets you set. This will help you spot anything you need to change, and you'll be more likely to meet your objectives. Your business plan can help you identify how your business is currently performing. And also, set your plans for business growth. Reviewing it regularly will help you meet your targets and manage your business priorities.

[Back to - Video 3](" \l "Unit9_Session3_MediaContent2)

# Video 5

## Transcript

CASSIE LEEDHAM:

I think being resilient is all about being flexible and light footed, and being able to jump to something else and very quickly establish yourself.

GARIMA KHAWAN:

So I think it is about going with the flow and actually thinking of it as an opportunity versus a disaster.

TERRI BROWN:

Resilience-- I guess you've got to be resilient in the way that a tree is resilient. You've got to be strong, but you've got to be able to bend at the same time.

REBECCA HARLING:

Resilience is critical. And I think, unfortunately, it comes with experience. You have to have felt the pain of things not quite going so well to know how to handle that moving forward. So for me, one of my strategies is the 'go with the flow' strategy. So assess opportunities as and when. I also make sure that I have a reserve, so I've got my 'in the tank'. If everything went to chaos, if the zombie apocalypse hit, where would I be? And if the worst case scenario that I plan out is I have to get a job, and believe me that is my worst case scenario. Then, actually, that's not bad, is it?

TERRI BROWN:

The ability to think outside the box, I think is the creative person's biggest asset because we are so at the whim of recessions, the pandemics, the business ebb and flow. There are some times where you just need to say, right, this isn't working. Let's step back and have a look and reassess and see what's going to work. And as a creative, I think we have a quite unique ability of doing that. I don't think there are many creative people who have got that kind of narrow focus.

CASSIE LEEDHAM:

You've got to be able to take risks and that's scary sometimes, especially if you're taking a risk because things aren't good. That's very scary. And I invested time and money into creating products and completely new style of working and it worked. And I think you just have to be so willing to trust yourself and believe in yourself.

CRAIG SPIVEY:

Well, I think the first thing is not to panic.

JESSICA ROWE:

We always have a good contingency set of money and pocket within the company that we hold, and within our funding for any eventualities that are unforeseen.

CASSIE LEEDHAM:

Don't be afraid to try things and fail because I've tried a million things that didn't work and that's OK. If it doesn't work, you go, OK, what's the next thing? What can I do next? Try the next thing and something will hit and things land all the time. And then don't be afraid to change again.

MATT KATZ:

Be curious, be constantly aware of what disruptive technologies there are available that you might be able to use to pivot.

REBECCA HARLING:

It's about grounding yourself in that moment and recognising that that moment is only a blip in history.

JOHN SIMPSON:

If you're honest and you're reliable and you produce good work, you will get through. Honestly, you will. But you've got to be determined and never give up.

[Back to - Video 5](" \l "Unit9_Session4_MediaContent1)

# Video 6

## Transcript

LUCY MARCOVITCH:

When you're in a trough, you do sometimes think, Oh my goodness, is this it? And also that little anxiety nagging at the back. What if I don't get any more work? What if this work dries up? There's always that anxiety. But I would say it's entirely worth it for being in control of what you're doing.

JESSICA ROWE:

If there are opportunities that maybe scare you or that you're not sure of but would love to learn about, then just go for them and it might be good because you're like well I never want to go into that area ever again. Or it might be going you know what, I've met some really cool people I might want to collaborate with them on something else. So taking risks and opportunities where they come is really good.

LUCY MARCOVITCH:

I feel with people just don't be scared. Especially when you're creative because it's quite a scary thing to put yourself out there and that you're being paid for your talent. That's quite a difficult thing to marry I think. So it's just that. Just don't be afraid of it.

MATT KATZ:

There are periods over the last year or so when I haven't just made noise for fun as much as I should do. Frankly because I've been working too many hours and it is good to retain the sense of fun about the creative thing that you do. That yes you've turned it into a career. But it still needs to be fun otherwise you aren't going to be very good at it if you're just trotting it out because you're obliged to. It needs to be fun. Otherwise you won't find new things to delight and enthrall people.

