



# PROMOTING CREATIVE ENTREPRENEURSHIP

CDB & YOUTH "VYBZING" PROJECT

SAINT KITTS AND NEVIS

MAY 13-15 2015

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## The Training Evaluation Report

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# Executive Summary

## Project Background

This report presents a review of the Caribbean Development Bank (CDB)-funded youth training project, conducted by UWI Consulting Inc.<sup>1</sup>, to offer a three-day incubator training platform in the area of creative entrepreneurship to the youth of St. Kitts and Nevis, over the period May 13-15 2015. The report outlines the main outcomes of the training initiative, and offers an evaluation of whether the training platform has met the overall objectives of the project; the impact of the training; and the potential for continuity.

Titled *Vybzing: Promoting Creative Entrepreneurship*, the training platform sought to offer an experiential learning platform towards enhancing human capacities within the Caribbean creative sector among the region's youth, given the strong impact of the creative sector on youth employment and entrepreneurship. Thus, the training platform was specifically targeted at young persons of St. Kitts and Nevis between the ages of 20-35 with an interest in the cultural industry sectors and/or creative entrepreneurship.

At present, a number of the region's budding cultural entrepreneurs and cultural workers are yet to access training in the fields of management, strategic planning, communication strategies; strategic marketing and entrepreneurship that would propel their success in the region's cultural industry sectors. Human resource development and the development and pursuance of new modalities for doing business in these sectors are among the factors critical to building competitiveness and sustainability within these emerging sectors targeted to help drive economic and social development across the OECS. The training

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<sup>1</sup> See Appendix I.

platform therefore sought to address these issues by exposing the young participants to a set of analytical tools, techniques and skills in an incubator training format that could enhance their business skills and entrepreneurial mindset.

## Key Points

Review of the execution of the training platform can be summarized by way of the following main points:

- The *Vybzing: Promoting Creative Entrepreneurship* 3-Day incubator training platform was designed to and was able to provide introductory management training that would allow participants to engage in effective development and planning of creative business projects. In so doing, the training platform was able to improve participants' knowledge, understanding and competences in the areas of creative entrepreneurship, strategic planning; project concept formulation and development; strategic marketing and online communications; effective project presentations.
- The three days of workshop/training were well attended (100% daily attendance) with 83% of participants expressing a desire to receive further training in the related areas whenever possible. In this regard, the Caribbean Development Bank and the Consultants won the praise of the beneficiary groups for the comprehensive approach to training in the specified areas<sup>2</sup>.
- Most participants (approximately 98%) demonstrated adaptability and strong motivation to working in groups as project teams and quickly assumed key roles within their respective teams as team leaders,

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<sup>2</sup> See Appendix II for brief Bios of Training Consultants.

concept builders, strategists, marketing specialists, communication specialists, project managers, presenters and so on.

- Strategy games and training exercises conducted throughout the workshops reflected that participants quickly grasped the key concepts being taught, which they were able to apply to produce tangible, bankable creative-based projects that can be executed across St. Kitts and Nevis.

## **Project Sustainability**

The training platform required participants to devise project concepts that could be feasibly developed and executed given regional and local realities of creative industry sectors. Participants were also required to build partnerships through project group work as part of strengthening capacities of potential creative-based SMMEs in St. Kitts and Nevis. This aspect of the training sought to establish an industry benchmark for approaches to project development and project management emerging cultural entrepreneurs.

Overall, the training intervention has had success in terms of youth participation; participant learning and engagement; and participant willingness to engage in continuity with respect to the project concepts developed in their respective project teams. It is anticipated the teams will continue on with the project ideas developed towards execution. Consideration can therefore be given to extending the training initiative to other territories.

## **Report Outline**

The report is divided into three sections. Section One provides context with an overview of the training mandate, expected learning outcomes and the modules delivered. The second section presents the work completed by participants. The third section seeks to give an evaluation of the training rolled

out over the three-day period based on participants' feedback via a post-training survey. The report concludes by summarising key focus areas for the way forward.

# The Training Platform: Mandate & Programme Structure

## 1.1 Objectives, Purpose and Expected Results

### 1.1.1 Broad Objective

To customize and deliver a training intervention utilizing the incubator model under the CDB 'Vybzing' youth project that can expose young participants to creative entrepreneurship and effective business strategies and techniques for developing and harnessing creative-based projects, and in so doing, offer another avenue for youth empowerment and development within the region.

In this regard, the consultancy's broad intent is the development and implementation of a business development training platform and the development of corresponding business templates for creative-based activities and projects that would be propelled by young persons within St. Kitts and Nevis who have an interest in the cultural industry sectors. The training platform and templates would be used to harness a trending skills set in an emerging area of services across the Caribbean that can aid young persons in St. Kitts and Nevis in shaping their own business and entrepreneurial opportunities towards personal development.

The related primary intent is to improve the emerging and potential business and entrepreneurial capacity within the cultural industry sectors. This segment of the regional economy has been selected based on the level of activity already prevalent in these sectors; the fact that many of the region's young persons have an interest in these sectors either as artists, creators and or cultural managers; and the potential of these sectors to grow. In sum, these sectors are considered the emerging component of the regional economy with notable potential and therefore worthy of a direct intervention of this nature.

### 1.1.2. Purpose

Thus the specific purposes of the training initiative are:

- to offer an engaging approach to “learning by doing” to young persons, such that the knowledge and capacities attained could be easily replicated;
- to train young persons with an interest in pursuing culture-based projects and activities in the areas of creative entrepreneurship; project development and project management; strategic online communications; and marketing;
- to equip attendees with the knowledge and requisite skills to develop and manage project ideas into feasible creative projects towards achieving greater quality and standards of operation in their respective culture-based business endeavours; and,
- to utilise the training platform as a benchmark for developing templates for strategic management systems, project management procedures and communications and marketing platforms relevant to creative-based projects.

### 1.1.3 Results to Be Achieved By the Consultants

In relation to the overall project, it is expected that the Consultants would be able to:

- deliver a training platform that can be targeted at interested youth across St. Kitts and Nevis and the wider sub-region, and that can be applied to a range of cultural industry sectors ; and,
- produce a series of templates that are user-friendly and easily adaptable to real business contexts and that can be used effectively to improve the

development and execution of creative-based projects being propelled by budding youth-entrepreneurs.

In relation to participants engaged in the project, it is expected that through the Consultants' work:

- Participants will have a better sense of the local and regional environment and methods of operation in the market place of the creative industries;
- Participants will appreciate the value and importance of using particular management, communications and marketing techniques to develop and harness their creative business ideas; and,
- Participants can demonstrate some measure of competence in utilising the templates to articulate and develop project concepts and to engage in project execution towards success.

#### 1.1.4 Expected Outcomes for Participants in Training

At the end of the training programme, participants should be able to:

- understand key terms and their relevance to managing creative business ideas and by extension creative enterprises, viz.: enterprise management; the entrepreneurial mindset; creativity; strategic planning; and strategic communication and marketing;
- define their purpose and strategic intent as emerging cultural entrepreneurs;
- work in teams to develop a creative business project idea and formulate a project concept for that project idea;
- appreciate the importance of ICTs in propelling the development of creative business projects and creative enterprises.

- effectively engage in relevant strategic marketing tools (viz. social media platforms) to raise awareness and generate buy-in for the proposed project idea ;
- utilize basic project management techniques to further conceptualise and formulate a project plan for the proposed project concept;
- incorporate basic strategic marketing analysis and strategic marketing techniques in the project plan; and,
- effectively communicate and present the proposed project plan as a feasible, sustainable project.

## **1.2. The Target Group for Training**

The training platform has been designed to attract young persons between the ages 20-35 residing in St. Kitts and Nevis, who have an interest in creative entrepreneurship and the cultural industries. Participants would have some background and knowledge of the creative industries, ICTs and or business management/entrepreneurship and should have access to a laptop or tablet to engage in the training platform.

