



The Black Arts Funding Trap

Why a new model is needed for funding BAME arts projects

INGENIOUS





Foreword

MeWe360 (or 'MeWe') has spent the past five years running an action research project to find and test new and more effective approaches to driving diversity in the arts¹. The project was built on 20 years' previous experience and 10 years' research in this field (see Appendix 1a).

We are now at the point where we feel that it is imperative to share our key findings regarding the specific challenges for BAME (Black and Minority Ethnic) talent, to have conversations about possible solutions and to help create action plans for change. This paper is our first attempt to begin such a process and is one of a series of interactive thought pieces inviting anyone interested to ask questions and share experiences.

The subject of the paper is 'Funding'. It looks at how current and historic funding models can hinder the increase of BAME participation in the sector. We also constructively attempt to offer an alternative solution. This is our attempt to bring a new perspective on an old topic - arts policy².

In this paper we set out our own position. It is one that we believe is a strong and credible path forward for BAME funding which explicitly includes support for MeWe itself. This is because, to our knowledge, we are the only BAME hub working in our particular way.

This paper is an invitation to the beginnings of a conversation and we are keen to hear voices that question, support, or help us deepen our thinking and, most importantly, move the sector towards real change in improving diversity.

Kevin Osborne, CEO MeWe360

Introduction

Funding is the focus of this paper, specifically how different kinds of funding models can either hinder or support an increase in BAME participation in the sector. (When we use the term 'diversity' it is in the context of 'race/ethnicity' and when we use the term 'participation' we are referring to people who are active producers, creators and entrepreneurs, whether they be musicians, film-makers, writers, agents or producers.) Our expectation is that this participation then spills over into generating a more diverse audience for the arts and creative industries.

Firstly, we reflect on how BAME-focused and BAME-led organisations have been funded in the last 30 years. Our contention is that a large amount of money has been invested in BAME organisations but little has fundamentally changed as a result of these investments. We then propose an alternative model that we believe can deliver sustainable funding to improve BAME participation for the long-term in the arts and creative industries.

We have kept the paper short to maximise engagement, recognising that this necessarily means some complex issues are given fairly cursory treatment. Our expectation is that we can address this in subsequent dialogue and in our follow-up provocations. Let us know what you think.



@MeWe360 (#MeWeLetsTalk)



How Funding is Designed to Support Increased Diversity

Whether through the Creative Case for Diversity or any predecessor strategy, the Arts Council and other funders have stated (and restated many times) their commitment to fostering diverse arts and creative industries: diverse audiences, diverse talent and a diverse workforce. The Creative Case marks a radical and complex departure from previous approaches,³ yet funding is still the main lever that is used to affect change in the sector. We estimate that in the past 30 years more than £100 million has been spent in an attempt to make the arts culture sector more racially diverse.⁴

In essence, funding has been used to support schemes in pursuit of the following objectives: developing BAME audiences, encouraging BAME enrolment in arts education, increasing the numbers of BAME trainees, apprentices and workers, supporting BAME non-profit organisations, supporting BAME enterprises, supporting BAME leaders.

The recommendations from contemporary reports (in particular the excellent report by Consilium in 2014,⁵ which is currently being updated) echo those made years and even decades ago: greater visibility of BAME workforce, more showcasing of talent, more spent on education and audience development, a need for a more equitable distribution of funding, tailored leadership development. The fact that these challenges persist, despite the injection of millions of pounds over many years, suggests a different approach is needed.

Some extinct (and possibly now forgotten) endeavours that have been bankrolled by funders in the past 15 years include: Decibel, Inspire, Roots, Whose Theatre, Inscribe, Positive Action Trainee Programmes, Black Regional Theatre Initiative, Arts Capital Programme and Making the Map.⁶

To what extent can we be confident that new schemes like Elevate, Change Makers and Sustained Theatre are not a continuation of these approaches that have made little or no overall impact?

