



IMPACT SURVEY:

CREATIVE ENTERPRISE

PROGRAMME IN UKRAINE
AND ITS INFLUENCE ON THE
CREATIVE ECONOMY

Analysis of survey results from 2015-2017 participants

Impact of the Creative Enterprise Programme on the creative economy in Ukraine

Analysis of survey results from 2015-2017 participants

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Executive Summary

Background

The Creative Enterprise Programme is a global capacity-building programme for entrepreneurs in the cultural and creative industries. It is run jointly by the British Council and the UK innovation foundation Nesta, in more than 15 countries worldwide.

The Creative Enterprise Programme was launched in Ukraine in 2015, under the name Creative Enterprise Ukraine (CEU). The Creative Enterprise Ukraine programme has been designed to support individuals who have developed a creative business concept and are in the planning stages of their business, and entrepreneurs with up to two years' experience of running their business. In Ukraine, the core Creative Enterprise Programme offer (a three-day workshop) includes a fourth day led by programme partner PwC in Ukraine, which focuses on the nuances of launching and running a business in Ukraine.

To date (March 2018), 15 workshops in eight Ukrainian cities have been organised, with creative hubs and creative economy players among the local partners helping to deliver the sessions. Overall, 324 entrepreneurs have participated in the programme, from industries such as publishing, design, fashion, crafts, architecture, visual arts, photography, music, theatre and dance, film, radio, television, digital media, video games, IT, festival management, creative hubs, and creative education.

In February 2018, the British Council and the economic development agency PPV Knowledge Networks, the delivery partner of Creative Enterprise Ukraine, conducted an online survey among programme alumni. 106 participants of Creative Enterprise Ukraine took part in the survey – both existing entrepreneurs and those pursuing a creative business idea – regardless of the current status of their project. Nearly every sector of the creative economy was represented among survey respondents, producing a solidly representative and informative survey sample.

Business Growth and Survival

Of 62 survey respondents who attended the programme while managing a business or running a project, 84% have continued in the same project, 10% have started a new creative business, and 6% are now working in other companies related to the creative economy.

Of 44 existing entrepreneurs who attended Creative Enterprise Ukraine to test a new creative business idea, 63% successfully launched their new venture with the rest either deciding not to pursue the idea or unable to launch. The programme did not directly affect any decision to discontinue a project idea, but did help some participants to re-assess their project's potential or its profitability. The above data indicates a high level of business viability among the respondents, and we have every reason to believe that participation in the programme has had a direct and positive impact on the survival rate of the enterprises run by programme participants.

Regardless of the positive indicators of business viability, only 14 of 80 entrepreneurs who continued running the same business after completing the programme consider themselves to be SMEs (small and medium-sized enterprises), while more than 50% consider themselves micro-businesses, with the remainder identifying as amateurs or self-employed. To date, only 20% of entrepreneurs who applied to the programme with an operating business are satisfied with its ongoing financial condition. In our analysis, this is an indicator of a persistently unfavourable climate in the creative economy, reflected in insufficient financial support programmes for creative entrepreneurs and their lack of understanding of the marketable potential and growth for their product.

Participation in the programme has also led to an increased understanding of how businesses are set up and run. A number of respondents noted a perception shift from an artist working for a narrow circle of consumers, to a business owner proactively developing a customer base and cooperating with other enterprises along the value chain.

Upon applying for the Creative Enterprise Programme, 46% of those representing a business had yet to legally register their enterprise; however, after attending the programme, 68% of respondents have now registered as entrepreneurs. Specifically, of 28 business owners previously with no legal status, 43% now operate as private entrepreneurs, NGO, or have established themselves as owners of small private businesses. In addition, among those who have launched their creative idea as a business, 56% are currently registered as legal businesses, largely as private entrepreneurs.

For those respondents who were already running their own teams when they attended Creative Enterprise Ukraine, none have experienced significant staff changes. However, of 20 projects that employed only the founder at the time of their training, eight have subsequently taken on employees. Of 27 business ideas launched since the conclusion of the workshop, 18 projects now report between two and four hired employees.

While at Creative Enterprise Ukraine, 70% of the entrepreneurs who were running a business – both with and without a team – were operating from home. The remainder rented office space, co-working space or worked from rented flats. Currently, 48% continue to work from home. Just 15% of entrepreneurs rent co-working space, primarily those located in Kyiv and other major cities.

The survey suggests that a significant percentage of creative entrepreneurs operate without clear understanding of their business model; this is reflected in businesses that are often run instinctively, with little understanding of business structures or processes. Of the 52 respondents that registered for Creative Enterprise Ukraine with existing businesses, only three had a clear business model when they enrolled, while nearly two-thirds (65%) were working and conducting financial transactions with no established business model. Creative Enterprise methodology works to develop a business model, and our survey results indicate a clear reversal of this situation following the completion of the training. Currently, 35% of respondents have developed a business model, while 52% have a clear understanding of their business model, but have not yet put it into practice. Furthermore, the number of respondents who lacked a clear grasp of their business model decreased by 82% after completing the training.

Business tools acquired during the programme have also had a significant impact on the creative endeavours of participants, according to the survey. The programme content, based on the Creative Enterprise Toolkit, and using creative business worksheets for identifying target audiences, devising a marketing plan and developing a business model provided much-needed help. Some 90 of 104* survey respondents indicated that these tools proved useful in developing their business. Meanwhile, an overwhelming majority of programme participants (99 respondents of 104*) stressed that CEP was particularly effective in helping them formulate a business strategy, identify their values and define the target audience for their business.

Creative Community Growth and Challenges

We also analysed the impact of the programme on the creative entrepreneur community: some 88% of respondents continued to communicate with their fellow participants after the programme, and 27% are now actively collaborating. This type of interaction often leads to new joint projects, establishing a network that helps entrepreneurs grow and expand, and contributing to the development of a local creative business ecosystem.

By analysing the ecosystem and the needs of entrepreneurs among Creative Enterprise Ukraine participants, gaps and areas for improvement were revealed in the creative economy ecosystem of the country. Even within major cities, respondents noted that conditions were not ideal for supporting creative entrepreneurs. To a greater extent than other cities, respondents from Dnipro and Kharkiv pointed out that their cities lacked educational opportunities for creative entrepreneurs, creative spaces and mentors, despite a promising level of local talent.

* Overall 106 alumni took part in the survey. 104 respondents answered to this specific question.

A similar picture was seen in other cities where Creative Enterprise Ukraine was held, though the situation was not considered to be as critical. In Odessa, **Impact Hub Odessa** occupies a rather active position in the development of creative entrepreneurship. In Ivano-Frankivsk, **Teple Misto** NGO supports creative entrepreneurship, however the city lacks mentors and business incubators to serve this audience.

At the moment, Lviv and Kyiv provide the most favourable conditions for emerging creative entrepreneurs. In each of the cities, respondents were able to name at least three organisations that provide support to creative startups, including the British Council and PPV Knowledge Networks.

Yet, as our respondents told us, while Lviv boasts a number of organisations that support entrepreneurs in the city, the availability of creative spaces, co-working spaces, business incubators and educational opportunities for creative entrepreneurs remains largely insufficient. Respondents from Kyiv pointed out that although the city had sufficient creative and co-working spaces, the demand for this kind of workspace is outstripping the supply. Respondents also mentioned a critical lack of mentors, business incubators and educational opportunities.

Other key components of a thriving creative business ecosystem include access to finance, availability of contractors and sales channels, as well as ready consumers for products and services of creative businesses. Only 25% of respondents said they were satisfied with the level of demand for the products and services of creative entrepreneurs; while 22% of respondents consider the number of channels for selling their goods sufficient. Meanwhile, 29% of respondents believe there is a sufficient pool of suppliers to manufacture their creative products; 36% see no issue with the availability of producers. However, just 15% of respondents said they were satisfied with the availability of qualified staff, funding opportunities, and marketing services and promotion channels available for their business.

A few active creative entrepreneurs should not be tasked with the development of infrastructure for the creative economy sector and its promotion in Ukraine. This sector requires engagement of local authorities and civic society organisations to form a complete ecosystem for creative entrepreneurship to develop. Validation of the positive impact of the Creative Enterprise Programme and the identification of the needs of entrepreneurs can help shape and inspire potential support programmes for the sector at the regional and national level in Ukraine.