The proposed number of participants for training of this nature is usually 25-30. While it was initially anticipated by the Lead Consultant that the project may have only net some 20 persons to engage in the training, the project in actuality attracted some 32 persons<sup>3</sup>. Because of the group project/team-based work approach utilised within the incubator model, the delivery of training and learning impacts were not negatively affected by the additionally persons.

The training initiative attracted young persons with backgrounds in a wide range of areas in the arts and cultural landscape of St. Kitts and Nevis (see Table 1). Of

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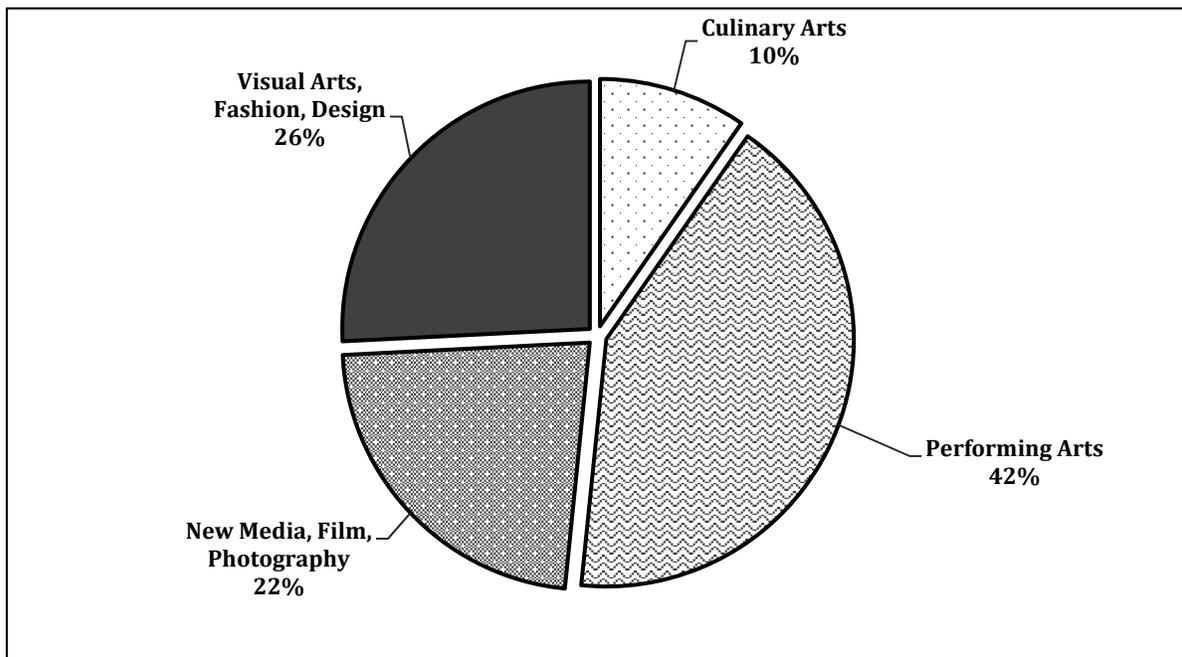
<sup>3</sup> See Appendix III for a list of participants.

the group of 32 participants, majority of persons operate in the performing arts (42%), followed by visual arts, fashion and design (26%) (see Figure 1).

Table 1. Represented Interests in the Arts and Culture

Arts/Culture-Based Activity	No. of Participants Pursuing Activity
Craft	1
Culinary Arts	3
Dance	5
Drama	2
Fashion	3
Film	2
Graphics	3
Music	4
Photography	3
Poetry	3
Visual Arts	4
Writing	1

Figure 1. Number of Participants According Broad Areas of the Arts



### 1.3. The Training Platform Structure

The *Vybzing: Promoting Creative Entrepreneurship* platform is premised on 3 key pedagogical elements as shown in Figure 2 below. The pedagogical approach used is hinged on a mixed methodology or multi-approach to training, the execution of which is reinforced by documentation in the form of a training manual<sup>4</sup>. These two elements are employed simultaneously throughout the workshops to generate participant output - the third pedagogical element. The latter is also used as the first response to understanding whether the training has realised the expected outcomes and has made the intended impact, in addition to the analysis derived from the participant feedback survey. Here, the first two components of the training structure are discussed, while the third – participant output is discussed in the section following.

Figure 2. Pedagogical Elements Used in Training Platform



#### 1.3.1 Approach to Training

The incubator-type training model, is considered an effective means of training persons with considerably less experience in a particular field, where the intention is to attain a faster, more direct and impacting result in lieu of a more

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<sup>4</sup> See Appendix IV for manual.

formal, extended training programme. It is especially considered useful for training young persons in the arts who are oriented to learning through action and practice and are therefore likely to respond favourably to experiential training, whereby real scenarios and contexts are presented as part of the brainstorming/problem-solving rubric.

Participants will be asked to work in teams, each of which is to be simulated as a creative enterprise incubator focused on the generation, development, formulation and articulation of a creative business idea and corresponding project plan. In this regard, incubator training offers a useful way of teaching by example and experience; learning by doing; learning through experience; as well as for developing insights based on practice.

The key feature of the training platform is the use of the interactive workshop approach that encompassed:

- brief seminar-type sessions to explain the key terms, concepts and processes to be deployed;
- case studies and vignettes to aid in explaining the concepts, as well as to allow participants to discuss and reflect their understanding of the concepts and key terms being taught; and,
- games and practical exercises to guide participants in developing and presenting the project ideas and corresponding project plans.

Training was delivered across a three-day period using the workshop format. Each day of workshops was for a duration of eight (8) hours with appropriate breaks scheduled throughout all days. The workshops began with the fundamentals of entrepreneurship before moving onto project conceptualization, online communication strategies and strategic

management to then address the more complex business process of project development and project planning.

### 1.3.2 Training Documentation

The primary documentation utilized throughout the training programme is the “Promoting Creative Entrepreneurship” training manual, which served as a complementary guide and workbook to the workshops, and which can also be used as a post-training reference guide (See Appendix IV). The training manual gives particular attention to: entrepreneurship, strategy development, project management, social media tools and techniques for strategic communication, and strategic marketing, as reflected by the workshop modules (see Table 2).

Table 2. Summary of Workshop Modules

<p>DAY ONE</p> <p>Foundations of Creative Entrepreneurship</p>	<p>Module One: The Building Blocks of Creative Entrepreneurship</p> <p>Module Two: Who Am I? What Business Am I In?: Defining Purpose and Strategic Intent</p> <p>Module Three: Conceptualising Creative Business Project Ideas</p>
<p>DAY TWO</p> <p>Shaping Creative Projects</p>	<p>Module Four: Engaging Support Mechanisms I: The Role of ICTs*</p> <p>Module Five: Engaging Support Mechanisms II: Strategic Marketing 101</p> <p>Module Six: Documenting the Creative Business Idea I: The Project Plan</p>
<p>DAY THREE</p> <p>Presenting Your Creative Projects</p>	<p>Module Seven: Effective Presentation Skills</p>

\*This particular module was moved into the workshop elements on online media strategies and strategic communication as a means of maintaining time management of each workshop.

The training manual is supported by a series of power point presentations, which the Consultants used to guide participants on the content within each module. Each power point presentation offered an explanation of the key concepts related to the particular topic, and gave step-by-step guidelines as to how to develop the material required for the related template or business process being taught.

# Participants Output

## 2.1 Process

A key objective and expected outcome of the training platform is the ability of participants to come up with project ideas, formulate those ideas into project concepts to then develop the project concepts into feasible projects that could be pursued thereafter. To do this, participants were required to form project teams, creating names for their respective teams that were likely to sync with the project ideas that they conceptualised (see Table 3). Participants appeared to have formed teams according to perceived common interests in the arts. This lended favourably to the conceptualization of project ideas as it allowed groups to automatically narrow down their choices, given common group interests.

Given that training of this nature heavily rests on participants' interaction and engagement, participants were first engaged in an exercise to ensure that they quickly establish a common ground with respect to decision-making and strategic outlook. Participants were asked to determine their individual entrepreneurial mindsets and then to work within their groups to determine the entrepreneurial mindset for their respective teams before brainstorming on their project ideas (see Table 4). This exercise allowed participants to utilize communication, negotiation, compromise and idea sharing with team mates from the onset of the training programme. This gave opportunity for synergies among members of each team to be created. The exercise also allowed Facilitators to observe initial internal group dynamics.