Despite many individual success stories, the numbers tell a depressing and familiar story. There has been no significant increase in audiences⁷, leadership⁸ or artistic talent⁹ in the sector. Most of the organisations and programmes that have received any significant part of this multi-million spend have either closed, are under threat of closure, or are no longer under BAME leadership.¹⁰ We now have a legacy of institutions that are either permanently dependent on grants or perpetually on the brink of failure due to their vulnerability as a result of any potential changes in funding or political regimes.¹¹

Funders and organisations have blamed each other for the lack of progress but the truth lies between them; it is a systemic failure, exacerbated by a culture of silence. Neither funders nor organisations have talked publicly about what has been happening, nor has any robust longitudinal research been done to look at the results of investment in BAME organisations and programmes.¹² The inevitable and uncomfortable conclusion of any such research would have been that in relation to BAME projects, the funding system is not fit for purpose and is perhaps one of the biggest causes for the failure of major BAME organisations and programmes.



The Problem with Grant Funding

In a speech in December 2014 Arts Council Chair Sir Peter Bazalgette said, “the plain fact is that despite many valuable, well-intentioned policies over the past decade, when it comes to diversity, we have not achieved what we intended. We are not doing well enough.”¹³

We have been reflecting on why that is the case.

It is our contention that grant funding is inherently problematic when it comes to supporting BAME artists and entrepreneurs for the following reasons: funding decisions have not been grounded in the needs/ demands of the BAME community; funding has tended to be used for short term project activity rather than investment in the long term sustainability of the organisations; and grant funding can quash entrepreneurialism.

A high percentage of arts funding in the UK comes from public sources: government grant in aid and money from the National Lottery Good Causes scheme supplement local government funding and a patchwork of other smaller pots of money.¹⁴ Historically in the UK, public funding decisions have tended to be politically driven and concentrated on supply-side interventions (more art in more places for as low a cost as possible) rather than being demand-led and responsive to market needs (a rare exception is Creative People and Places).¹⁵

In many instances BAME-led organisations struggle to sustain themselves through trading activity because, though there may have been genuine social/political drivers for these projects (e.g. regeneration of deprived areas) there has been insufficient demand (such as paying audiences or clients) to sustain them without grants. They are short-term beneficiaries yet long-term victims of this traditional approach to the use of funding.

The BAME community is largely creative and entrepreneurial (i.e. more likely to gravitate towards the creative industries such as TV, film, fashion, design and commercial music) and does not naturally fit with the grants-funded ‘classic’ or ‘traditional’ arts sector. This has been an undercurrent in discussions about culture and the creative industries since the beginning of these debates in the 1980s.¹⁶

Public funding for most BAME organisations is often only in the form of short term project funding (two to three years) and not an investment in the long term (seven to ten years) of the organisations themselves. These organisations therefore become unable to plan long-term and invest in their own growth, which would build the self-sufficiency and resilience they need. Instead, the funding system reinforces a cycle of ‘*apply and spend*’ rather than ‘*build and consolidate*’.

“ the plain fact is that despite many valuable, well-intentioned policies over the past decade, when it comes to diversity, we have not achieved what we intended. We are not doing well enough ”



There is a cultural heritage to these debates that cannot be overlooked. This year is the 40th anniversary of the publication of Naseem Khan's landmark book *The Arts Britain Ignores*¹⁷ and it feels appropriate at this juncture to recognise that BAME communities in the UK are still battling inequities that result from systemic racism that has informed funding and political decisions over many decades. These inequities cannot be addressed through short-term funding from any one individual funder or agency. If funding *is* going to be used to overcome such disadvantages the support needs of the BAME community must weigh more towards resources, not simply 'programmes' or 'projects'.

Leaders of these BAME/BAME- focused organisations have tended to possess a more 'managerial'/administrative mind-set, partly in response to the above as well as to the '*culture of purity*' where sponsorship and grants are an acceptable means of funding but commercial returns are frowned upon. This has meant that they were focused on successfully navigating the grants funding cycle rather than generating other types of income that might help to break the funding trap. This has been identified as a persistent and stubborn facet of why individual artists tend to be poor when they are supported through government grants.¹⁸

Increasing the supply of money to organisations has numerous consequences, and may or may not be the most effective way to achieve the stated objectives of policymakers in the arts and creative industries.