REBECCA HARLING:

I had to re-acclimatize myself because my brain still said Monday to Friday, 9:00 to 5:00 is work. And I felt like I was cheating by taking time out during the day. But once I got over that, that was only my own mental block. Once I got over that it was yeah, it's just the best thing I think for me personally. I couldn't live any other way. I couldn't work any other way.

[Back to - Video 6](" \l "Unit9_Session5_MediaContent1)

# Uncaptioned Figure

## Description

A freelance career in the creative arts badge

[Back to - Uncaptioned Figure](" \l "Unit1_Session1_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit2_Session1_Figure1)

# Figure 1 The creative arts sector includes many different industries

## Description

16 coloured icons represent different elements of the arts from a quill pen to a treble clef.

[Back to - Figure 1 The creative arts sector includes many different industries](" \l "Unit2_Session3_Figure1)

# Uncaptioned Figure

## Description

A silhouette of a person leaping from one rock to another with the sun setting in the background.

[Back to - Uncaptioned Figure](" \l "Unit2_Session4_Figure1)

# Uncaptioned Figure

## Description

Handmade glass blowing

[Back to - Uncaptioned Figure](" \l "Unit2_Session5_Figure1)

# Figure 2 Different ways of using singing for a career

## Description

Spider diagram showing different ways singing can be used for a career.

[Back to - Figure 2 Different ways of using singing for a career](#Unit2_Session5_Figure2)

# Uncaptioned Figure

## Description

A museum gallery with numerous different installations on the gallery floor.

[Back to - Uncaptioned Figure](" \l "Unit2_Session6_Figure1)

# Uncaptioned Figure

## Description

The word ‘opportunity’ spelled out

[Back to - Uncaptioned Figure](" \l "Unit2_Session7_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit2_Session9_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit3_Session1_Figure1)

# Uncaptioned Figure

## Description

Woman standing with her hand on her chin looking puzzled.

[Back to - Uncaptioned Figure](" \l "Unit3_Session2_Figure1)

# Uncaptioned Figure

## Description

Person climbing on an indoor climbing wall.

[Back to - Uncaptioned Figure](" \l "Unit3_Session3_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit3_Session3_Figure2)

# Uncaptioned Figure

## Description

Wooden letter spelling the word ‘learn’ next to a lit light bulb.

[Back to - Uncaptioned Figure](" \l "Unit3_Session4_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit3_Session4_Figure2)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit3_Session5_Figure1)

# Uncaptioned Figure

## Description

Pieces of paper, some with photos on, on the floor, with three young people looking at them.

[Back to - Uncaptioned Figure](" \l "Unit3_Session6_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit4_Session1_Figure1)

# Uncaptioned Figure

## Description

A group of six young individuals sat on a bench holding up blank speech bubbles.

[Back to - Uncaptioned Figure](" \l "Unit4_Session2_Figure1)

# Uncaptioned Figure

## Description

A sign with directions to: Help, Support, Advice, Guidance, Assistance and Info.

[Back to - Uncaptioned Figure](" \l "Unit4_Session3_Figure1)

# Uncaptioned Figure

## Description

People helping each other by giving a hand to climb a rocky hill.

[Back to - Uncaptioned Figure](" \l "Unit4_Session4_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit4_Session4_Figure2)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit4_Session4_Figure3)

# Uncaptioned Figure

## Description

Two young individuals sat down talking.

[Back to - Uncaptioned Figure](" \l "Unit4_Session5_Figure1)

# Uncaptioned Figure

## Description

Two dogs walking side by side on a beach both with their mouths around the same stick.

[Back to - Uncaptioned Figure](" \l "Unit4_Session6_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit5_Session1_Figure1)

# Uncaptioned Figure

## Description

Lightbulb on a yellow background.

[Back to - Uncaptioned Figure](" \l "Unit5_Session2_Figure1)

# Uncaptioned Figure

## Description

A person circling an image of a group of human figures with a red pen.