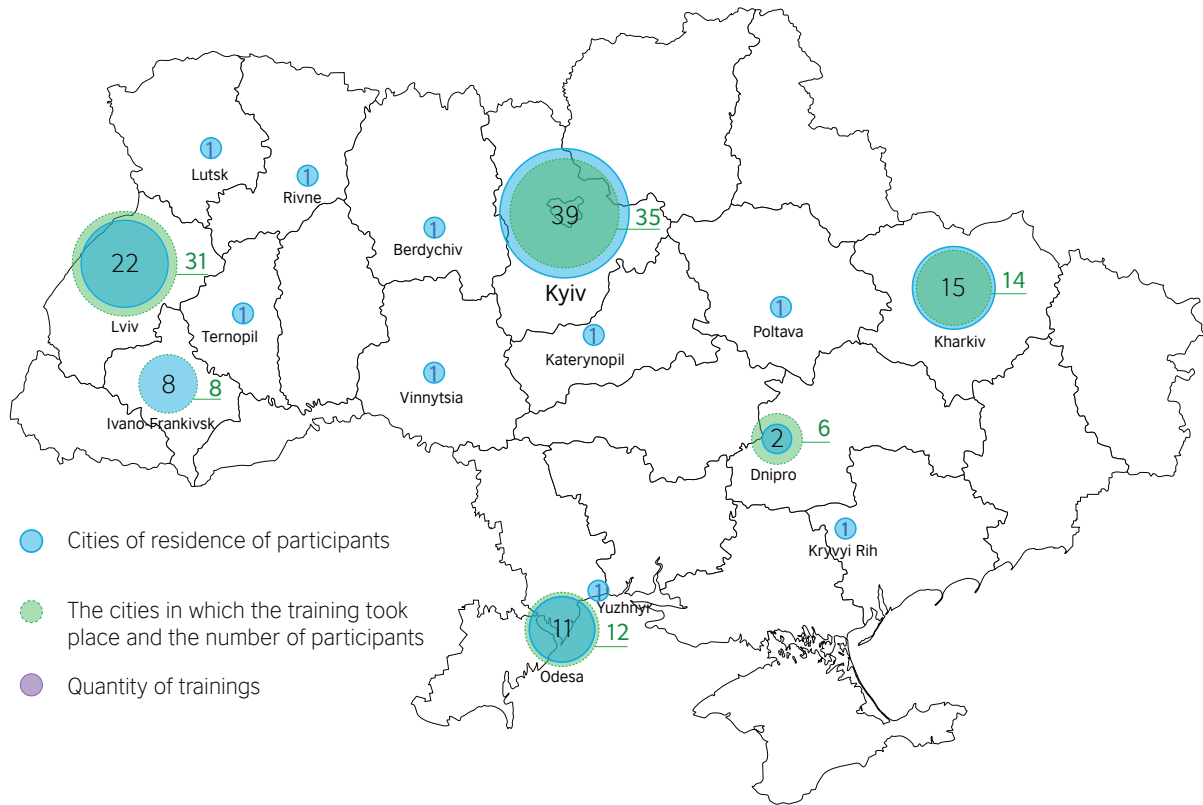
Survey General Overview

In December 2017, the British Council and its delivery partner for Creative Enterprise Ukraine, the economic development agency PPV Knowledge Networks, formulated a survey for programme alumni to gauge the impact of the programme on their creative businesses. As organisations that aim to develop and support creative entrepreneurship, we are interested in identifying both the direct and indirect impact the programme may have on the development and transformation of participants. Our goal is to identify and evaluate the components of the programme that most effectively contribute to the formation and/or establishment of effective business processes for creative entrepreneurs.

At the onset of the survey, 242 creative entrepreneurs had already taken part in Creative Enterprise Ukraine. The survey was launched in early February 2018 with the goal of assessing the programme's impact. The study would examine the level of business «survival», the indirect programme effects on business growth, and would assemble comparisons of the legal status both during the programme and in the subsequent survey period. We also looked at the number of staff employed by participants' businesses, both during and following the programme, and the resulting expansion of market activity. In order to analyse the direct impact of the programme on business participants, factors such as the level of use made of tools provided in the programme, the formation of a community of creative entrepreneurs and other indicators were taken into account. In addition, we were determined to assess the status of the creative industries ecosystem in Ukraine, and the needs of the entrepreneurs within.

The online survey was conducted among programme alumni in February 2018. 106 alumni of Creative Enterprise Ukraine participated in the survey – both existing entrepreneurs and people with a creative business idea – regardless of the current status of their project and whether their idea was realised.

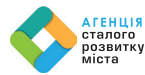
Hometowns of Survey Respondents



Lviv ●●●



Rivne ●



Kyiv ●●●●●



Kharkiv ●●



Odesa ●



Dnipro ●

Spalah

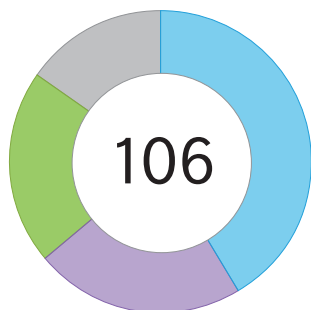
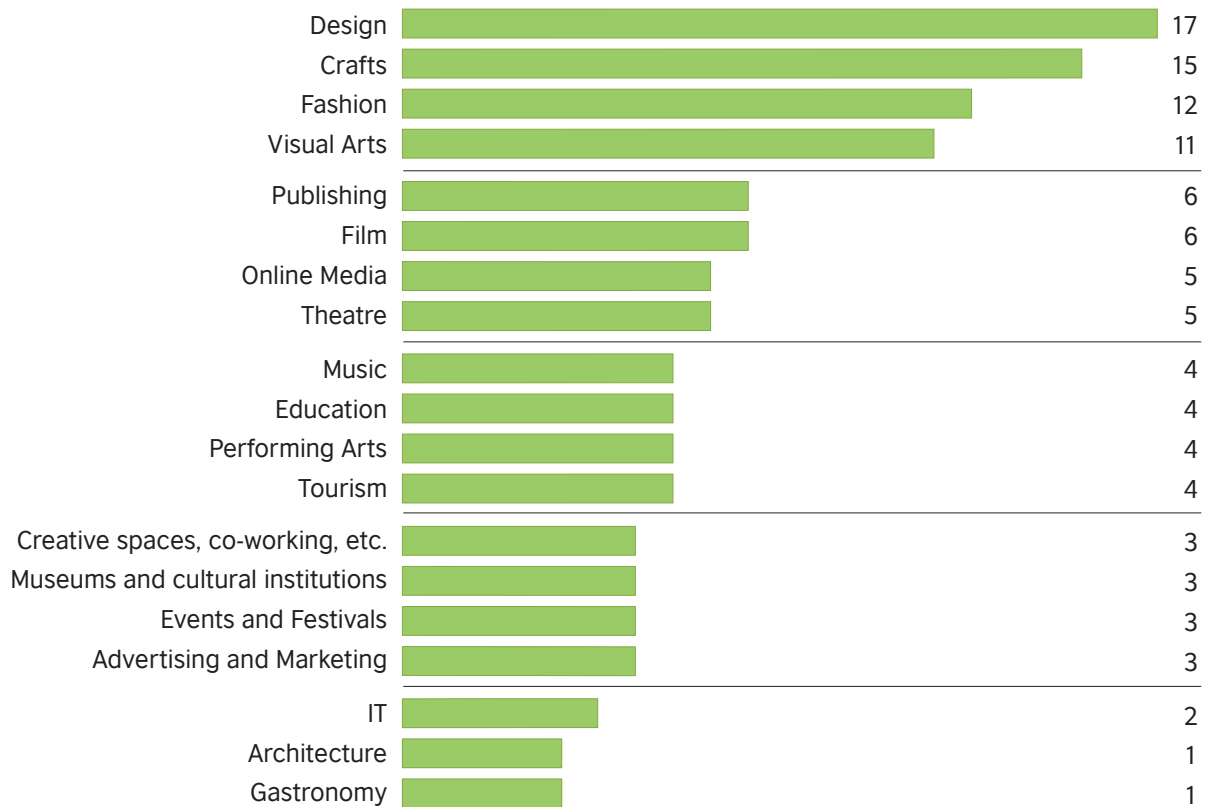
Ivano-Frankivsk ●



Poltava ●

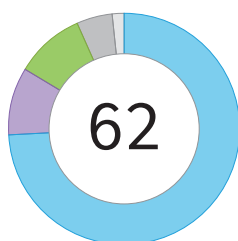


Creative Economy Sectors Representation



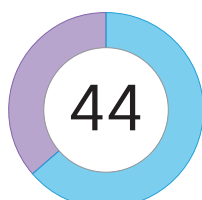
At what stage was your project/business at when you signed up for the programme?

- 44 - Idea stage
- 24 - Project operational and profitable
- 22 - Open > 1 year
- 16 - Open > 2 years



Are you currently working on the project you were involved in during your studies on the Creative Enterprise Programme?

- 46 - Yes, I am the project owner
- 6 - Yes, I work in the project team
- 6 - No, I'm involved in a new project
- 3 - No, I'm employed at another company
- 1 - The project was ended



Was your project idea realised?

- 28 - Yes
- 16 - No

Among survey respondents, 41% entered Creative Enterprise Ukraine with only a business idea, 20% with less than one year's experience working on their project, and the remainder – 39% of respondents – with fewer than two years' experience working in their creative business. A survey of those who enrolled in Creative Enterprise Ukraine with prior experience in their creative business showed that 84% have continued to work on their existing projects, 10% have taken on a new creative project, and 6% currently work in other companies involved in the creative economy.

Of entrepreneurs who attended Creative Enterprise Ukraine to test a new business idea, 63% successfully launched their new venture; of the remainder, some decided to re-evaluate their concept while others were unable to launch. The current data indicates a high level of business viability. For the sake of comparison, according to a 2010 survey conducted by the UK's Centre For Strategy and Evaluation Services of sustainable growth micro-business (1-10 employees, Euro 14,000 minimal annual budget, and which have experienced growth during the previous four-year period), 30% of entrepreneurs involved in the creative economy have continued to operate their business for longer than six years (level of business viability). By contrast, among those who have engaged professional consultation for their business, 50% have continued to operate their enterprise. The Creative Enterprise Ukraine does not only address training in strategic business planning, evaluation of target audience and business modelling, but also focuses on the legal aspects of conducting business. Consequently, we have every reason to believe that participation in the programme has had a direct and positive impact on the survival rate of the enterprises run by programme participants.

We surveyed participants who have stopped working on their idea, asking whether the programme had any impact on this decision. If so, did they consider this impact to be positive or negative? We received the following responses:

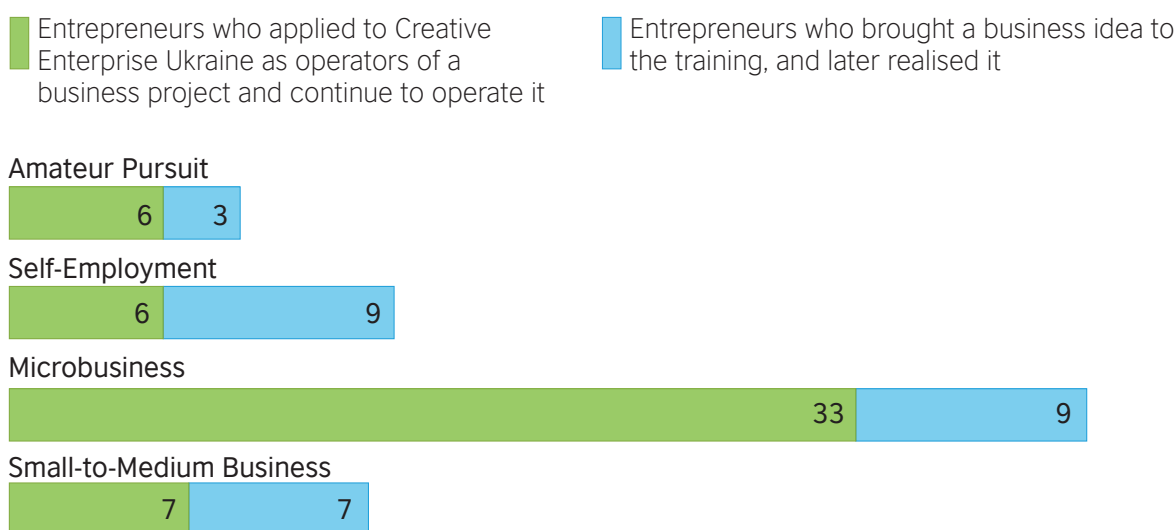
- the programme provided a significant boost toward the development of another original project;
- the programme helped me see to what degree this idea could be realised, where its problems might lie, what kind of profit it could potentially bring, and revealed other ways of approaching the concept;
- during the programme it became clear to me that my idea had a very limited business potential and would require grant money to realise.