Money has been used to soften or counterbalance the impact of market failure (organisations surviving due to the injection of subsidy and without a foundation of established demand or customers/subscribers/clients). The pressure this places upon the leaders of such organisations increases the chance of failure and mismanagement. Organisations that lack a sound self-sustaining business model, at the mercy of unpredictable grant funding cycles, are destined either to struggle to survive or eventually fold.

Everyone loses in this system. The funder isn't making best use of its money, the organisation goes through upheaval and uncertainty, and the beneficiaries don't get the continuity of service they need. A different funding model might offer a solution for this: one that aligns the strengths and needs of BAME artists and entrepreneurs with the resources that will equip them to succeed.

“Organisations that lack a sound self-sustaining business model, at the mercy of unpredictable grant funding cycles, are destined to either struggle to survive or eventually fold.”



Is There a Better Way? We Think So: MeWe as a Case Study

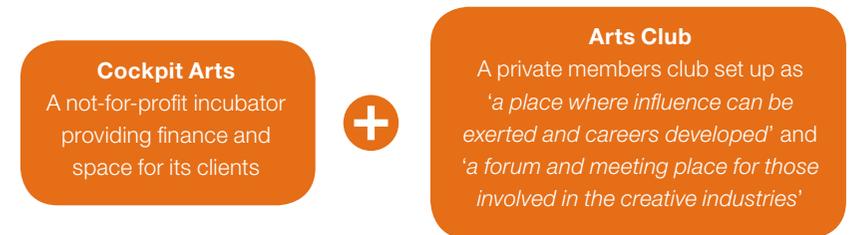
Responding to the demands/needs of the BAME community

Money spent on BAME participation needs to support initiatives and organisations that are responding to genuine demand within the BAME community. For example, MeWe has spent five years building and supporting the UK's largest established BAME network in the arts. During this time it has become evident that, in order to deliver sustainability beyond their current trajectory, what our members need and are asking for is:

- 1 **Resources**
Including (and most significantly) rehearsal, workshop, performance and studio space as well as meeting rooms, desks and event facilities - on a cheap, flexible and non-committal basis. This is one of the most severe barriers to expansion for most BAME businesses (see Appendix 1b)
- 2 **Networks**
Being part of a wider and influential community is fundamental for shared learning, access to opportunities and potential partners/suppliers
- 3 **BAME specific personal development**
Aimed at practical skills, leadership and mind-sets but delivered through a nimble, point-of-need programme over an extended period with a heavy emphasis on mentoring and peer learning

What, Who, How?

BAME hubs are a great way of delivering this as MeWe's first four years demonstrate.¹⁹ The hubs are BAME-led and the programme of social activity is targeted to BAME audiences (we will explore why this is important in future papers). MeWe's BAME hubs can best be described as a cross between:



MeWe BAME hubs successfully provide resources and associated support to:

- **BAME-led or -focused creative organisations or those aiming to increase participation within this group.** e.g. Urban Development and Arts Council funded organisations such as Iniva that are looking to increase their resilience and diversify their income streams to become less dependent on grants.
- **Prominent BAME leaders/individuals working within the arts and cultural space.** e.g. Hilary Carty (Co-Creatives), Melanie Keen (Iniva), Ammo Talwar (Punch).
- **Regional leaders and organisations** through access to a base from which to work, showcase or host meetings on visits to London. BAME hubs provide an opportunity to widen their customer and audience base beyond their local city as well as connect with key influencers/networks and investors based in the capital. Regional hubs link in with and complement the London offer and bring more locally focused support and networks.



Impact of BAME Hubs

The impact of the support provided goes far beyond the individual or organisation that BAME hubs are directly working with.

By developing creative entrepreneurs from diverse communities these hubs support the development of creative/artistic content that better meets the needs of people from diverse communities and enriches the entire arts landscape. They develop leaders, who are then, more equipped to partner with and offer fresh perspectives to organisations of national importance.