Table 3. Project Teams and Corresponding Project Ideas

Project Teams	Project Ideas
<p>Creative Diversity Irvine Pinney Dujon Caesar Toovia Levine Sasha Herbert Sanara Bussue Curtis Mulley Kerissa Willett</p>	<p>to mentor and manage aspiring or established musicians in the industry into successful creative entrepreneurs on the island of St. Kitts.</p>
<p>Creative Links Tamicia Lestrade Monique Washington Brendon Claxton Mika O'Brien Lanisa Burke</p>	<p>to provide an efficient avenue for persons wanting exposure of their talents in Traditional Cultural Art forms and to provide information on these artists to clients seeking entertainment for their events</p>
<p>Inspire One Stephan Joseph Martha Rosario Kareemah Reis Irvine Pinney Deondre Wilkin</p>	<p>a marketing/promotional tool offered to restaurants of Nevis that feature indigenous cuisine</p>
<p>Pinnacle Creative Group Diego Spanner Garth Archibald Nick Rogers Anastasha Elliot Kericia Halliday</p>	<p>a group of creative artists who have pooled their talents, training and experiences to collectively establish a brand that offers services in Brand Design, Conceptual Marketing and Event Management consultancy</p>
<p>Revv It Up Tricia Greaux Genieve Hanley Jemma Williams Seymona Hutton James Galloway</p>	<p>to train underprivileged teenagers (aged 11-19) in St. Kitts in the fields of dance and poetry, culminating with a public showcase</p>
<p>SHARP (Shaping and Hatching our Art-Forms Relentlessly &amp; Permanently) Jonella Pemberton Dominick Hinds Ervin Walsh Creus Richardson Nigel Lewis</p>	<p>interactive training sessions designed to inspire artistes and creative individuals in St. Kitts and Nevis 16 years and older, in the fields of audio visual and literary arts.</p>

Table 4. Entrepreneurial Mindset of Project Teams

CREATIVE DIVERSITY	educate, negotiate, time, relationships, example, performance, reasoning, elevate, nutrition, entertain, understanding, respect, stability, honor, inspire, plan
CREATIVE LINKS	empowered, notes, training, resources, entertainment, passion, revenue, energy, necessary, engage, unique, results, success, hard-work, innovation, patience
INSPIRE ONE	Elevation, nurturing, targeting, ready, energy, prioritize, risk, empowerment, networking, engaging, unique, resourceful, strength, helpful, intuitive, progress
PINNACLE CREATIVE GROUP	enhancement, natural, trade, responsible, enterprising, passion, research, efficiency, negotiate, endurance, understanding, reliable, strategic, honest, industrious, progress
REVV IT UP	envisioning, networking, time-management, research, education, productivity, resourcefulness, execution, novel, empowering, unique, resilience, strategy, holistic, innovation, passion
SHARP	enterprising, navigator, targeted, risk-taker, envision, professional, responsible, extraordinary, networker, empowerment, universal, reliable, specialized, hospitable, innovative, principled

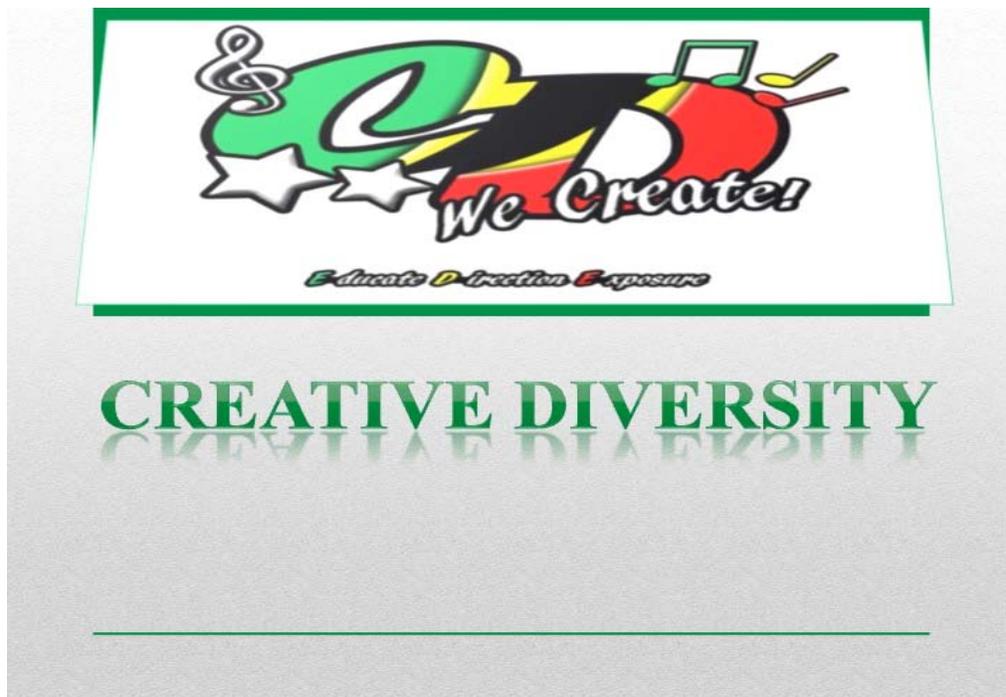
Working in their respective project teams, participants were guided to utilize the tools and techniques featured in the workshops to further develop their creative project concepts into a feasible actionable projects. As part of this, each project team was required to develop and document:

- On-line Social Media presence
- Press Release
- Project One-Page
- The Project Implementation Plan

Project teams were required to merge these four elements to generate group presentations on the creative project concepts, ideas, which were delivered on the final day of the training programme. These presentations are highlighted below as written up and presented by the project teams.

## 2.2 Project Teams' Presentation Submissions

### 2.2.1 Creativity Diversity





**C**reative **D**iversity is a profit/non profit organization of six (6) exuberant music consultants who mentors and manages aspiring or established musicians in the industry into successful creative entrepreneurs on the island of St. Kitts.

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## **AIMS AND OBJECTIVES**

- To broaden the awareness and impact the music industry.
  - To decrease the delinquency rate by providing opportunities to musically inclined individuals.
  - To create an avenue for upcoming musicians to allow them to succeed.
-

# RATIONALE

There is an overload of regional and international artists overshadowing our home grown talent.

Musicians lack guidance in the music industry.

The absence of credits and certification has hindered youths development.

# OPERATIONAL ENVIRONMENT

## Political

- Government change
- Lack of Policies
- Lack of Political interest
- Political Scarring on Artists

## Economic

- High Employment rate (PEP)
- Increase in cruise ship calls(more tourists)
- Decrease in VAT on food
- No body representation for the entertainment industry

## Socio-Cultural

- Brain Drain
- Recent Art Degree certification

### Technological

- Several social media platforms

### Legal/Regulatory

- Accessible Copy right laws
- Intellectual Property laws

### Environmental

- Weather
  - Environment
  - Crime
  - Conflicting events
- 

## PROJECT STRUCTURE

STEP 1- EXPO

STEP 2- TECHNICAL

STEP 3 - PROFESSIONAL

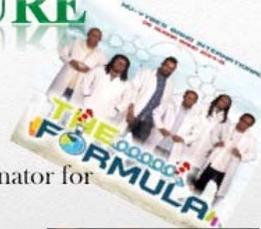
STEP 4- ENTREPENEUR

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## PROJECT STRUCTURE

### Speakers

- Wingrove Hicks- Music Manager, Instrumental Co-ordinator for Grandmasters and ProudSound International
- Gary Knight- Director of CFB's Choral Ensemble
- Hazel Brookes- Orchestra Co-ordinator,  
1<sup>st</sup> National Carnival Queen of SKN
- Sylvester "Socrates" Hodge- Calypsonian
- "Crucial Bankie"- "St. Kitt's Most Incredible Reggae Artist"
- Gregory "Mention" Hobson- Band Leader/Lead  
Vocalist for Nu Vyybez Band International