Participation in the programme clearly helped several people to rethink their business idea, re-evaluating its potential for realisation or future profitability. The decision of several participants to discontinue their efforts on concepts is therefore likely to have saved both time and resources from being dedicated toward an idea with limited market potential, or which lacked a clear business model or other important components for viability.

Despite these positive indications, currently only 20% of entrepreneurs who attended the programme while operating a business said they were satisfied with the financial status of their enterprise. 31% of respondents who are still running their business reported that additional financial resources would be necessary to continue, while 43% replied that income from the business was only just covering expenses. In our view, this illustrates the lack of 1) financial support programmes (grant schemes, business loans, investment) available to creative entrepreneurs; 2) programmes of business training and development (educational, mentorship); and, 3) promotional opportunities for original products – all of which are key components of a strong creative economy.

This reality is supported by the responses to the question regarding how entrepreneurs evaluate the project they are currently involved in. Of the 80 entrepreneurs now operating a business, only 14 (or 18%) consider themselves to be part of the “small or medium-sized” business community. In fact, only 5% can be included in the small to medium category – those with more than ten employees. More than 50% regard themselves as “micro-business” owners, with the remainder considering what they do as an amateur pursuit or form of self-employment. Most respondents are artisan-owners, and with this type of entrepreneur, establishing a strategic vision for business development is complex. Often, this requires the involvement of personnel who possess skills in project management and setting up business processes, to assist with everything from the production phase to the go to market strategy. These are just a few of the barriers to building a business pointed out by our survey respondents – obstacles which often result in the rather chaotic development of the enterprises of artisan-entrepreneurs.

How do you evaluate the project you are currently involved with?





Case

Roman Sirenko

HexWix.com

- eSports Recruiting Platform
- Founding Year: 2017
- Kharkiv

Roman's initial idea was a school for cyber-athletes, but in the process of developing the school he saw that the Ukrainian eSports market was missing a way for players to form teams or find available athletes. Roman insists that Ukraine has the potential to become a world-leader in eSports, and so directed all of his efforts into the development of an online platform.

ESports first appeared about ten years ago as a result of the emergence of the 'person versus person' computer game genre: real teams comprised of real people, competing in games such as CS:GO, Dota 2 and League of Legends. An important competition element of eSports competitions is the short time limit of 40-50 minutes, which results in players needing to develop a strong use of team strategy and tactics. Game manufacturers began to organise official competitions offering cash prizes, which have since grown over time to US\$10-25 million per game.

A Team Effort

Roman attended the Creative Enterprise Programme (CEP) in 2017. He wanted to apply better structure to what he knew and get some feedback on the idea of a recruiting platform for cyber-athletes. At CEP, Roman formulated the mission of HexWix: to provide a platform for the promotion and development of the ecosystem and the community of those interested in eSports and to raise the development of eSports in Ukraine to new heights.

Following CEP, Roman assembled a team and began to work on the platform. In autumn 2017, the HexWix.com test version was launched. Social media platforms proved to be the most effective method for attracting players to the site. Currently, some 600-800 people are active on the platform, about 70 percent of its registered users.

The British Council Ukraine hosted a CEP alumni pitching competition, which Roman won. His prize-winnings allowed him the chance to take part in the Ukraine-based accelerator programme RadarTech, run by mobile operator Kyivstar – an accelerator programme that was recommended to him by a fellow CEP participant! The HexWix team became one of the five accelerator winners and will receive assistance from Kyivstar in the commercial launch of the HexWix platform.

In 2018, the full version of the HexWix platform is scheduled for release. It will include an athlete selection platform and modules for tournament organisers and player content, such as how to develop game techniques or presentation skills before potential investors. After the launch, the team will focus on marketing and sales.

Roman agrees with famous entrepreneur Steve Blank's advice: you can test your ideas without much investment. Keep in touch and communicate with your audience before your product launches, to make sure you create an offering that truly meets their needs.

The Impact of the Creative Enterprise Programme on Participants' Creative Businesses

The Creative Enterprise Programme in Ukraine encompasses a four-day training course aimed at emerging entrepreneurs working in the creative economy. The goals of the training include helping participants develop their ideas and evaluate their potential, and also to acquire and strengthen their business skills. Using a learning methodology developed by Nesta, entrepreneurs work through multi-stage business planning and design a clear development model for their project. The programme's core themes include identifying personal and business values, defining the project's mission and vision, understanding your customers, marketing, financial modeling and business planning. On the final day, representatives of PwC – a local partner to the programme in 2015 - 2017 – place the focus on the legal aspects of running a business in Ukraine, particularly around registering a new entity, taxation, and working with staff. In addition to the programme content, the British Council aims to strengthen creative enterprise ecosystems in the cities where the training sessions take place, and encourages interaction among programme participants.

For the purpose of evaluating the impact of the Creative Enterprise Programme, we have endeavoured to analyse changes in the way participants' businesses are being run following the programme. We also asked respondents to tell us which aspects of the programme have proven to be most effective for them in terms of delivering value and forming a strong creative business ecosystem. We have given serious consideration to all the responses we received, regardless of whether the respondent is currently running a project, has wrapped up their business idea or ultimately opted not to launch a business.

As referenced earlier in this report, more than 85% of respondents have continued to pursue their project, with 62% of ideas being realised or still in the process of realisation, attesting to a high level of project viability.

Programme Impact on Business Registrations

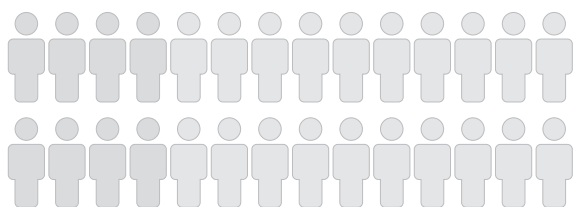
When registering for the Creative Enterprise Programme, 54% of those representing an existing business, that continues to operate currently, had yet to legally register their business. As of today, this situation has been fundamentally changed: 15% are operating

as a not-for-profit organisation; 5% as private enterprises; 6% are registered as Ltd. companies, and 42% as private entrepreneurs. That means 68% are now legally registered enterprises, compared to 46% at the start of the programme. In addition, among those who have launched their creative idea as a business after the programme, 56% are currently registered as legal businesses, largely as sole traders.

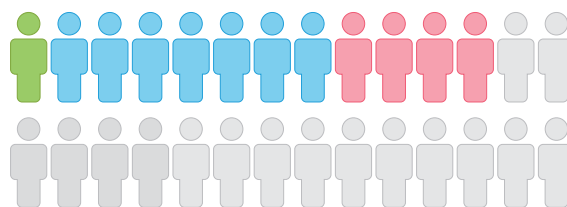
Specifically, of 28 business owners with no legal status at the time of applying for the programme, 43% now operate as sole traders, not-for-profit organisations, or have established themselves as owners of small private businesses.

■ Private enterprise
 ■ Not-for-profit organisations
 ■ Private entrepreneur
 ■ No legal status

At the time of enrollment



Currently

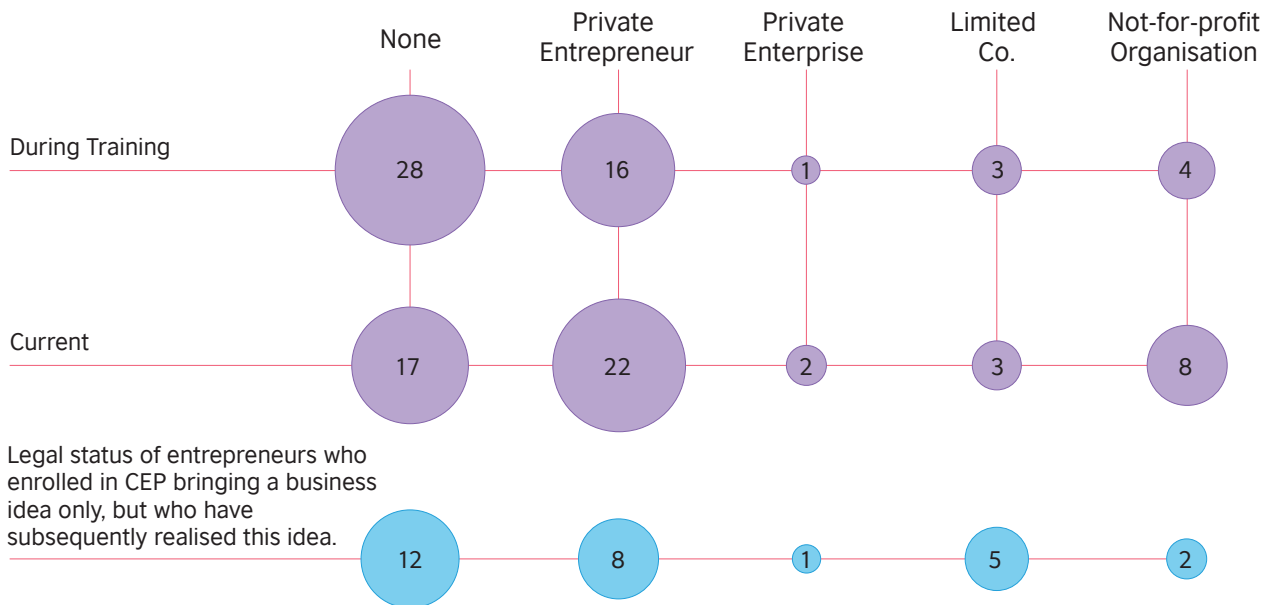


In our view, this data demonstrates a gradually increasing sophistication in understanding around how to operate a business. There has been a shift from artisans working for a narrow circle of clients to business owners with development and collaboration potential.