(See Appendix 1c)

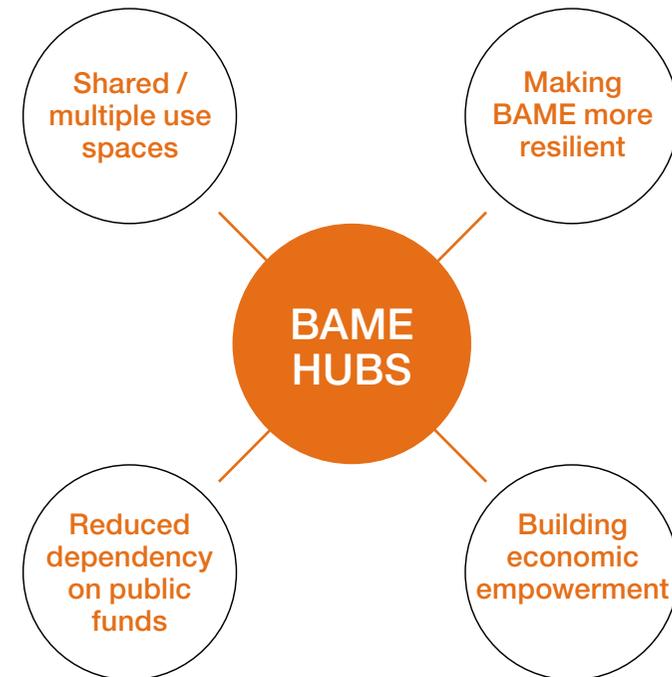
BAME hubs offer a genuine solution in terms of making *funding for BAME organisations more sustainable* by:

- **Providing a shared resource (e.g. in terms of space) which reduces the grant subsidy that individual organisations require**
- **Helping BAME organisations become more entrepreneurial and resilient therefore lessening their dependence on public funding**
- **Reducing dependence on public money from some organisations, helping to ensure that the resources are there to protect funding for those organisations that are intrinsically unsuited to 'mixed income' models and will always need full grant subsidy while also maximising their effectiveness through our leadership programmes and networks.**

By supporting BAME enterprise, MeWe hubs also help build economic empowerment within the BAME community. This is significant because low income has been reported as an important factor affecting BAME participation in the arts.²⁰

Sustainability: Long term support to tackle a long standing issue

We need organisations that are able to survive in the long term as there are no quick fixes to the issue of increasing diversity. BAME hubs offer a route to economic sustainability – through commercial activity.²¹ The key to our economic success is efficient utilisation of the space, so the charity and the hub are synergistic. The clearer the community franchise the stronger the utilisation.





Summary

Should public money continue to be spent on supporting improved BAME participation? Yes, absolutely. There isn't much disagreement here. There are good moral, artistic and economic reasons for doing so.²² The pressing question is *how* the money should be spent.

Over the last 30 years, significant sums have been spent with no real impact in terms of audience growth, cultivation of artistic talent or development of leadership within BAME communities. With limited money available, the existing funding system is wasteful and is not meeting the demands or needs of the BAME community: neither is it investing in the long-term sustainability of organisations. Our fear is that this ultimately quashes entrepreneurialism. It is time for a different approach.

BAME hubs like MeWe360 offer a new model and are an important part of the solution by providing ongoing and sustainable services and resources to BAME organisations and individuals which directly support delivery of vibrant, diverse and high-quality 'great art for everyone'. Over time both the hubs and the organisations they support become self-sustaining and independent from grant funding. This subsequently allows funders to be responsive, and to allocate their resources, to whatever new challenge needs their funding and support.

The Arts Council's strategy is *Achieving Great Art and Culture for Everyone*. The fourth of their five strategic goals is: 'The leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled.' They say that, 'we want to encourage and promote a diverse and appropriate professional workforce in the arts and cultural sector, by supporting investment in leadership development and the creation of fairer entry and progression routes, as well as more diverse leadership and governance.'

MeWe's mission is to provide support to creative business potential that might otherwise go untapped. Our purpose is to find, develop and invest in this 'Untapped Talent' and in so doing prevent the wasted potential among

individuals, improve the lives of those from marginalised communities and harness the opportunity that this 'Untapped Talent' represents for society as a whole.