## PROJECT STRUCTURE CONTINUED...

### Entertainment

- Greenhouse Band
- "DC Lock off"

### Advertisement

- Display banners
- Pamphlets

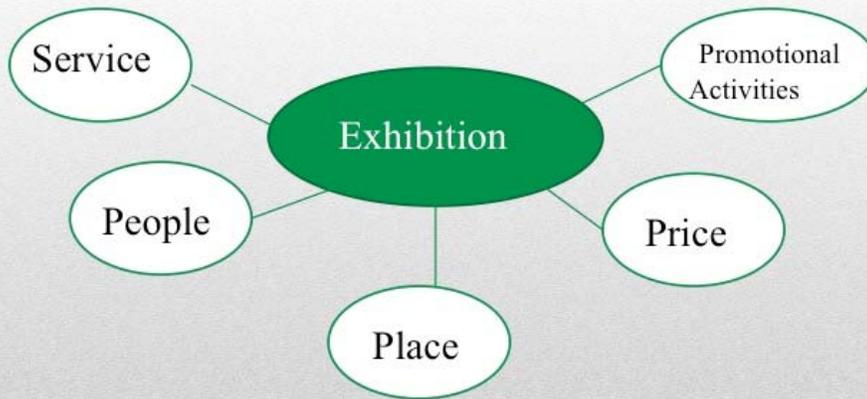
### Merchandize

- Official Creative Diversity  
T-shirts
- "We Create" hand bands

### Giveaways

- Five (5) registrants who chooses to perform at the expo, will get free consultation from Creative Diversity. Consultation will address the weaknesses and strengths of said performer, and guide them into the right direction of a successful creative entrepreneur.

# MARKETING PLAN



	What	Why	Where	Who
Service	Music Exhibition	Educate Direct Expose	Independence Square	Established Musicians, Aspiring Artists
People	Established Musicians, Aspiring Artists	Educate Direct Expose	Independence Square	
Place	Public Avenue	Located in the central Business District	Independence Square	Creative Diversity Representative
Promotional Activities	Social Media	Build audience	Twitter Facebook Instagram	

# SOCIAL MEDIA PLATFORM



@CDWeCreate



@CreativeDiversiy



CreativeDiversity

# THE DAILY NEWS

www.dailynews.com

THE WORLD'S FAVOURITE NEWSPAPER

- Since 1879

**DC, IN COLLABORATION WITH NEW BODY OF MUSIC CONSULTANTS  
READY TOO EXPOSE HIDDEN TALENT AT MUSIC EXPO, FEB 12'.**



**Lorem Ipsum** In libris  
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vim odio lorem omnes, pri id  
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ubique altera senserit,

## SAMPLE OF TWITTER ENGAGEMENT



Follow us on twitter @CDWeCreate  
[www.twitter.com/CDWeCreate.com](http://www.twitter.com/CDWeCreate.com)

## BUDGET

Artistic Fees	Fee * #	Amount
Guest Artists	\$750 per hour x2	1500
Greenhouse band	\$100 flat rate	1000

Professional Fees	Fee * #	Amount
Hair and Makeup artist	\$500	500
Fashion Consultant	\$750	\$750

Technical Fees	Fee * #	Amount
Studio Time	\$120 per song	\$120
Lighting	\$700	\$700
Staging	\$250	\$250

Creation and Production Fees	Fee * #	Amount
Rental Cost	\$150	\$150
Truck & Car	\$200	\$800
Tents	6 X \$200	\$1200
Tables and Chairs	12 x\$150	\$1800
Plane Fees	Two way	\$2000

Administration fees	Fee * #	Amount
Office Supplies	\$100	\$100
Administration	\$250	\$250
Staging	\$250	\$250

Production Cost (Expo)	Fee * #	Amount
Technicians	\$500	\$500
Mentors	\$6000	\$6000

Promotion	Fee * #	Amount
Flyers	100 x \$80	\$240
Photographs	\$200 per hour	\$1200
Radio Ads	\$500	\$500
Tv Ads	\$1500	\$1500
Facebook	N/A	N/A

**\$20,670**

Revenue	Fee * #	Amount
CDB Grant	\$10,000 US	\$27,000

Government		
Youth Department	Promotion	
Create One Media House	Photography	

Earned	Fee * #	Amount
Sponsorship	\$2000	\$2000

<b>Grand Total</b>	<b>\$29,000 EC</b>
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## IMPLEMENTATION SCHEDULE

Wednesday, February 12<sup>th</sup> 2015

3:00 p.m- 3:30 p.m	<b>Arrival Time</b>	5:45 p.m- 6:00 p.m	<b>Performances</b>
<b>Commencement</b>			Greenhouse band
3:30 p.m – 3:45 p.m	<b>Opening Remarks</b>	6:00 p.m- 6:30 p.m	<b>Guest Artists”</b>
	Honourable Shawn Richards		“DC Lockoff”
3:45 p.m - 5:45 p.m	<b>Speakers’ (Brief )Remarks</b>	6:30 p.m – 7:00 p.m	<b>Giveaways</b>
	Wingrove Hicks		
	Hazel Brookes	7:00 p.m – 8:00 p.m	<b>Registration</b>
	Gary Knight		
	“Mention”		
	“Socrates”		
	“Crucial Bankie”		

## EXPECTED IMPACT



*E-ducate D-irection E-xposure*

# Traditional Cultural Art Forms



Moko Jumbie



African Drumming



Masquerade

**CreativeLinks**



Date: Friday 15<sup>th</sup> 2015  
Ocean Terrace Inn  
Project Plan

**Group Members :, Monique Washington, Mika O'Brien,  
Lanisia Burke, Brendon Claxton, Tamicia Lestrade**

**“Connecting The Arts To You”**

## Areas Of Focus

- Project Concept
- Aims and Objectives of the Project
- Rationale
- Analysis of Operating Environment
- Project Structure
- Outline Of Marketing Plan
- Outline of Social Media Platform
- Press Release to be used for project
- Budget
- Implementation Schedule
- Expected Impact

## Project Concept

### **Project Concept:**

- Creative Links will provide an efficient avenue for persons wanting exposure of their talents in Traditional Cultural Art forms and to provide information on these artists to clients seeking entertainment for their events.

## Aims and Objectives

### Aims

- Creative Links aims to facilitate the preservation of our indigenous art forms.
- Provide opportunities that can lead to employment for the Artists.
- Create an opportunity to connect these Artists with potential platforms.

### Objectives

- To provide work for Artists at least twice a month.
- To upload new information on Artists promoting upcoming events on a weekly basis.
- To connect the community with the Artists through one major event annually.

## Rationale

An Island can preserve its culture through the preservation of the Traditional Art Forms.

- **Creative Links has created this project recognizing that the individuals who are trained within the Traditional Cultural Art Forms do not get the promotional opportunities as those who are in more newly developed art forms.**
- Creative Links recognize the limited resources available on some of the Traditional Cultural Art Forms due to poor documentation and the passing of the cultural icons.
- The agency has also observed that there is a market for this type of business as first hand information given by the respective entrepreneurs channeled through their workplaces that there is a need for this type of project which will grow and nurture our indigenous (original) culture.
- Creative Links is an avenue to create opportunity for employment for young individual who cannot access work on their own.