In essence, the very existence of a state registration, and, consequently, the existence of a business in a regulated sphere opens up wider opportunities for interaction with potential partners, manufacturers, sales channels and distributors, all of which are essential for business growth.

At the same time, a significant number of survey respondents who now work without legal registration consider themselves to be amateur-practitioners, not entrepreneurs, and conduct their activities from home.

What was the legal status of your project at the time of your enrolment in the Creative Enterprise Programme?



Programme Impact – Team Growth

Creative entrepreneurs who entered the programme working with a team have not altered their number of employees significantly since completing the training. In contrast, of 20 projects in which only the founder was involved at the time of enrolment, eight are now working with teams. Of the 27 ideas realised as operational businesses, 18 projects now have between two and four employees.

Programme Impact – Involvement in the Creative Entrepreneur Community

In this analytical study we also evaluated the premises from which entrepreneurs are carrying out their activities. In a comparison of 52 currently active entrepreneurs, at the time of CEU, 37 worked from home despite having a team. The remainder rented office space, co-working space or owned premises. Currently, of 52 entrepreneurs, 25 continue to work from home. Of eight currently renting co-working space, five are in Kyiv, two in Kharkiv, and one in Rivne.

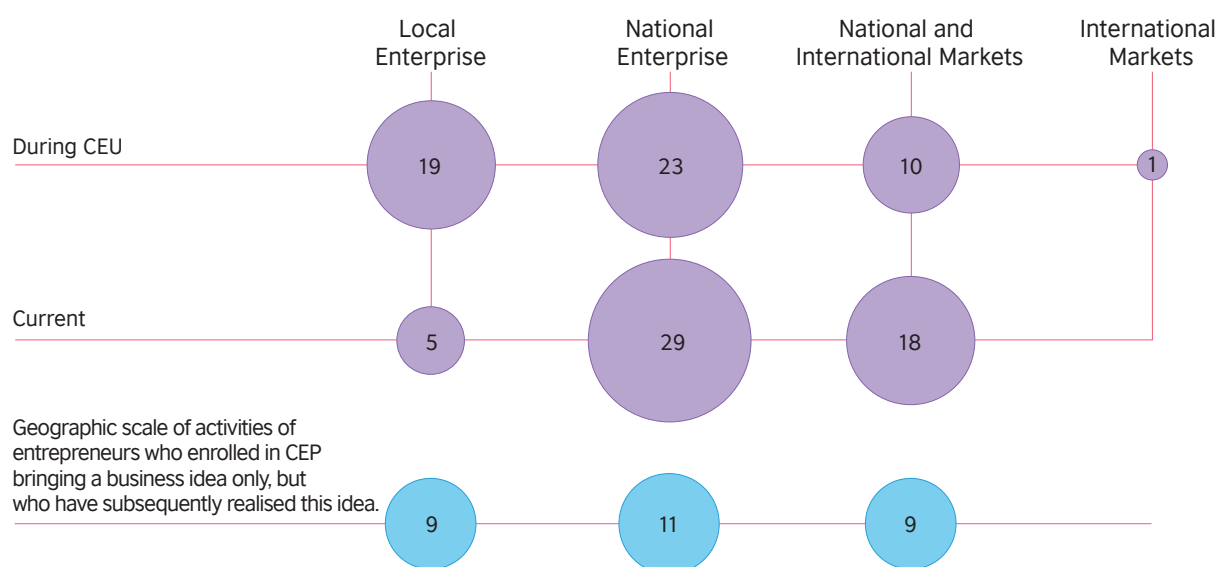
The low number of respondents working out of co-working spaces, combined with the fact that these are mainly entrepreneurs based in Kyiv or other large cities, suggests there is much scope for further development of the wider creative economy ecosystem in Ukraine. The presence of creative hubs, fablabs and creative spaces

contributes to the formation of a community of competitive entrepreneurs. As of today, even in Ukraine’s largest cities, the formation of such spaces is largely driven by creative entrepreneurs themselves or some civil activists, and the importance of these workspaces is often undervalued.

We conducted further analysis of the impact of the Creative Enterprise Programme on the development of a wider community of creative entrepreneurs. We found that 88% of respondents have ongoing communication with fellow participants following CEU, and 27% engage in some level of business cooperation. This type of interaction often leads to new collaborative projects and helps build a strong and supportive network that fosters entrepreneurial growth and expansion, while also contributing to a local environment that supports creative businesses.

Programme Impact – Scaling Businesses

What is the scope of activity of your creative project/business?



The geographic scope of entrepreneurial activity was also analysed in the survey. Among those businesses that deliver services at the local level, geographical reach is often limited by the type of services being offered (for example, in-person services), and does not necessarily reflect the level of business development. Of 52 projects, 23 operate exclusively within Ukraine, with 19 locally based. Another 10 operate both in Ukraine and abroad. It can be fairly assumed that for the majority of entrepreneurs, entrance into international markets occurs only on an occasional basis: for product-based businesses, via sales through platforms such as Etsy or Amazon; and for service-based businesses, via individual international orders. Unfortunately, it is too early to discuss sustained exports and large production volumes. Mass production and international certification involve costly

and lengthy processes that often require significant investment and expertise. However, this does not limit the level of growth or expansion of Ukrainian creative entrepreneurship, but merely reveals another area in which Ukrainian startups potentially need additional support and study.

Programme Impact – Developing a Business Model

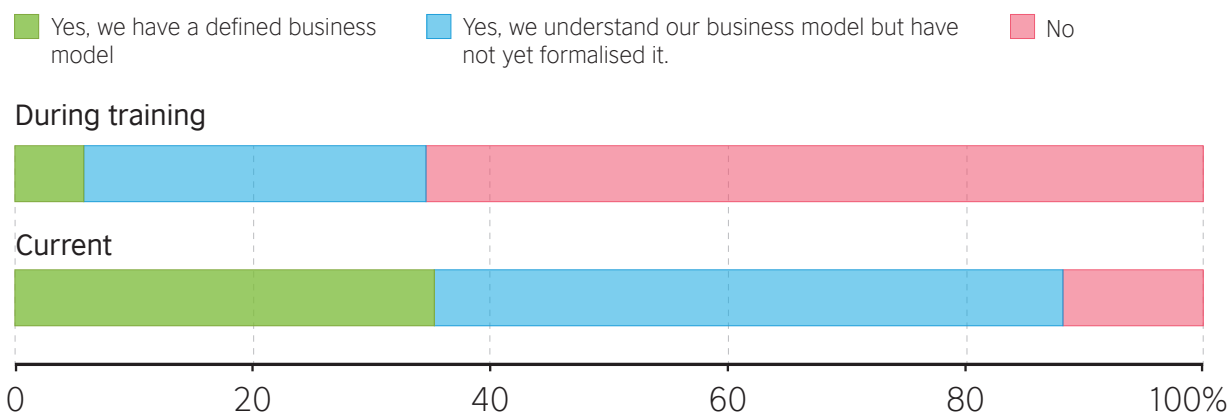
The presence of a business model attests to a certain stage of maturity in a business. When entrepreneurs understand what they offer and how they can earn from it, they gain confidence in their strengths and are positioned for growth. The very presence of a sound business model points to the professionalism of an enterprise. It's also one of the key things potential investors will look for in the businesses they back.

In July 2017, PPV Knowledge Networks conducted a survey among alumni and applicants of Creative Enterprise Ukraine: The Financing Needs of Entrepreneurs in the Creative Economy. The survey data revealed that only 17% of creative entrepreneurs possess a defined business model, while just 41% believe they have a business model, despite the fact that 60% of survey participants were already operational at the time of the survey. The data revealed points of disconnect in the operations of creative entrepreneurs, with the majority working with no clear plan for how to monetise their business. This survey analysed whether participation in the programme could produce any long-term impact on reducing this “knowledge-practice” gap, contributing to a more structured approach to operating a business.

These statistics are typical within the creative industries and reflect the reality that most entrepreneurs engage with their projects rather spontaneously and instinctively, with no clear business model. Of those participating in Creative Enterprise Ukraine, of 52 companies that continued their operation following the programme, only three (3) had a clear business model at the time of applying for CEU. However, following the completion of CEU, the situation has changed significantly for many entrepreneurs. Currently, 35% of entrepreneurs have a business model, and an additional 52% possess a clear understanding of their business model, yet do not yet have it in written form. Consequently, the programme has had a significant effect on business model definition among programme participants, with the number of entrepreneurs who do not understand their own business model decreasing by 82%.

¹ http://ppv.net.ua/uploads/work_attachments/Financial_Needs_of_Creative_Economy_Enterprises_in_Ukraine_PPV_KN.pdf

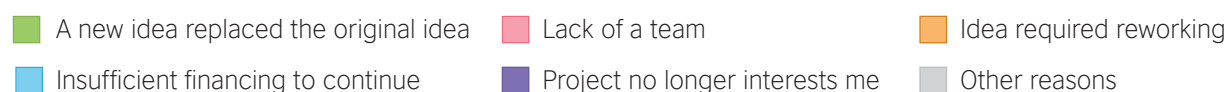
Does your creative business/project have a defined business model?



The presence of the business model speaks to the readiness of entrepreneurs to attract investment funds. For example, among entrepreneurs who did not have a business model at the time of their training, most had neither attracted investment nor had any plans to seek external funding. After completing CEU, however, most expressed a readiness to raise capital, and more than 40% have already received grant funding or other forms of financing.

In assessing the impact of the programme on participants' creative businesses, we also took into account responses from programme participants who have closed their enterprises or who did not implement their ideas. The reasons most often cited as to why respondents were no longer involved in projects that were operational upon their application to the programme were as follows:

Why respondents were no longer involved in projects



Entrepreneurs with active projects



Participants with only a business idea



The findings suggest that CEU was effective for both those who enrolled with “just” an idea and those already implementing their ideas. In particular, participants noted the following about the Creative Enterprise Programme:

- helpful in developing clearer and broader approach to process planning and business organisation;
- helpful in systematising processes of their creative business;
- provided significant boost to the development of another, new creative project;
- helpful in understanding both potential benefits and threats to realising the idea;
- helpful in clarifying that the idea had limited business potential and would require grant funding.