Our hope is *not* that BAME organisations become 'NPO-ready' and require an endless supply of government grants but rather are equipped to stand on their own two feet and shape their own future. Let's talk.

This paper was a collaborative effort with input, challenge and refinement from many including Signifier.org, Dr James Doeser, Dr Martin Smith, Dr Sara De Benedictis and Dr Toby Bennett.

Thanks to our Board of Trustees:

Ameet Shah
Ruth Jarratt
Greg Pilkington
Duncan Reid

 @MeWe360 (use hashtag #MeWeLetsTalk)

 letstalk@mewe360.com

Register here your interest for MEWE's follow up event on funding and diversity in the arts: <https://black-arts-funding-trap.eventbrite.co.uk>

MeWe will be publishing a follow-up paper exploring the importance of BAME leadership in the arts and creative industries in early 2017. We invite any preliminary thoughts and comments on the subject or questions you would like to see posed @MeWe360 (use hashtag #Blackleadershipmatters?)

 letstalk@mewe360.com



Endnotes

1. We currently have 425 members, over 70% of our incubator members are from BAME communities and 30% from the regions. We provide all members with access to:
 - a structured development programme aimed at building leadership resilience and an entrepreneurial mind-set (see appendix 2)
 - meeting, work and events space, access to investment
2. For convenience and relevance to MeWe the paper is primarily related to England (rather than the UK as a whole).
3. See the arguments set out in Richard Appignanesi's edited volume from 2011, *The Creative Case for Diversity in Britain* (Third Text) http://thirdtext.creativecase.org.uk/case_for_diversity_in_britain
4. This figure is extremely conservative. We have arrived at this through a summation of the funding that the Arts Council has set aside for specific interventions to support BAME development and the grants given to BAME-led or BAME-focused organisations over the years.
5. Consilium Research Consultancy and Arts Council (2014), *Equality and Diversity Within the Arts and Cultural Sector*
6. These are recounted in successive Arts Council Annual Reports between 2000 and 2015.
7. Consilium Research and Consultancy / Arts Council England (2014) *Equality and diversity within the arts and cultural sector in England*: p5 (using figures from the Taking Part Survey) <http://www.artscouncil.org.uk/document/equality-and-diversity-literature-review-july-2016>. Analysis from the Warwick Commission suggests that the most active segment of people engaging in the sorts of activities supported through public funding are also the least ethnically diverse (*Warwick Commission Final Report*: p33 <http://www2.warwick.ac.uk/research/warwickcommission/futureculture/finalreport/>)
8. The Consilium Research and Consultancy / Arts Council England report states that “less than one in 10 managers within the 2012–15 Arts Council England National portfolio organisations and Major partner museums are from a Black and minority ethnic background.” (p6).
9. In the UK, 12.5% of the population is from a non-white background, BAME representation in the creative industries fell from 6.7% in 2009 to 5.4% in 2012, according to Creative Skillset figures reported by Operation Black Vote <http://www.obv.org.uk/news-blogs/sir-lenny-henry-calling-diversity>
10. Particular organisations that have concerned us include the Bernie Grant Arts Centre, Drum, Rich Mix.
11. The Consilium Research and Consultancy / Arts Council England report (2014) ‘Equality and Diversity within the Arts and Cultural Sector in England’ (p: 6) notes that in BAME led organisations the combined turnover of investment from the Arts Council that represents 41.3%, is a disproportionately larger amount than other organisations funded by the Arts Council (22%). This is because BAME led organisations tend to be smaller, as well as the challenges that BAME led organisations face in securing funding from other sources. The precariousness of these organisations is further underlined by the fact that in 2012-15 the number of NPOs (National Portfolio Organisations) that are funded by ACE (Arts Council England) has declined (same report).
12. The Consilium Research and Consultancy / Arts Council England report ‘Equality and Diversity within the Arts and Cultural Sector in England’ notes there is a dearth of literature in the wider cultural sector on how BAME organisations are funded (p9) and evidence from our own commissioned research also confirms this.
13. Source: Creative Industries Federation (2015) *Creative Diversity* report (p27) <http://www.creativeindustriesfederation.com/news/creative-diversity-report-launch>
14. For how this operates in England see <http://www.artscouncil.org.uk/about-us/how-and-where-we-invest-public-money>.
15. See <http://www.creativepeopleplaces.org.uk/> for examples of arts activity that is purportedly commissioned and curated by communities in response to local demand.
16. See (for example) Geoff Mulgan and Ken Worpole's 1983 pamphlet *Saturday night or Sunday morning? From arts to industry, new forms of cultural policy* (Commedia).
17. Naseem Khan (1976) *The Arts Britain Ignores. The Arts of Ethnic Minorities in Britain* (Community Relations Commission).
18. See Hans Abbing's book *Why Are Artists Poor?* <http://hansabbing.nl/why-are-artists-poor-book/>
19. Over the last four years MeWe has successfully:
 - Helped the development of 2000 plus businesses/entrepreneurs
 - Secured more than 1.3 million of commercial and grant investment for members
 - Facilitated the development of creative businesses with a total audience of 56 million (businesses specifically focused on diverse audiences and/or BAME led)
 - Increased the skills, confidence and aspirations of our incubator members (88%) and helped link them into wider networks and opportunities (78%)
 - Proven that our model can provide the greater value per pound invested by ACE than any organisation we are aware of: c 90% funding in year 1 c. 90% funding in year 1 (2012), currently c. 10.5% (2016), on target to be 10% or less by 2020.
20. See page 5 of the 2014 Consilium Research and Consultancy / Arts Council England report.
21. MeWe has proven that the BAME hub model can provide the greater value-per-pound invested by ACE than any organisation we are aware of (c 90% funding in year 1 (2012), currently c. 10.5% (2016), on target to be 10% or less by 2020).
22. Many of the arguments are wonderfully articulated by Sir Peter Bazalgette and others at a recent event marking the first anniversary of the Creative Case for Diversity <http://www.artscouncil.org.uk/diversity-and-equality/join-creativecase-conversation>