## Analysis of Operating Environment - PESTLE

Political	<ul style="list-style-type: none"> <li>• Personal political opinion of the community on the agency</li> <li>• The government perspective of the agency as a competitor</li> </ul>
Economic	<ul style="list-style-type: none"> <li>• Recession – down turn in economy</li> <li>• High taxes</li> </ul>
Socio-Cultural	<ul style="list-style-type: none"> <li>• death of cultural icons and no information on the art form due to poor documentation</li> </ul>
Technological	<ul style="list-style-type: none"> <li>• Poor service from internet providers</li> <li>• Being current/ update with the technological advancement in society</li> </ul>
Legal/Regulatory	<ul style="list-style-type: none"> <li>• Lawsuits</li> </ul>
Environmental	<ul style="list-style-type: none"> <li>• Weather conditions</li> </ul>

## Analysis of Operating Environment - Audit

Resource	Own Have Access To	Do Not Own Do Not Have Access To
Human	<ul style="list-style-type: none"> <li>• Performers</li> <li>• Legal Advisors</li> <li>• Financial Advisors</li> <li>• Dance teacher</li> <li>• Music teacher/ Graphic designer</li> <li>• Youth officer</li> <li>• Social worker</li> <li>• Drama / culinary arts</li> <li>• Community development worker</li> </ul>	
Physical	<ul style="list-style-type: none"> <li>• Technological devices</li> <li>• Traditional Media</li> <li>• Rental Space</li> </ul>	
Financial		Start up capital
Intangibles	Reputation	

# Project Structure

Creative Links Comprises of Two {2} Components:

1. Harnessing
2. Showcasing

## Outline of Marketing Plan

	WHAT	WHY	WHEN	HOW	HOW MUCH	WHO
<b>PRODUCT</b>	Performing Arts Traditional Cultural Art forms Folklore	To facilitate the preservation of our indigenous art forms	Monthly	By connecting the Artist with the clientele	Fifteen to twenty booking minimum per month	Individual years and older who are specialized in the Traditional Art forms
<b>PRICE</b>	The price will be varied (depending on time of day, the experience of artist etcetera)	No two bookings would be the same.	Depending on the season, recession and other factors	Price will change as the business advances	We anticipate a ten percent increase on an annual basis.	Each aspect of the Arts will attract a different cost.
<b>PLACE</b>	Social media will be use for the channeling information	This will allow Creative Links to reach a wider market.	A twenty four hour service is provided. Clients can access anytime.	The management team will remain current with updates and payments for media space	There are social media that are free that will be utilized. Thus it allows for less money being spent.	The clients can access, review and comment on information.
<b>PROMOTION</b>	Social Media Radio and television , Newspaper Word of mouth.	To enhance business opportunities. Create new markets for business.	Every day; minimum of three times daily.	Buy purchasing prime spots and currently updating the social media platforms.	A five percent increase in clientele activity	Teenagers (13 to 19 years), young adult 20 to 40) and adults over 40years.
<b>PEOPLE</b>	Persons specialized in Traditional Cultural Art forms.	These individuals posses the talent needed for the market,	As soon as project is launch individuals will be targeted.	Walk in application, referrals and agents of Creative link will scout out talents	There will be a four percent (4%) increase in or Artists.	Persons from a regional level will access the business.

## Social Media Platform

- Twitter @Creative\_links\_  
[https://twitter.com/creative\\_links](https://twitter.com/creative_links)
- Facebook @ Creative Links Skn Page – Creative Links  
<https://www.facebook.com/profile.php?id=100009261627805>  
<https://www.facebook.com/pages/Creative-Links/819615904760770?ref=profile>

## Press Release

Title: Traditional Culture comes Alive through New Agency.

- A new fresh and vibrant agency with hope to link Traditional Cultural Artists with clients makes way to launch their unique company on Friday 15<sup>th</sup> May 2015 at the Ocean Terrace Inn at 5:00pm. Creative Links owned by Five (5) young local individuals has plans to promote St. Kitts and Nevis Cultural Talent in the federation and neighboring islands.
- Creative Links will also be featured online where interested clients can access and see reviews, make posts and stay current with the latest Cultural Artists within the federation. Prospective clients can also contact Creative Links to be promoted or to scheduled entertainment for an event
- Specially invited guest are the Prime Minister Honorable Dr. Timothy Harris, Minister of youth and sports and Culture Honorable Shawn Richards and the Premier of Nevis the Honorable Vance Amory and his Cabinet. Zahnela Claxton Youth Coordinator congratulated the Nevisian group in a press release on March 15<sup>th</sup> 2015 he stated” I am extremely excited to see young people collaborating in efforts to revive our Traditional Cultural Arts”.
- Creative links office is located at the artisan village, Nevis or you can visit us on [www.creativelinksskn.com](http://www.creativelinksskn.com).

## Budaet

<b>Part 1: EXPENSES A: ARTISTICFEES</b>		<b>AMOUNT ECD</b>
Coordinators fees		2600.00
Performers: Rehearsal		535.00
Performers Stipend		4800.00
Musicians		535.00
Costumes		1605.00
<b>TOTAL ARTISTIC FEES</b>	<b>SUM OF A=</b>	<b>10,075.00</b>
<b>B: TECHNICAL FEES</b>		<b>AMOUNT ECD</b>
Technical Director		1605.00
Stage Manager		801.00
<b>TOTAL TECHNICAL FEES</b>	<b>SUM OF B=</b>	<b>2406.00</b>
<b>C: ADMINISTRATION</b>		<b>AMOUNT ECD</b>
Administrator		801.00
Website		2937.00
Advertising		1335.00
Office Supplies		2600.00
Overhead rental space ,water and electricity		1335.00
Internet & phone line		1869.00
Project Documentation		3204.00
<b>TOTAL ADMINISTRATION</b>	<b>SUM OF C=</b>	<b>14081.00</b>
<b>TOTAL EXPENSES</b>		<b>EC\$26562.00</b>

## Revenue

<b>Sources:</b>	<b>PENDING OR AS CONFIRMED</b>	<b>AMOUNT ECD</b>
Sponsorship		\$9000.00
Ticket Sales		\$12000.00
CDB Grant		\$2670.00
<b>TOTAL PRIVATE</b>		<b>\$47700.00</b>

## Implementation Schedule

- Creative Links will target Artists who are passionate about folklore and are willing to work hard to produce an exceptional product to the clients.
- There will be an initial walk in application process to attain these prospective artists and also the agents of Creative Links will scout for talent within the various communities. This would be a three (3) months process.
- Creative links will partner with the private sector including hotels, restaurants and the Ministry of Tourism for generating platforms for performances on a weekly basis.
- There will be the creation of a website that will be regularly updated to keep our followers up to date with the current information. The proposed date for the launch of the website would be June 15<sup>th</sup>, 2016.

## Expected Impact

- To simplify the process by which artist acquire a payable gigs without the hassle of finding it themselves.
- To increase the knowledge and importance of our local tradition arts in each community.
- To hydrate the dehydrated art forms on the island and to show the importance and success one can achieve in the tradition arts.
- To have a successful and profitable business that can expand to neighbouring islands within the next 24 months and regionally within the next five years.
- Communities will become more acceptable of what makes us , us ;what our culture means, traditional arts, performing arts then all other components of the arts at the end of the day.

## Expected Impact Continued

- Creative links will contribute to the possible solutions already existing; to curtail some of the socio economic problems faced by our various communities such as theft .

## Thought

- “If you give a man a fish , he eats for one day. If you teach a man how to fish , he has food for a life time”.

# Conclusion

# Question and Answer



Thank You



### 2.2.3 Inspire One



# The Project Plan

## Project Concept

Inspire One seeks to promote Creative Culture through the Culinary Arts particularly within the traditional and indigenous pallets found on Nevis which, due to the multi-cultural nature of the island's population is very diverse, heavily utilizing the influence of the Nevis Tourism Association allowing for a direct link with the hotel and tourism industries.

## Aims and Objectives

- Promote Creative Culture through Culinary Arts
- Raise the Bar of Marketing in Nevis
- Feed local cuisine and chefs into Hotels.

## Why do we want to do this?

- Authenticity is Diversity
- Economics
- Increase Culinary Art Confidence

## How will we Accomplish this?

- Partnership with the Tourism Authority
- Increase Local Restaurant Exposure
- Increase Culinary Art Confidence

## Contributing Factors

- Political Interests
- Seasonal Market
- Community Awareness
- Multimedia Capabilities
- When it Rains?

## Project Structure

- Hotel Partnerships
- Cooking Competitions and Demonstrations
- CulFest!!