Generally, in only a few cases did programme participation directly influence a decision not to pursue a project further. The majority of programme participants consider the programme in a positive light, including the potential to re-use the knowledge acquired on other, future projects.

The above data supports a positive trend in business development, including gradual increases in the number of employees engaged, the legal registration of enterprises, the number of entrepreneurs obtaining legal status, the expansion of markets, and the development of business models. We believe that Creative Enterprise Ukraine has had a significant impact on the positive change noted in activities among entrepreneurs. At the same time, we also understand that the most active representatives of the creative business sector are among programme participants, thus potentially affecting the representativeness of the results.



Case

The Leosklo Stained Glass Workshop

- Geometric Glassware Production
- Number of employees: eight
- Lviv

Brothers Ostap and Danylo Onyshko launched the Leosklo Stained Glass Workshop in the autumn of 2014. Their development as master craftsmen began in their childhood when they assisted their mother in the creation of glassware. With so many similar products on the market, they sought to produce something unusual to put before the customer. The popularity of terrariums struck them as a possibility and they were off and running; the idea was a hit.

Danylo is educated as an architect, Ostap as a marketer, and the synergy of their creativity and sales skill is the secret to their success.

Finding inspiration

In February 2017, the Onyshko brothers took part in the Creative Enterprise Programme (CEP). For them, important knowledge and skills came at the right moment – activities and discussions around values, evidence modelling, customers and blueprint modelling impacted positively on the development of their business. The connections made with their fellow CEP participants spurred on the expansion of their work and they gained inspiration from like-minded people.

The Leosklo Stained Glass Workshop now employs eight people and its sales volume doubled in 2017. The Lviv craftsmen are dreaming about large-scale development: to expand their range of products, open their own store and market their work in Europe.

In both Lviv and Ukraine as a whole, the creative entrepreneurial environment is still in its infancy. The Onyshko brothers advise other entrepreneurs to just start making their product, be open to an exchange of ideas, study the work of more experienced entrepreneurs, and, create their own ecosystem.



Case

Katerina Doroshevskaya and Alina Shcherbina: Be In UA

- Ukrainian Brands Market
- Founding Year: 2016
- Dnipro

Katerina Doroshevskaya and Alina Shcherbina first had their idea for a market promoting Ukrainian clothing brands in 2016. The pair had an active interest in Ukrainian design and saw potential for development in their hometown of Dnipro. The absence of a business education (both Katerina and Alina are journalists) did not put them off and they organised their first producers fair, Be In UA, bringing together 50 Ukrainian clothing, footwear and accessories brands. By their third event, the number of brands had grown to 120, and the number of customers visiting the fair reached 5,000.

From producer to brand

The women say that the Creative Enterprise Programme (CEP) opened their eyes to many things, and helped clarify their goals, vision and mission. The pair regularly return to their training notes and employ concepts that they learned. The programme also led to beneficial relationships with the fellow participants, with one currently selling products in their market, while others have become regular customers.

Over a nine-month period, Katerina and Alina interviewed around 3,000 visitors and prepared a 'needs analysis' to help brands adapt their products on offer. In November 2017, a showroom for Ukrainian-made products opened its doors in Dnipro to run in parallel with the market. The women's future plans include finding a better location, and they dream of opening a full-time shop and expanding the range. The entrepreneurs also hope to start a brand school, where guest experts will teach local producers more about brand development, filling a current gap in Dnipro's education opportunities.

The pair recommend to fellow entrepreneurs that when starting your own business, you need to calculate a detailed budget, and then add another 30 per cent to the final figure. It is also important to always have a plan B.

Use of Creative Enterprise Programme Tools

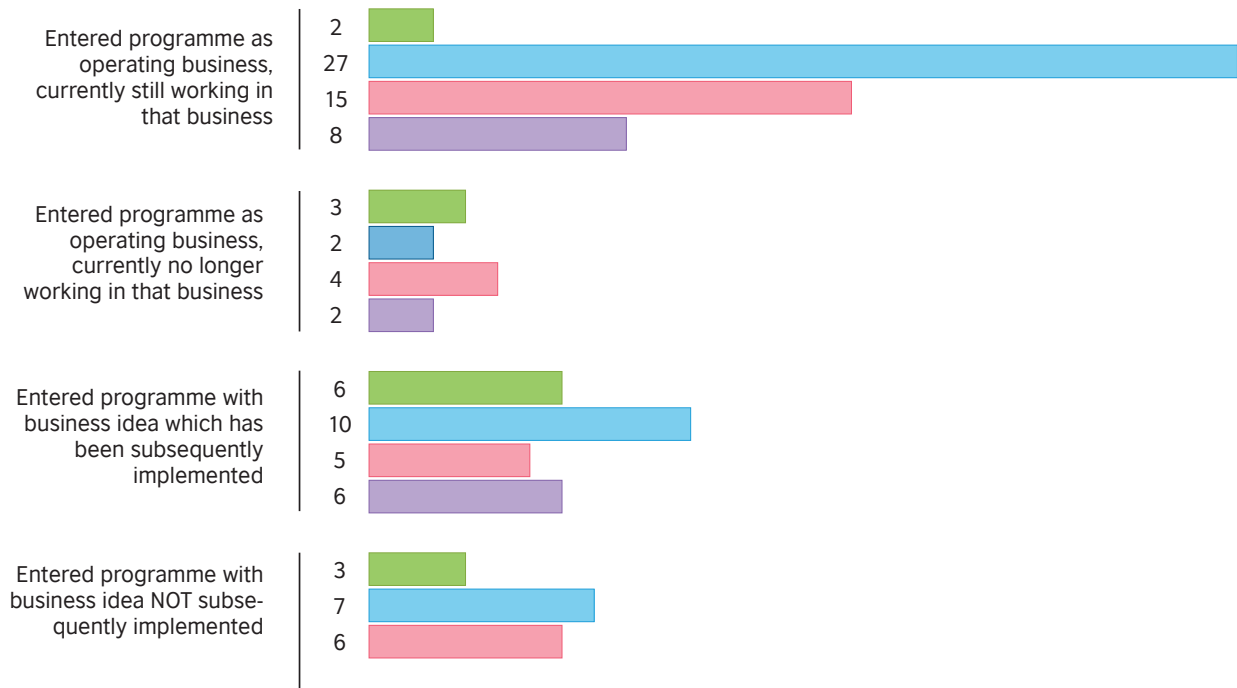
Starting your own business may seem a complex endeavour, especially in the creative sector. Over the last decade, the UK innovation foundation Nesta² has been engaged in exploring the specific needs of entrepreneurs working in the creative industries. As a result, they developed a toolkit for creative entrepreneurship³ – the Creative Enterprise Toolkit. The toolkit helps creative people plan, build and promote sustainable and resilient creative businesses. The toolkit provides a method for developing, testing and transforming creative ideas into real businesses, and has served as the basis for the Creative Enterprise Programme. It also provides worksheets and templates for areas such as customer personas, marketing mix, and more.

In order to analyse the direct impact of the programme on creative business participants, PPV Knowledge Networks and the British Council focused on the tools presented to participants during their training, as well as the formation of a strong ecosystem and environment for creative entrepreneurs. Following the completion of the training, each participant receives a Creative Enterprise Toolkit. Information in the toolkit can be used in the operation of any creative business. Statistics demonstrate some fascinating data about its use. In addition to the fact that the majority of participants continue to use the toolkit, we also learn that participants who came to the project with only an idea continue to use the resource, regardless of whether their original idea was implemented or not. This suggests that the information in the toolkit is practical, useful and even essential for people just beginning to work on their creative businesses.

² <http://www.nesta.org.uk>

³ http://www.britishcouncil.org.ua/sites/default/files/nesta_toolkit_ukrainian_version_-_full_book.pdf

Have you used or are you currently using the Creative Enterprise Toolkit following the completion of CEP training?



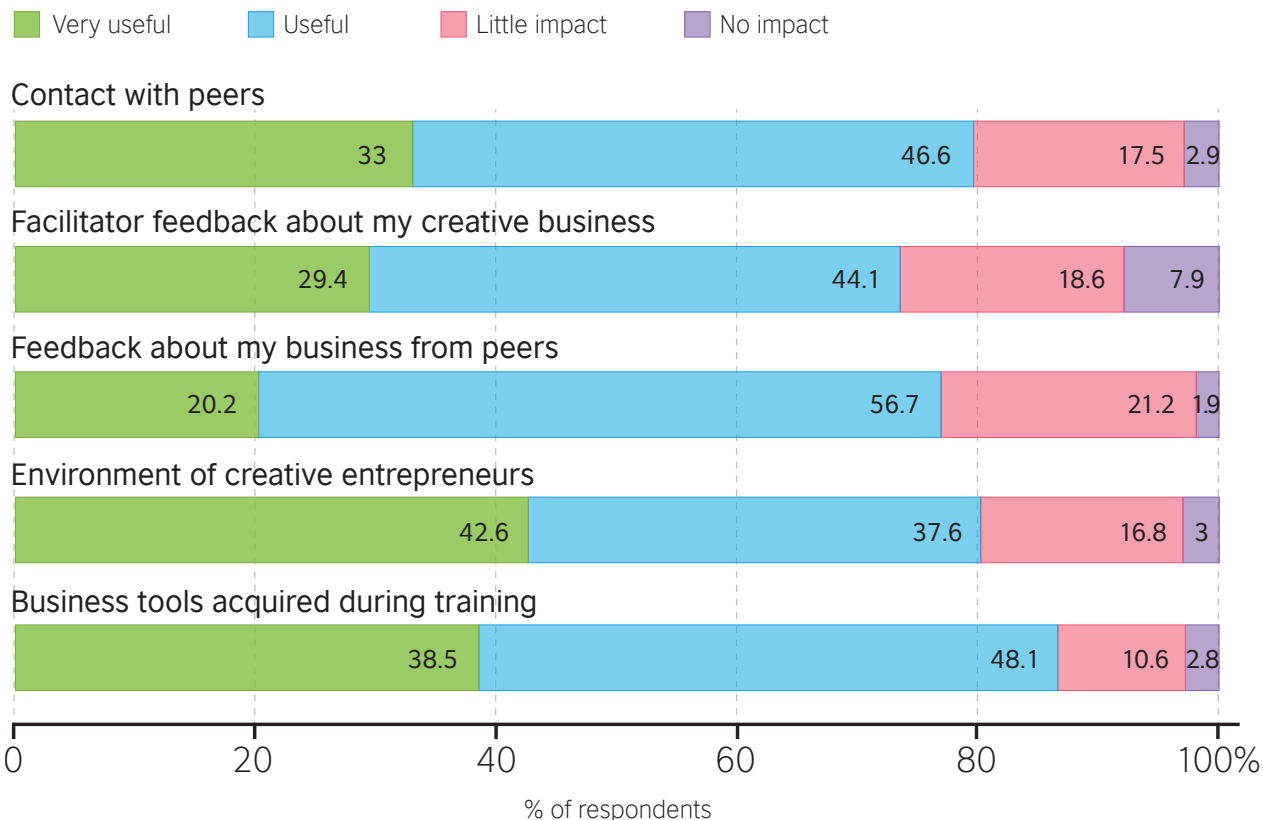
Programme Impact – Business Environment

An important aspect of this programme lies in its format. Creative Enterprise Ukraine lasts four days, during which up to 25 entrepreneurs with businesses and ideas from different sectors work together. Training has a workshop format, with participants working in groups, learning to pitch their projects and getting feedback from peers and a facilitator. The final day of training focuses on legal requirements for running a business in Ukraine. Working in a group of like-minded people creates an environment for an active exchange of knowledge and ideas, where those ideas are tested and contacts are established. We have analysed how Creative Enterprise Ukraine participants themselves evaluate the impact of such an environment on their creative business.