Appendix 1A

Kevin Osborne has 29 years experience as leader/producer/developer in the arts and creative industries

11 years – Executive Producer in the music industry. Major record label clients Including Warner Brothers and EMI

6 years – Founding Director of Tribal Tree/KO Management, an artist development programme. Launched careers of Plan B, N-Dubz, Andrew Hughes (Lilly Allen's Producer)

3.5 years – Leading start-up of West End Culture Quarter, a consortium of arts organisations including the Royal Opera House, National Gallery, Somerset House, ENO, ICA

4 years – Research on BAME leadership - Bath University School of Management (*Distinction*) and Clore Leadership Programme

5 years – CEO of MeWe360, an incubator and hub for BAME arts/creative businesses

Appendix 1B

The need for resources

In 2015 we expanded our premises into an entire Georgian house on Soho Square W1. We have been able to create a dynamic new hub for BAME creative talent and there has been high demand for space from our members. Access to subsidised prime space in central London is key to helping support new and growing BAME businesses both inside and outside London. We provide a high quality space in close proximity to the heart of the creative industries with access to MeWe's wider influential networks (such as Ingenious Media Group) as well as MeWe's large BAME peer network of creatives.

The hub is an invaluable resource for our members: (1) lends credibility to and enhances 'the brand' of their businesses/organisations, (2) helps combat isolation and (3) plugs them into networks that often seem closed to them. Vitally, with use of space to meet, collaborate and workshop ideas as well showcase and sell their products' with regular exhibitions, performances and pop up shops, the hub gives members *material* support at a time when they are either struggling with reduced public funding and trying to transition to alternative business models or are starting/growing a business/project.

Examples include:

Inivia – The Institute of International Visual Arts have needed to use our hub for board strategy meetings and we launched a major exhibition on 17th October where we also supported the organisation by connecting them with potential event sponsorship and commercial contacts.