## Budget

### Expenses

Equipment	\$2000.00
Rent	\$700.00
Electricity	\$500.00
Water	\$20.00
Telephone	\$310
Gas	\$170.00
Printer	\$1200.00
Paper	\$200.00
Business license	\$1000.00
Three PC'S	\$5400.00
Taxes	\$200.00
Promotion & advertising	\$30,000
Total	\$96,000.00

## Revenue

### Sales: Packages

50 pictures	\$150.00
50 pictures with web portals (twitter & website)	\$450.00
100 pictures	\$300.00
100 pictures with web portals (twitter & website)	\$900.00
Video	\$250.00
Video with web portals (twitter & website)	\$650.00
Total	\$2430.00

## Implementation Schedule

### Negotiation

- Discussion with NTA and restaurants
- Further discussions with high end and local restaurants

### Production

- Begin taking pictures for restaurants
- Feature a few pictures
- Edit further pictures
- Consult with owners for satisfaction
- Once agreed upload to web portals

### Promotion

- One success begin promotion for cooking shows (poster)
- Take pictures for poster
- Edit poster
- Upload poster
- Begin promotional video for cooking show
- Edit promotional video
- Upload and feature videos on our web portals
- Begin promotion for our grand cooking competition
- Create poster for cooking competition
- Seek sponsors for cooking competition
- Begin promotional video for cooking competition
- we'll announce competition prizes
- Host the annual cooking competition

## 2.2.4 Pinnacle Creative Group



### INTRODUCTION

We are Pinnacle Creative Group. A group of creative artists who have pooled their collective talents, training and experiences in graphic designs, music, art, photography, marketing, product creation and management, resource and event management and entrepreneurial skills, providing a vehicle to foster awareness, guidance and progressive development.

Together we have formed a brand that provides creative and strategic consultancy services to established and startup businesses alike in the areas of Brand Creation and Management, Event Management and Conceptual Marketing.



## Project Concept

Pinnacle Creatives is a group of creative artist who have pooled their talents, training and experiences to collectively establish a brand that offers services in Brand Design, Conceptual Marketing and Event Management consultancy. Through a project, Pinnacle Creatives wishes to foster greater awareness of the importance of the Performing Arts, particularly, musicians, in St. Kitts-Nevis through the use of conceptual marketing.



### INTRODUCTION

We are Pinnacle Creative Group. A group of creative artists who have pooled their collective talents, training and experiences in graphic designs, music, art, photography, marketing, product creation and management, resource and event management and entrepreneurial skills, providing a vehicle to foster awareness, guidance and progressive development.

Together we have formed a brand that provides creative and strategic consultancy services to established and startup businesses alike in the areas of Brand Creation and Management, Event Management and Conceptual Marketing.

## Analysis of Operating Environment (PESTLE)

- **Political:** there is room for Political Support (tourism, education, government)
- **Economic:** Not enough sponsorship from; Kitti-vision from corporate entities around St. Kitts Nevis.
- **Socio-Cultural:** Kitti-visian populace take their artistes for granted.
- **Technological:** iTunes, Youtube, Tidal (external)  
Soundcloud (Social Media)
- **Legal:** Intellectual Property Rights (Need stronger support system)
- **Environment:** Strengthen the arts curriculum in Schools



## Analysis of Operating Environment (RESOURCE AUDIT)

	<u>we have</u>	<u>we need</u>
• Human:	Musicians Lawyers Graphic designers Models, Etc.	News Agencies Publishers Distributors
• Physical:	Cameras (Digi & Vid) Computers Studio / Workspace	Staging Equipment / Location Event lighting Sound Equipment
• Financial:	Investors	Bank Loans Corporate Sponsors
• Intangibles :	Stock Imagery	Licenses (intellectual Property)





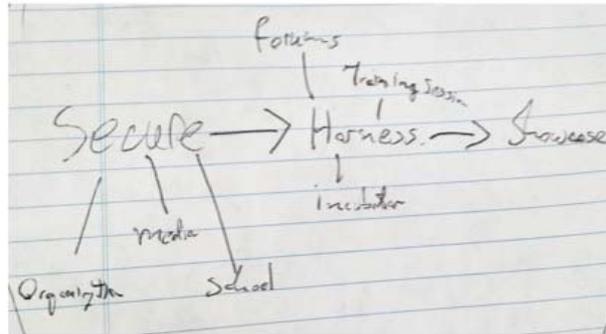
## Project Structure

### Securing musicians

- Partnering with existing youth programs
- Visiting schools
- Digital & traditional media outreach

### Harnessing musicians

- Forums
- Training Sessions
- Incubators



### Showcasing musicians

- Weekly/monthly creative gatherings
- National Competitions
- Airing performing arts events on national media
- Bridge local musicians to regional & global distribution entities



## Outline of Marketing Plan (5P's table Below)

	What	Why	When	How	How Much	Who
Product	Concept Marketing & Music Portal	For Dissemination of Local Music	Beginning of the 3 <sup>rd</sup> quarter in 2015	Secure, Harness, Showcase	Every musician	Kitti-visians
Price	\$5000	Investment of time and skills	2 Years	Growth of talent	\$50,000	Yes
Place	Web Portal, Sugar Mill	Attract a large support base	When there is a lack of value	Developing our product	As much as possible	Musicians and their fans
Promotion	Word of mouth, visual, video, audio	Areas of heavy traffic	Begins 1 <sup>st</sup> August 2015 – 1 <sup>st</sup> September 2015	Social Media, TV, Radio, Forums	Cost \$2000 / Benefit : National economy stimulation	Kitti-visian musicians from 16-35 years of age
People	St Kitts & Nevis	Kitti-visians Need a Music Outlet	Everyday	Enriching their lives with art	80% of Kitti-visain youth population	16year old to 35 years old

## Social Media Platforms



Add us on Facebook :

[www.facebook.com/pages/Pinnacle-Creatives/1563770060553171](https://www.facebook.com/pages/Pinnacle-Creatives/1563770060553171)

Follow us on Twitter

@ConsultPinnacle

[www.twitter.com/ConsultPinnacle](https://www.twitter.com/ConsultPinnacle)

Visit our website: [www.PinnacleCreatives.com](http://www.PinnacleCreatives.com)



## Press Release

### CREATIVE STRATEGIC CONSULTANCY FIRM BURST ONTO THE SCENE

**Basseterre, St. Kitts - May 13th, 2015.** Pinnacle Creatives is a group of creative artist who have pooled their talents, training and experiences to collectively establish a brand that provides creative strategic consultancy services to established and upstart businesses alike in the areas of Brand Creation and Management, Event Management and Conceptual Marketing. They have recently taken up the mantle to create and launch their company in this ever-changing market in an attempt to further diversify the economy with their creative enterprise. Pinnacle Creative Group has expressed a mantra to be a reliable and a guiding enterprise that clients can trust.

Located at the newly renovated Ocean Terrace Inn at Fort Lands, Basseterre, Pinnacle Creatives offer exclusive brand development, small, medium and large scale event management and conceptual marketing which aims to create a stand out from among the crowd effect, gain the attention of target audiences and meet and exceed goals in a timely manner.

The creative team at Pinnacle Creative Group saw a need for niche creation, a marriage between what is traditional with what is new and different and unique. The minds behind this entrepreneurial venture is ready to take on extraordinary projects to turn ideas into a viable reality that produces exceptional results. Pinnacle Creatives encourage prospective clients to not be timid in presenting their ideas, challenge them and their creative input towards the production of the very best to ensure improved and continued success.

Pinnacle Creative Group is ready to take your brand to #AttainableHeights. Visit them at [www.PinnacleCreatives.com](http://www.PinnacleCreatives.com) and be prepared to soar!