The environment for creative entrepreneurs, namely an opportunity for communication, exchange of experience, and networking – has had the greatest impact on the creative businesses of the participants. 86% of participants consider this highly useful. An environment in which emerging creative entrepreneurs meet contributes to the formation of a network of like-minded people, all with similar goals. 77% of participants noted the importance of receiving feedback on their creative business from their peers. This response highlights the need to form a community of creative entrepreneurs that fosters favourable conditions for work, interaction and further development. Creative Enterprise Ukraine creates this environment within the four-day training session. Yet without the

involvement of local organisations and government bodies, cultivating this kind of environment and ecosystem outside the workshop setting will be problematic.

What level of impact has the programme had on your creative business project?

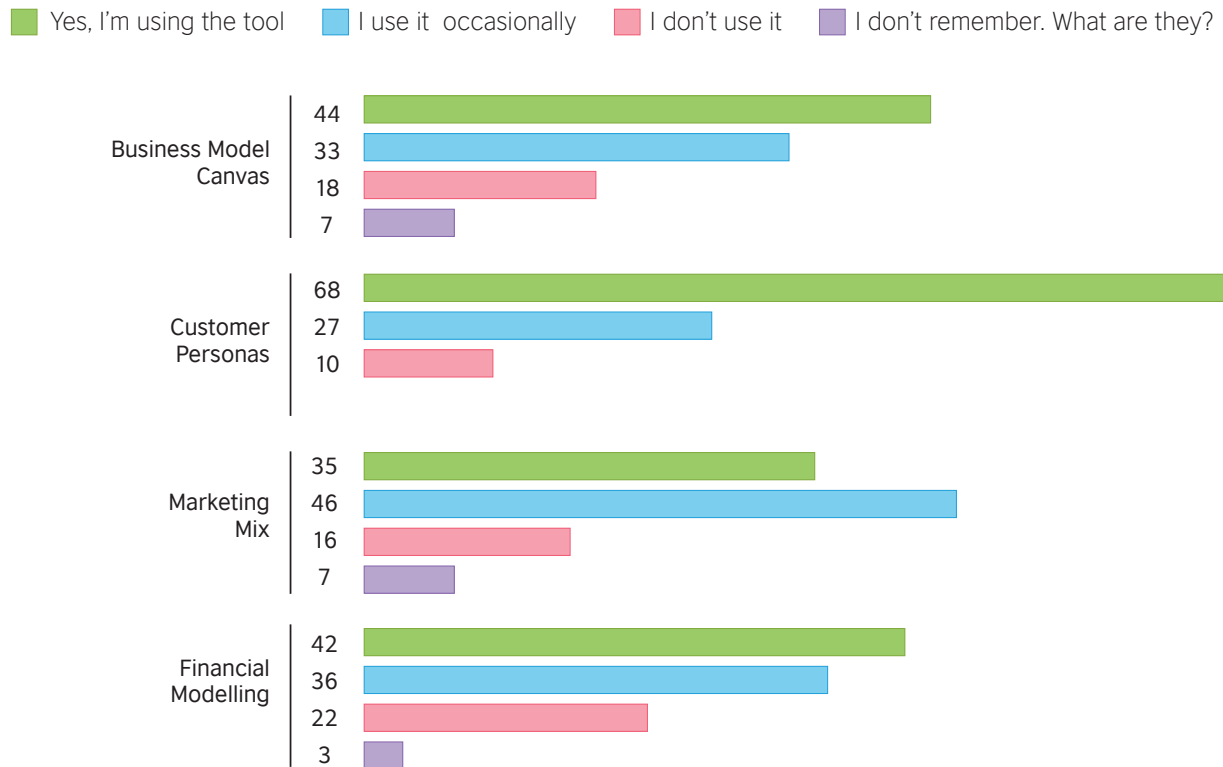


According to survey respondents, the business tools that participants work with during the Creative Enterprise Programme – for example, worksheets for identifying the target audience, marketing planning and the business model canvas – are of significant help in learning how to run a business. 90 of 104* respondents indicated that the tools had a very significant impact or were useful in developing their creative business. While the impact created from one training may be limited, our research suggests that both an expansion of the programme and the creation of further learning opportunities can positively affect the Ukrainian creative economy.

* Overall 106 alumni took part in the survey. 104 respondents answered to this specific question.

In addition, we analysed the tools that were used further by entrepreneurs, after their training:

Are you using the tools you acquired during your training? If yes, which?

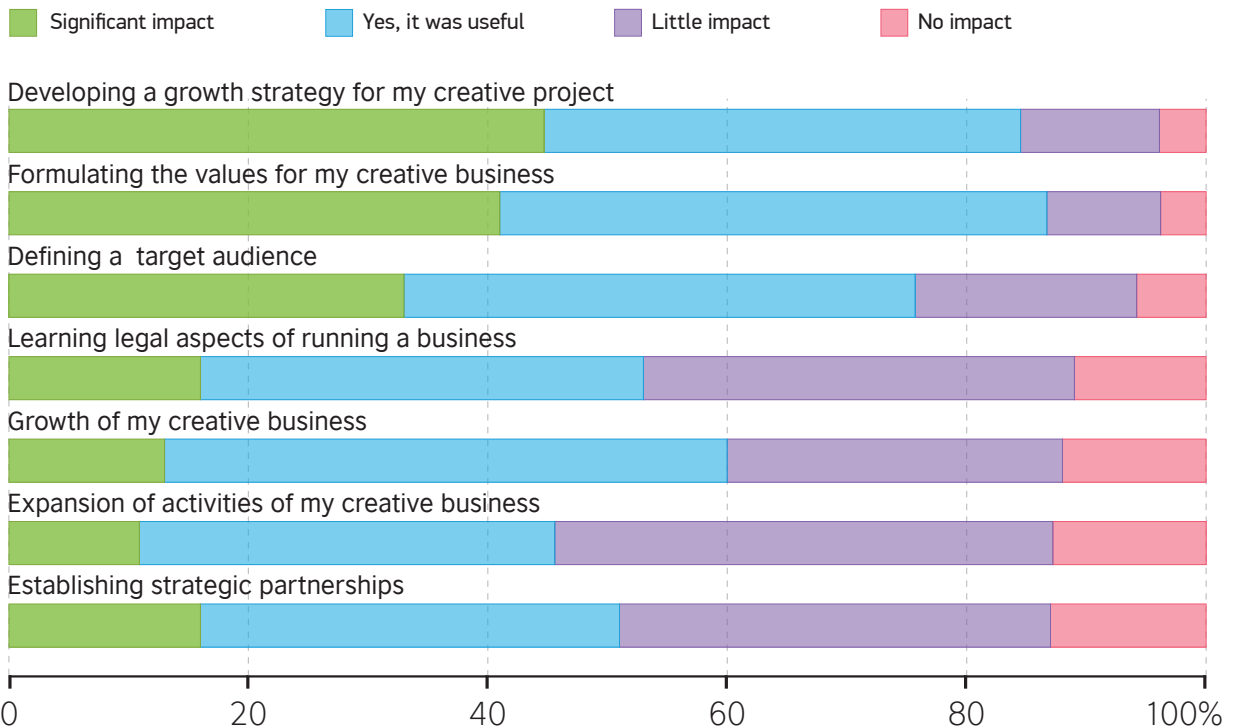


The majority of programme participants use all the tools received to some extent. Our research found that one of the first tools examined during the programme – the customer personas – is still used by 90% of trainees, while 80% use other worksheets provided during the training: financial modelling, marketing mix, and the business model canvas.

Programme Impact – The Overall Impact on Your Business

We decided to evaluate the impact of the programme on various aspects of creative businesses, analysing not only the actual data of the enterprise, but also the level of communication between the participants and the use of programme tools. We also took into account the subjective opinion of respondents as to which aspects of their creative business was influenced by their participation in the programme.