[Back to - Uncaptioned Figure](" \l "Unit5_Session4_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit5_Session4_Figure2)

# Uncaptioned Figure

## Description

The backs of people in a crowd with their hands in the air.

[Back to - Uncaptioned Figure](" \l "Unit5_Session5_Figure1)

# Uncaptioned Figure

## Description

Red, green and blue pins being separated into individual colour groups.

[Back to - Uncaptioned Figure](" \l "Unit5_Session5_Figure2)

# Uncaptioned Figure

## Description

Grey-haired man wearing a floral Howaiian-style shirt, heart-shaped sunglasses, sipping a cocktail.

[Back to - Uncaptioned Figure](" \l "Unit5_Session5_Figure3)

# Uncaptioned Figure

## Description

A cluster of medals

[Back to - Uncaptioned Figure](" \l "Unit5_Session6_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit6_Session1_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit6_Session2_Figure1)

# Uncaptioned Figure

## Description

Woman shouting into a megaphone

[Back to - Uncaptioned Figure](" \l "Unit6_Session3_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit6_Session4_Figure1)

# Uncaptioned Figure

## Description

Seven hands of different people each holding a jigsaw piece.

[Back to - Uncaptioned Figure](" \l "Unit6_Session5_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit6_Session5_Figure2)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit6_Session6_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit6_Session6_Figure2)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit7_Session1_Figure1)

# Uncaptioned Figure

## Description

A pile of British coins.

[Back to - Uncaptioned Figure](" \l "Unit7_Session2_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit7_Session3_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit7_Session3_Figure2)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit7_Session4_Figure1)

# Uncaptioned Figure

## Description

A pair of hands holidng up a sign saying ‘The winner is...’

[Back to - Uncaptioned Figure](" \l "Unit7_Session5_Figure1)

# Uncaptioned Figure

## Description

Hand of an individual signing a document

[Back to - Uncaptioned Figure](" \l "Unit7_Session6_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit8_Session1_Figure1)

# Uncaptioned Figure

## Description

A collection of shapes connected by lines and arrows. A hand is placing a shape into position.

[Back to - Uncaptioned Figure](" \l "Unit8_Session2_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit8_Session2_Figure2)

# Uncaptioned Figure

## Description

A woman leaning over a workbench looking at a laptop.

[Back to - Uncaptioned Figure](" \l "Unit8_Session3_Figure1)

# Figure 1 Forming a limited company is another option for freelancers

## Description

Word cloud including words relating to a limited company, e.g. liability, LLC, limited and company.

[Back to - Figure 1 Forming a limited company is another option for freelancers](" \l "Unit8_Session4_Figure1)

# Uncaptioned Figure

## Description

An outdoor festival or fayre.

[Back to - Uncaptioned Figure](" \l "Unit8_Session5_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit8_Session5_Figure2)

# Uncaptioned Figure

## Description

A person signing a form with one arm in a cast.

[Back to - Uncaptioned Figure](" \l "Unit8_Session6_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit8_Session6_Figure2)

# Uncaptioned Figure

## Description

Women on the phone looking at her laptop in a room containing crafts and flowers.

[Back to - Uncaptioned Figure](" \l "Unit8_Session7_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit8_Session7_Figure2)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit8_Session7_Figure3)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit9_Session1_Figure1)

# Uncaptioned Figure

## Description

The legs of a person wearing jeans and trainers walking up steps.

[Back to - Uncaptioned Figure](" \l "Unit9_Session2_Figure1)

# Uncaptioned Figure

## Description

The back of a person standing looking at a large piece of paper with notes on it.

[Back to - Uncaptioned Figure](" \l "Unit9_Session3_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit9_Session3_Figure2)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit9_Session3_Figure3)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit9_Session4_Figure1)

# Uncaptioned Figure

## Description

[Back to - Uncaptioned Figure](" \l "Unit9_Session5_Figure1)