## Budget

PROMOTION/ DIGITAL	Description	Amount \$
Hosting Services	Platform to host music for dissemination	\$1000
Printed Materials	Posters, Flyers, Tickets, T - shirts	\$500
Graphic Design/ Printed Materials	Artwork	\$1000
Advertising	Advertising	
Photography	Photo Services	
Videography	Photo Services	
ADMINISTRAT ION/ TECHNICAL	Description	Amount \$
Administration	Employee paycheck	\$1250
Overheads	Phone, courier, electricity, rent, etc	\$1000
GOVERNMENT	Description	Amount \$
Licence		\$250

## Implementation Schedule

Phase 1 (Secure)  
- 20<sup>st</sup> September 2015 - November 3<sup>rd</sup>, 2015

Phase 2 (Harness)  
- 6<sup>th</sup> November 2015 to 20<sup>th</sup> November 2015

Phase 3 (Showcase)  
- 20<sup>th</sup> November 2015 to 20<sup>th</sup> December 2015

- Training
- Create forum
- Create avenue for artiste to push their music
- Creation of artist guild
- Creation of awards event



## Expected Impact

It is only natural that a potentially far reaching project of this nature will drum up enormous support for musicians in St. Kitts-Nevis. With increased awareness, support may result in various outcomes tailored towards the advancement of musicians such as development of strategic curricula in schools increased quality and quantity of music which may ultimately result in regional and international recognition of local artiste representation of rights based agencies for revenue collection on behalf of artists and greater respect for Musicians and their art form from the public and fellow musicians themselves just to name a few.

- Successfully manage artiste brands
- A changing landscape as it relates to music and artistes roles.
- Development of an entrepreneurial spirit among artiste that foster their passion and drive to be and do better.
- Elevation of the standard of music
- Creation of vehicle for local music to reach a wider audience
- Creation of local music chart
- Movement of industry to closer mimic that of regional and international market
- Creation of artiste guild and awards show.



### Staff Members:

Diego Spanner  
Garth Archibald  
Kericia Halliday  
Anastasha Elliott  
Nickhail Rogers



*"The Arts are an essential part of public education. From dance and music to theatre and the visual arts, the arts give children a unique means of expression, capturing their passions and emotions, and allowing them to explore new ideas, subject matter, and cultures.*

*The Arts communicate and speak to us in ways that teach life lessons and enhance our lives. We must continue to find a place for arts programs and partnerships not only for what it teaches students about art, but for what it teaches us all about the world we live in."*

**-- Dr. Terry Bergeson, State Superintendent of Public Instruction,  
Washington State, November 2001**

## 2.2.5 Rev Up





## PROJECT CONCEPT

REVV has designed a program called 'REVV It Up'.

It has been specifically tailored to train underprivileged teenagers (aged 11-19) in St. Kitts in the fields of **dance** and **poetry**, culminating with a **public showcase**.

The idea is to provide an exciting injection of arts based activities into a demographic that has not been afforded the chance. The climax of this endeavor will be a celebration of the young participants' artistic accomplishments in the form of a grand production fusing and exhibiting their very own dance routines and poems.

## PROJECT RATIONALE

Our host demographic is in need. Our identified, target group of underprivileged youth is either totally unaware of the joys that participation in the performing arts can bring or they are aware but they lack the funding to receive any form of financial support for their interests in dance and poetry.

Reasons for the insufficient participation in the performing arts can be attributed to several factors;

- Residential areas with high unemployment rates and low income communities;
- Persons offering the formal education system are often untrained to deal with issues surrounding the socio-economic background of the youth;
- There has been a recent focus on technical education, which has redirected the opportunities available to the youth.

Through this project endeavor, the spotlight will be directed on the participants who will be given a cyonure and a platform to showcase their craft which will act as motivation for continued involvement in the performing arts.

## PROJECT AIMS

- To **provide access** for young people who would otherwise not have the opportunity due to financial constraints, to actively experience, engage in and be educated in dance and poetry.
- To **address** holistically, issues with **self-esteem, self-image** and confidence levels among youth, as these seem to be prevalent challenges amongst teenagers.
- To **stimulate cultural awareness and expression** among a young demographic.
- To **provide a fun, educational and positive outlet** for teenagers.
- To **increase the awareness** of arts-based activities as possible extra-curricular and career pursuits, and echo the sentiments of the CDB with regard to **creative entrepreneurship** and actively investing in **community outreach** projects.
- To fulfill the public's yearning for quality, meaningful, **entertainment** events.

## PESTLE ANALYSIS

**Politics** - Democratic government, politically friendly.

Limited formal incentives for creative industries.

Current government promises new initiatives in this industry.

**Economy** - Inflation has increased over the years with the introduction of new taxes - social levy, IEF, VAT and electricity cost increased by 85%.

Exemption from import duty.

Labour cost is reasonable. Pool of volunteers.

WISE provides loans and PEP which provides training.

**Socio-cultural** - Small population compared to other CARICOM and OECS countries.

High literacy rate so labour force is trainable.

People are more interested in health and fitness.

Increased interest in dance, fashion and poetry because of North American influence.

More formal arts programs in educational system (CXC).

The transition to Tourism as our primary industry.

## PESTLE ANALYSIS (Cont'd)

**Technology** - More access to internet. Social media which allows for instance and mass communication. Free access to target market. Introduction to more high tech production equipment.

**Legal** - Permits (food handlers, work permit, etc.) for operation easily attainable.

**Environment** - Generally favourable weather.

# RESOURCE AUDIT

RESOURCE TYPE	ACCESSIBLE	NOT-ACCESSIBLE
<b>Human</b>	Dance Tutors Poets Choreographers Producers Videographers	Regional / International Headliners Lawyers Accountants
<b>Physical</b>	Community Center Vehicles Auditorium	No Performing Arts Center
<b>Financial</b>	Corporate Sponsor Interested Donors In-Kind Support	Loans Personal Funds
<b>Intangibles</b>	Good reputation Solid resumes Goodwill	Documentation of Intellectual Property