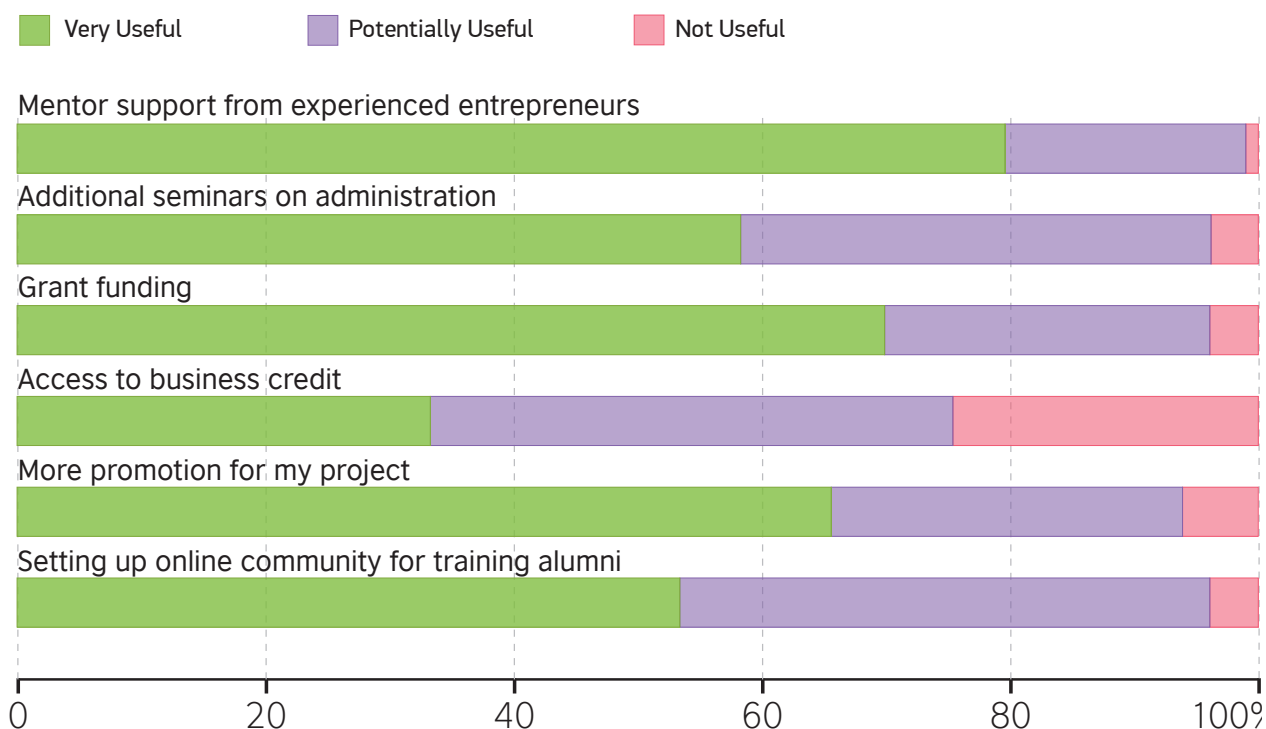
In your opinion, which aspects of your business were affected by Creative Enterprise Ukraine?



The majority of programme participants emphasised that the programme had a very important impact on strategy development, formulating values and defining a target audience.

The intensive, four-day learning environment of Creative Enterprise Ukraine produced a generally positive, significant impact on participants. Still, upon returning to work, these entrepreneurs found they needed additional direction on the tools they received, and due to daily obligations often lacked sufficient time to implement what they learned.

In your opinion, what would be useful as post-training support for your project?



In response to our request to provide recommendations for improving Creative Enterprise Ukraine, participants offered the following suggestions:

- more communication with successful creative entrepreneurs;
- establish a community for programme alumni;
- the opportunity to receive individual consulting or contacts of mentors working in creative industries;
- project mentorship that helps establish intermediate business goals;
- occasional meetings with programme alumni;
- additional information on project financing opportunities.

The results of the programme are revealed through new developments in participants' view of business activities. The importance of community, goal-setting, and mentoring, for example, were priorities for a small portion of those who applied for the training; following its completion, however, the value of these activities is apparent to almost all. To date, the first steps have been taken to establish such a community: a Facebook group for Creative Enterprise Ukraine alumni has been set up; five graduates from the late 2017 and early 2018 groups will undergo six-month mentorships for their projects; and PPV Knowledge Networks has launched quarterly events for creative entrepreneurs in Lviv under the name Creative Industries Talks, each of which is devoted to a certain area of the creative industry.

WhiteMovie
PRODUCTION



www.whitemovie.com.ua



Case

Marina Grishai: WhiteMovie Production

- Video Production
- Founding Year: 2015
- Kyiv

Prior to her decision to set up her own production company, Marina Grishai was educated as a film director. Following graduation she worked as a director, but other companies always handled the production. She and her friends were often asked to work on the same projects, and in the process a team that loved to work together was born.

The right direction

Marina saw the Creative Enterprise Programme (CEP) announcement and thought it would test her idea of creating a production company. During the workshop, Marina understood that she was indeed ready: she had her team, her dream, an education, experience and goals. She simply needed to take the next step forward. Inspired by the other participants, she understood that an initial step would be the development of her own website. The concept for the site emerged during the CEP workshop, and Marina received valuable feedback and support from both the fellow participants and facilitator.

Following her CEP experience, the team launched a site to showcase their commercial work and feature films, and subsequently registered as a private company and hired an accountant.

The WhiteMovie Company now specialises in the filming of advertisements, music clips, concerts, documentaries and feature films. The company has even collaborated with online ticket-selling platform Concert.ua, Klitschko Foundation, DJs David Guetta and Armin Van Buuren, and Eurovision Song Contest winner, Jamala.

With each project Marina tries to learn something new. Her team is always raising the bar for what they want to accomplish, revisiting their organisational goals every six months and establishing new ones.

Marina has three pieces of advice for entrepreneurs: Listen carefully to yourself: is this really the thing you want to devote your life to?; trust your team and the thing you're making together; and be grateful for the opportunities that encourage you to develop.

Creative Industries Ecosystem and the Needs of Entrepreneurs

Creative business does not exist within a vacuum. Entrepreneurs need to create a product or service, manufacture or scale it, and find enough customers or end-users to reach sustainability. The ecosystem in which a business is created often influences the outcomes of the business itself. For a creative business to grow, it needs both an environment that supports creative entrepreneurs and the resources necessary for its sustainable existence – human, natural, social, financial and intellectual. All this, along with product demand and sales channels, creates a favourable ecosystem for the development of creative entrepreneurship.

As of February 2018, Creative Enterprise Ukraine workshops have been held in Dnipro, Ivano-Frankivsk, Kyiv, Lviv, Odessa and Kharkiv, Poltava and Rivne. The specific cultures of each of these cities wields its own impact on the development of creative entrepreneurship. When asked about organisations in their cities dedicated to the fostering of creative entrepreneurship, respondents from Dnipro and Kharkiv did not identify any such organisation in their cities, while respondents from Ivano-Frankivsk and Odessa referred to Teple Misto NGO and Impact Hub Odessa, respectively.

For cities with a population over one million, the lack of identifiable organisations supporting creative industries is notable. Crucially, respondents from Dnipro and Kharkiv have pointed out that despite a surplus of entrepreneurial talent, their cities lack educational opportunities for creative entrepreneurs, creative spaces and mentors. This reveals the gaps in the ecosystem of the creative economy, even in major cities, where a sufficient talent base is nevertheless not creating the necessary conditions for the realisation of their creative ideas. A similar, if less critical, picture emerges in other cities where Creative Enterprise Ukraine was conducted. In Odessa, the local Impact Hub plays an active role in the development of creative entrepreneurship. In Ivano-Frankivsk, the Teple Misto NGO is currently actively involved in creating the conditions necessary for the support of creative entrepreneurs, but the city lacks mentors and business incubators for this audience.

At the moment, Lviv and Kyiv appear to be the most conducive environments for starting a creative business. In each city, entrepreneurs were able to name more than three organisations that support startups in the creative economy, including the British

Council and PPV Knowledge Networks. In Lviv, despite the work of organisations supporting creative entrepreneurship, there is a pronounced lack of available creative spaces, coworking space, business incubators and educational opportunities for creative entrepreneurs, according to our survey respondents. Those from Kyiv insist that there are sufficient co-working spaces and creative spaces in the city, though demand still outstrips supply. However, all respondents noted that there is a critical lack of mentors, business incubators and educational opportunities in Kyiv.

Developing the necessary infrastructure and promotion of the creative sector cannot be solely down to the initiative of creative entrepreneurs themselves. In order to create a complete and flourishing ecosystem of creative entrepreneurs, this economy sector requires the contribution of local authorities and not-for-profit organisations.

**Are there organisations that work with creative entrepreneurs in your city?
If so, please identify them by name.**

● - quantity of answers

Ivano-Frankivsk

2 Teple Misto

Dnipro

no answer

Kyiv

5 British Council

2 Chasopys

2 Goethe-Institute

City Council

Projector

Startup Ukraine

Lviv

5 PPV Knowledge Networks

2 LvBS

2 UCU Entrepreneurship Center

Creative City Lviv

Lviv Business Club

Street Food Academy

Odessa

5 Impact Hub Odessa

Kharkiv

difficult to say

Evaluate the state of creative economy in your city

■ There is a sufficient number
 ■ There are, but demand exceeds supply
 ■ Practically speaking, there is nothing
■ There is nothing
 ■ I don't know

Educational opportunities for creative entrepreneurs (%)

Total	18.8	31.7	39.5	5	5
Dnipro	0	3.1	5	20	20
Ivano-Frankivsk	10.5	3.1	7.5	20	0
Kyiv	63.2	28.2	22.5	0	60
Lviv	15.8	37.5	35	20	20
Odesa	10.5	15.6	10	0	0
Kharkiv	0	12.5	20	40	0

Creative Spaces (%)

Total	34.3	25.5	32.4	1.9	5.9
Dnipro	2.9	0	6.1	0	33.3
Ivano-Frankivsk	8.6	7.7	9.1	0	0
Kyiv	48.6	19.3	27.3	50	16.7
Lviv	22.9	34.6	30.3	50	50
Odesa	8.5	19.2	9.1	0	0
Kharkiv	8.5	19.2	18.1	0	0

Co-workings (%)

Total	60	15	15	6	4
Dnipro	3.3	0	0	25	50
Ivano-Frankivsk	3.3	6.7	20	0	0
Kyiv	45	13.3	13.3	0	50
Lviv	20	60	53.4	50	0
Odesa	11.7	6.7	0	25	0
Kharkiv	16.7	13.3	13.3	0	0

Business incubators (%)

Total	10.2	15.3	36.8	20.4	17.3
Dnipro	0	0	5.6	10	5.9
Ivano-Frankivsk	0	6.7	13.8	0	0
Kyiv	60	33.3	38.8	15	35.3
Lviv	10	40	25	30	52.9
Odesa	30	13.3	2.9	15	0
Kharkiv	0	6.7	13.9	30	5.9

Mentors (%)

Total	10.9	9.9	48.5	9.9	20.8
Dnipro	0	0	4.1	10	9.5
Ivano-Frankivsk	0	10	10.2	0	4.6
Kyiv	45.5	50	34.7	10	28.7
Lviv	18.2	20	28.5	40	42.9
Odesa	36.3	0	10.2	10	0
Kharkiv	0	20	12.3	30	14.3

Access to talent (%)

Total	64.4	17.8	9.9	1	6.9
Dnipro	4.6	5.6	0	0	14.3
Ivano-Frankivsk	6.2	5.6	10	0	14.3
Kyiv	35.4	33.3	40	0	14.3
Lviv	26.1	33.3	30	100	57.1
Odesa	12.4	5.6	10	0	0
Kharkiv	15.3	16.6	10	0	0

Other components of the creative business ecosystem include industry financing, the availability of suppliers and manufacturers, sales channels and customers. Only 25% of respondents are satisfied with the demand for services and products by creative entrepreneurs; just 22% believe there are sufficient channels for selling their products; 29% of all respondents believe there are enough suppliers to manufacture their creative product; 36% have no problem with available manufacturers, and only 15% of respondents are satisfied with the availability of qualified staff, opportunities to finance their business, the availability of marketing services and the promotion of creative products. A lack of suppliers and difficulties in manufacturing affect the high cost of the final product and reduce its attractiveness to sales outlets. This, subsequently, does not contribute to the growth of the number of sale channels for products by creative entrepreneurs nor to the demand for their products.