Eclipse – a touring regional theatre company based in Sheffield, say they need a venue in central London to host board meetings (their board members are based in different locations across the country) and to run rehearsals/workshops in preparation for touring.

Ammo Talwar – CEO of the Bristol-based 'Punch' organisation regularly uses the hub as a base when visiting London.

Project Noir – a new up and coming network of BAME creatives host their networking 'parlour' events at MeWe including most recently a new BAME writers group.

Appendix 1C

The Wider Impact

By developing creative entrepreneurs from BAME communities MeWe360 also supports the development of new creative/artistic content that better meets the needs of people from those communities but also enriches the entire arts landscape.

Current and previous projects on our incubator programme range from live events that aim to reach large audiences (above 3000) and multimedia and technology projects which open up high quality arts activities to wider and larger audiences (above 250,000), as well as community projects which reach our most marginalised young people by giving them access to high quality arts activities:

Theatre project – Mobile theatre, built with patented technology, combines live theatre, puppetry and lmax cinema technology to create a new and unique theatre experience which can be toured.

Bass culture festival – A festival that brings together and celebrates all the music forms influenced by reggae and other forms of music that have emerged from the African Diaspora.

Music discovery application – A phone and online application which aggregates the music of emerging artists for easy discovery by new audiences.

Drumming project – A community arts project which uses drumming (facilitated by some of the UK's and world's best African drummers) to reengage and reintegrate youth offenders and young people in Pupil Referral Units back into their communities.

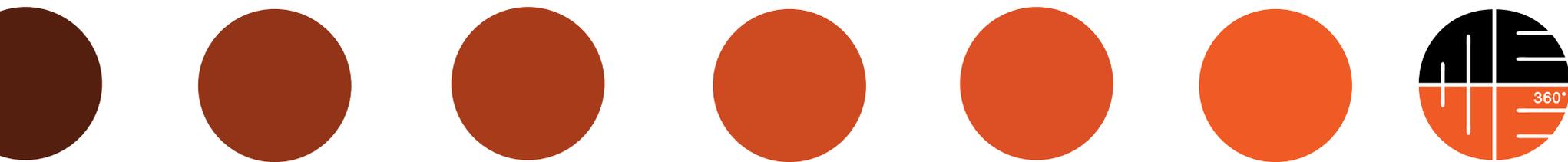
A Black-led theatre company – delivering annual middle scale tours to regional theatres, focusing on engaging new audiences

We also support and incubate organisations that share our mission of developing BAME creative talent. Helping these organisations become more effective amplifies our impact in driving diversity and excellence in the arts. Examples of the individuals/organisations whom we support are:

Hilary Carty – with a distinguished career of more than 25 years she is now Leader of Co Creatives offering consultancy, facilitation and coaching in areas of leadership, strategic management and organisational development.

The Triforce Network – established in 2004 to provide a gateway into all levels of the arts and creative industries for diverse communities they run numerous groundbreaking national talent development initiatives

Kuumba – nurturing talent and attracting audiences from diverse communities to classical music.



INCUBATOR
PROGRAMME

NETWORK WITH
CREATIVE +
INSPIRING PEOPLE

1 **DEDICATED MEWE PROJECT TEAM**
Helping you maximise your overall experience on the programme

2 **1:1 CONSULTANCY AND MENTORING**
Specialist business advice, hands on practical support and industry contacts

3 **1:1 COACHING**
Supporting your personal leadership development

4 **SOCIAL EVENTS**
Opportunities to network, recharge and gain new inspiration

5 **SEMINARS**
Build industry knowledge and skills with top industry guest speakers

6 **PEER LEARNING**
Benefit from a strong peer network
Develop resilience, confidence and skills

7 **FACILITIES**
Unlimited use of 2 high quality central London hub spaces in Soho W1

8 **FINANCE AND BUSINESS OPPORTUNITIES**
For the right project we will broker investment
Opportunities to showcase and sell your products

9 **RESIDENTIAL**
Time away, in beautiful surroundings, to properly focus on your business

OVERVIEW

Whether you come to us wanting to start, or accelerate the growth of your venture, we offer you 360 degree support via our 12 month Incubator Programme. The Programme includes individually tailored consulting, peer group learning and support, and public events and seminars. The MeWe360 approach is to combine practical knowledge and skill development through expert consulting, with innovative, powerful personal development to help you lead your enterprise with greater impact. Our aim is to help you to move your business to the next level - and it works. Since our launch 3 years ago, we have helped develop and test ideas, grow businesses and their teams and broker over £1.3 million in investment.