In your opinion, what does your city lack for creative business activities?

■ There is a sufficient supply
 ■ Somewhat lacking
 ■ Significantly lacking
 ■ I don't know

Demand for products and services by creative entrepreneurs (%)

Total	25.3	44.4	20.2	10.1
Dnipro	0	9.1	0	10
Ivano-Frankivsk	0	6.8	0	40
Kyiv	56	25	40	10
Lviv	20	27.3	45	30
Odesa	12	15.9	5	0
Kharkiv	12	15.9	10	10

Sales channels for products and services by creative entrepreneurs (%)

Total	22.2	46.5	28.3	3
Dnipro	0	2.2	10.8	33.3
Ivano-Frankivsk	4.5	8.7	7.1	0
Kyiv	45.5	30.4	28.6	66.7
Lviv	18.2	34.8	32.1	0
Odesa	4.5	13	14.3	0
Kharkiv	27.3	10.9	7.1	0

Suppliers of goods / services for the realisation of my creative business (%)

Total	28.3	36.3	26.3	9.1
Dnipro	3.6	2.8	7.7	22.2
Ivano-Frankivsk	3.6	5.6	7.7	11.1
Kyiv	46.4	33.3	26.9	11.1
Lviv	14.3	30.6	46.2	33.3
Odesa	14.3	13.9	3.8	11.1
Kharkiv	17.8	13.9	7.7	11.1

Manufacturers (%)

Total	37.1	34	20.6	8.3
Dnipro	2.8	6.1	10	12.5
Ivano-Frankivsk	2.8	9.1	10	0
Kyiv	36.1	39.3	25	25
Lviv	27.8	30.3	35	25
Odesa	13.8	6.1	15	0
Kharkiv	16.6	9.1	5	37.5

Qualified Personnel (%)

Total	15.4	45	35.2	4.4
Dnipro	0	2.4	9.6	25
Ivano-Frankivsk	7.1	7.3	9.6	0
Kyiv	28.6	46.3	9.3	25
Lviv	35.7	24.4	46.7	0
Odesa	14.3	9.8	9.3	25
Kharkiv	14.3	9.8	15.5	25

Financing Opportunity (%)

Total	8.1	26.3	51.5	14.1
Dnipro	0	7.7	3.9	7.1
Ivano-Frankivsk	0	3.8	9.8	7.1
Kyiv	25	46.2	33.3	21.4
Lviv	50	26.9	27.5	35.7
Odesa	12.5	15.4	5.9	14.3
Kharkiv	12.5	0	19.6	14.4

Affordable marketing and promotional services for creative entrepreneurs (%)

Total	11	39	41	9
Dnipro	0	10.3	0	11.1
Ivano-Frankivsk	0	12.8	7.3	0
Kyiv	45.5	33.3	34.1	22.2
Lviv	27.3	23.1	29.3	55.5
Odesa	0	15.4	12.2	0
Kharkiv	27.2	5.1	17.1	11.1

Among other obstacles for running a creative business, respondents noted the following common factors:

- high self cost of the end products;
- low purchasing capacity;
- lack of sales channels for end products;
- reluctance to delegate;
- the potential for creating prototypes and identifying options for their manufacture;
- lack of funds to accelerate development;
- intellectual property issues;
- difficulties in the monetization of creative enterprises;

- lack of financial literacy and strategic planning skills;
- availability of quality raw materials and qualified personnel.

Data that confirms the positive impact of Creative Enterprise Ukraine and identified needs of entrepreneurs can provide further basis for developing support programmes for creative entrepreneurs at the local government level, or for organisations supporting this sector of the economy.

Kyiv Mini Maker Faire



Case

SVITLANA BOVKUN: MAKER FAIRE FESTIVAL

- Makers Festival
- Founding Year: 2015
- Kyiv

Svitlana Bovkun and her husband, Yuri Vlasyuk, got the idea to promote the makers movement in Ukraine from their devotion to Make – the American magazine behind Maker Faire, a festival for professional inventors and amateur craftsmen who make things with their own hands.

Svitlana and Yuri decided to get involved directly and so applied for a licence to officially host a Mini Maker Faire in Ukraine. The festival follows a set format and following their first licensed event in 2015, they received encouraging feedback from attendees. In addition to the main festival, there was a request to run an additional programme, separate from the Maker Faire. Sparked by this, Svitalana enrolled in the Creative Enterprise Programme (CEP). She hoped to learn how to strategically develop an independent component of the festival, test their theory and gain feedback. She achieved her goal: after looking deeper into the idea, she launched Makerhub.org, an online marketplace to promote Ukrainian makers, and developed long-term plans.

Building a community

It was during CEP that Svitalana understood that grant programmes were not always suited to every team's needs. Svitalana was more interested in proving useful to their community and drawing support from it rather than becoming grant dependent. The Maker Faire model involves collaboration with other festivals, foundations and associations with similar values.

According to Svitalana, one of the greatest values of CEP is the other participants. They bring different perspectives and offer solutions based on their own experience. Following CEP, Svitalana stayed in contact: ISTI Home, a manufacturer of children's toys and home textiles, participated in Maker Faire, and another fellow CEP participant hosted a bandura (Ukrainian stringed instrument) masterclass.

Svitalana's priority is the development of the maker community and Makerhub.org. 5,000 people attended a recent fair and already 10 festivals have been held in four cities. She also continues to work on a business model that lies outside the Maker Faire framework. Svitalana and her team hope to provide educational maker examples that primary school teachers could use. Long-term plans include organising tours of Kiev, community meetings and lectures on maker-related topics.

Svitalana has three pieces of advice for entrepreneurs: first, plan long-term. Even if everything changes, set a big goal and focus on it; second, do not wait for the perfect time and resources to test your idea: try, test and review; and third, regularly designate time for networking. Focus on communications that are strategically important and build those relationships.

Useful Information

Glossary

In the survey we use the term creative economy (sector of creative economy, subsectors of the creative economy). In Ukraine, this notion is still at the formation stage. We use the term «creative economy» in the sense of «creative and cultural industries». UNESCO defines creative industries as an industry whose purpose is the creation, production and commercialisation of creative content that is immaterial and cultural in nature. Such content is usually protected by intellectual property rights and may exist in the form of a product or service. The sectors of the creative economy include publishing, design, fashion, crafts, architecture, visual arts, music, performing arts, film, media, advertising, IT, festivals, museums, creative spaces, etc.

Useful Links

Creative Enterprise Programme

nesta.org.uk/event/creative-enterprise-programme

A practical capacity-building programme to support creative entrepreneurs around the world and encourage sustainable and resilient livelihoods.

Nesta

nesta.org.uk

Nesta is a global innovation foundation. It backs new ideas to tackle the big challenges of our time, from the pressures of an ageing population to stretched public services and a fast changing jobs market.

PPV Knowledge Networks

ppv.net.ua

PPV Knowledge Networks is an economic development agency developing businesses and business ecosystems. Delivery partner of the Creative Enterprise Ukraine programme.

The agency was established in 2008. Based in Lviv (Western Ukraine).

PPV Knowledge Networks is delivering local and regional cross-sector economic development projects. It collaborates with business, local authorities and international organisations. The main focus areas of the agency are green economy and creative economy.

PwC

pwc.com/ua/en

The PwC network operates in 157 countries, with more than 195,000 professionals, maintaining a leading position in the market of audit, tax and consulting services. PwC sets the standards and tone for providing professional services throughout the world. Its clients include more than 90% of FT Global 500 ranked and Fortune Global 500 ranked companies. PwC has been operating in the Ukrainian market since 1993. In Ukraine, PwC cooperates with the National Bank of Ukraine, the Ministry of Finance of Ukraine, and other regulators and leading companies in developing and implementing best practices.

Culture Bridges

culturebridges.eu

EU-funded programme supporting the development of the cultural and creative industries sector in Ukraine. Implemented as part of the framework of the Association

Agreement between Ukraine and the EU. Delivered by the British Council in Ukraine in partnership with EUNIC, a network of the European Union National Institutes of Culture.

Spilnocosht

biggggidea.com

The Crowdfunding platform Shpilnocosht has been operating in Ukraine since 2012. In 2016 and 2017, 109 projects were implemented through this platform, 43 of which represent projects in the creative economy. 73% of the projects managed to raise the funds necessary for the implementation of their ideas.

Ideas for Micro Business

business-models.com.ua

The PPV Knowledge Networks team interviewed more than 300 entrepreneurs at the request of the United Nations Development Programme. Based on this information a report with practical tips and business models for micro businesses was created. Descriptions of 30 business models in the business model canvas can be found in Ideas for Micro-business: Practical Advice.

Strategyzer

strategyzer.com

A web platform containing a set of tools for assessing business ideas, business modelling and evaluation of proposals.

The Institute of Network Cultures (INC)

networkcultures.org

INC analyses and shapes the landscape for cultural networks through organised events, publications and online dialogue.

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