MEET SOME OF THE MEWE 360 CONTRIBUTORS

Mentors, Consultants and Guest Speakers



Tamara Howe
Controller of Business, Comedy,
Entertainment (BBC)



Patrick McKenna
Founder, Ingenious Media



Jonathan Jackson
Former MD, DRG



Heather Rabbatts CBE
“one of the most influential female
powerhouses in the UK” (The Independent)



Pan Philippou
Former CEO, Diesel



Nikki Shepperd
Senior strategy, marketing and business
development consultant



David Kershaw
CEO, M&C Saatchi



Tom Adeyoola
CEO & Founder, Metail



Tim Malnick
Expert facilitator of peer learning
and organisational as well as personal
development



Malcolm Gerrie
CEO, Whizzkid Entertainment



Colin Price
Former senior partner, McKinsey



Ruth Jarratt
Practised coach and experienced
revenue and governance focused consultant



Ije Nwokorie
CEO, Wolff Olins



Melanie Eusebe
Founder of Black British Business
Awards/Professor of Leadership
Management, Hult Business School

OUR PARTNERS include:



MEET ^{SOME} OF OUR MEMBERS

BOY BLUE ENTERTAINMENT
award winning dance and entertainment company

DISRUPT
creative and branding agency

OKUN
pioneering, premium African inspired fashion brand.

TRIFORCE CREATIVE NETWORK
talent development and production company

ROUNDWAVES
youtube network that makes music with a solution

DRUMMER TV
multi-award winning production company

GARDEN OF IDEAS
a pleasure garden for the 21st century

LEMONADE MONEY
production Company and Video Agency - cited by iD magazine as 'pioneering the future of Youth Culture'

THREE SIXTY ENTERTAINMENT
re-imagined children's classics performed in iconic tents to create a modern and immersive theatre experience

WHAT MEMBERS HAVE SAID ABOUT US

“It’s been 100% worthwhile for our business.”

“Without MeWe I wouldn’t have been able to develop my creative idea. Their support has been invaluable.”

“What I got was a [mentor/consultant] from my industry who could fine tune my business plan very specifically to my sector”.

This year a lot of the time it’s been back to the wall, with low energy....I’ve never managed before. To have someone on the end of the phone or to e-mail who can answer specific questions on contracts, or challenging members of staff, or client issues. To have someone who can help with a scary situation with very objective and specific advice. “

“When I first started working with [my mentor], I thought ‘oh my God this is just something I don’t understand.’ It was a brilliant insight into how you grow a business, the investor language which I had no clue about ...”

“[My mentor] was able to put me in touch with industry specialists and helped me prepare for key meetings. He didn’t hand hold me; he just made introductions and then I went to meet them. I had that pure exposure—that’s the best way to learn; over the course of that year I learnt a hell of a lot”

“What has been surprising is the very high quality business thinking and even problem solving we have had access to through the MeWe team. Highly recommended”

WHO WE ARE

MeWe360 is a non-profit incubator for the UK's creative industries. We develop 'untapped' creative business potential through our bespoke networking, mentoring, consultancy and investment support. We want to uncover the UK's hidden leadership talent so that entrepreneurs, from all backgrounds, can develop thriving enterprises.

MeWe360 is the brainchild of Kevin Osborne. Kevin previously ran Tribal Tree, out of which emerged three major music acts: Plan B, N'Dubz and Rudimental.

We are based in Central London but host activity across the UK and are open to people around the country.



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Email info@mewe360.com

to request a 360° programme brochure - **the detail**

Or

to arrange an initial chat over the phone