# PROJECT STRUCTURE



# MARKETING PLAN



# SOCIAL MEDIA PLATFORMS



# SOCIAL MEDIA PLATFORMS



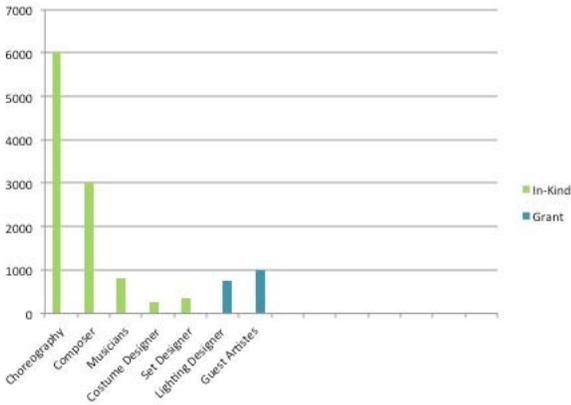
# PRESS RELEASE SAMPLE



# BUDGET

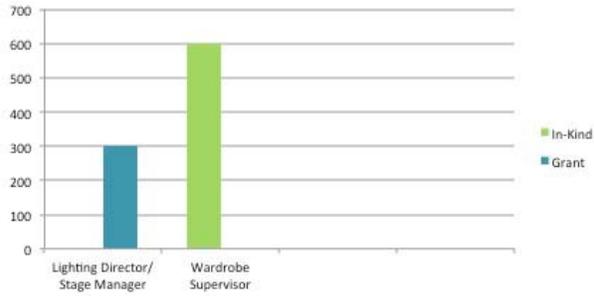


A: ARTISTIC FEES

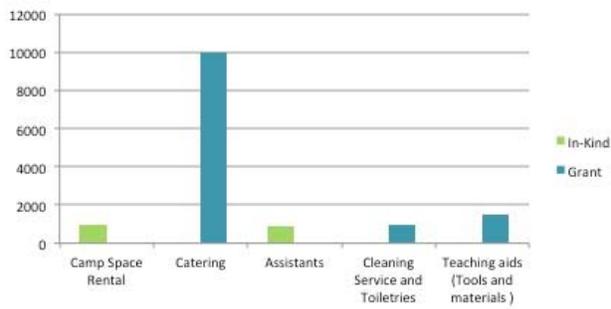


In-Kind  
10,400
+
Grant  
1,750
=
Total  
12,150

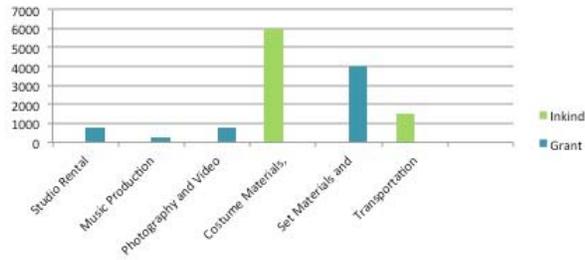
### B: TECHNICAL FEES



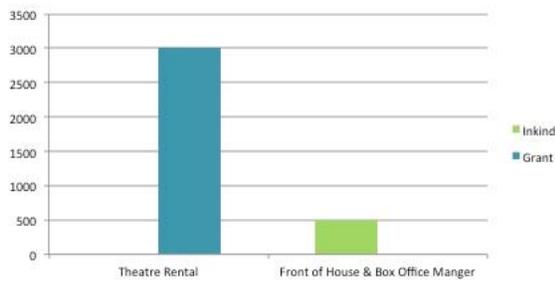
### C: ADMINISTRATION / CAMP FEES



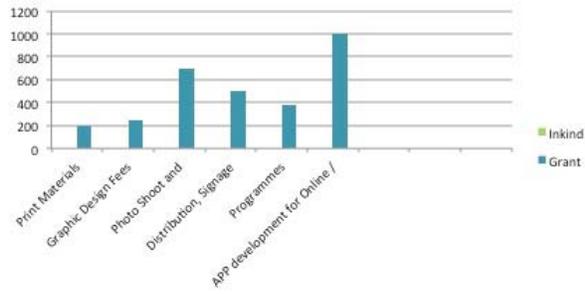
### D: CREATION AND PRODUCTION FEES



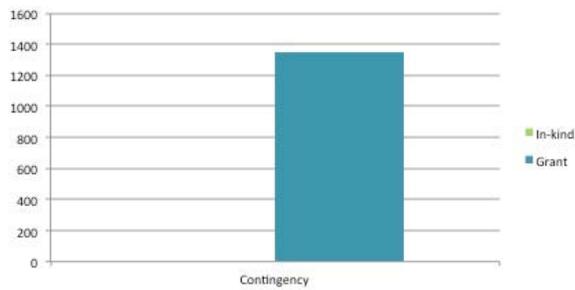
### E: THEATRE COSTS



### F: PROMOTION



### G: CONTINGENCY

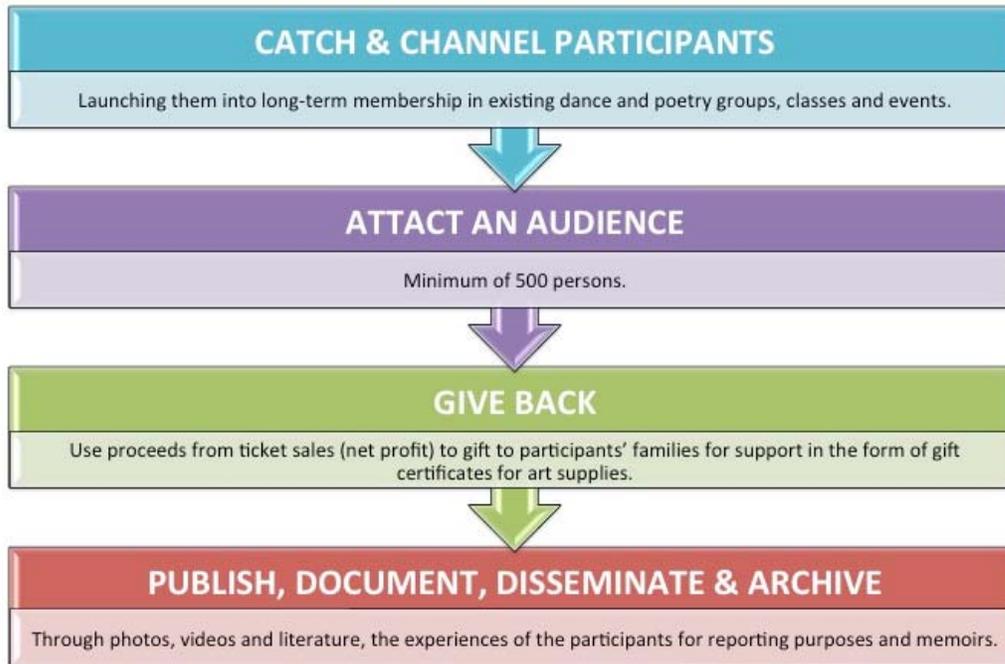




## STRATEGIC ACTION STEPS



## EXPECTED OUTCOMES



## IN CONCLUSION...

*We believe in the power of the arts to transform lives.*

*Dance and poetry can uplift, motivate, inspire, teach, entertain and deliver powerful, meaningful messages.*

*REVVitUp will extend these luxuries, or rather, these essentials of human life to a segment of society that is typically denied access.*

*In a progressive, democratic society access is a noble watchword and we stand by it as our cornerstone at REVV, as we remain committed to:*

**PROVIDING ACCESS TO THE ARTS FOR THE SWEET STIMULATION OF THE CREATIVE INDUSTRIES.**



## 2.2.6 Sharp

Cutting Edge  
Creativity



# INTRODUCTION

SHARP, which stands for Sharpening and Hatching Our Art-Form Relentlessly and Permanently is a new initiative coming out of CDB(caribbean development bank) that has been given life due to the calibration of five young entrepreneurs with the motto cutting edge creativity who are hopes to educate and motivate persons 16years and old in auto visual and literary arts industry.

## Project concept

- ▶ “Cutting Edge Creativity Workshops” are interactive training sessions offered by SHARP, which stands for Shaping and Hatching our Art-form Relentlessly and Permanently. These sessions are designed to inspire artistes and creative individuals in St. Kitts and Nevis 16 years and older, in the fields of audio visual and literary arts.
- ▶ We aim, through this project, to raise the bar in graphic design, cinematography, poetry and lyricism. We aim to make local talent more competitive on a regional and even global level. Finally, we intend through our project to set the foundation of design and creativity in the individuals we train, should they seek to pursue, employment, entrepreneurial venture or study formally, any of these fields.

## Aims and objectives of the project

### Aim:-

- ▶ Through this project we aim to raise the bar in graphic design, cinematography, poetry and lyricism.
- ▶ To make local talent more competitive on a regional and even global level.
- ▶ We also intend through our project to set the foundation of design and creativity in the individuals we train, should they seek to pursue, employment, entrepreneurial venture or study formally, in any of these fields.

### objectives:-

- ▶ within a total of six months we want to take fifteen persons through intermediate and immediate courses within the first six months of the programs life span.
- ▶ to have each persons be able to develop a portfolio with at least ten competitive pieces.
- ▶ enable the participants to establish a efficient and creative process that demonstrate their competence to potential clients and employers.

## Rationale

- ▶ There is heightened interest in St. Kitts and Nevis in the areas we will offer training. Currently however, there is no dedicated platform for the development of these forms. While YouTube and training websites offer how-tos on these areas, neither of them offer truly dedicated support, one on one assistance or motivation that we will provide.

Art courses at the local college doesn't currently prepare students for real world Application in design studios and marketing departments.

## Analysis of operating environment

Resource type	Own have access to	Do not own do not have access to
Human	Mentors to teach our participants ( graphic designer, app designer ) Lawyers Accountants	NA
Physical	Computers and the various programs that are needed in graphic designs Cameras Studio access	NA
Financial	Fixed assets Current assets (CDB)	NA
Intangibles	Status in sharp through the partner members Credibility	Reliable reputation

## PROJECT STRUCTURE

- ▶ Training
- ▶ Development
- ▶ Motivation (face to face)

Marketing plan

## Outline of social media platform

[www.sharpskn.wix.sharpskn](http://www.sharpskn.wix.sharpskn)

## Press release



### NEW INITIATIVE SET TO RAISE THE BAR OF THE CREATIVE INDUSTRIES IN ST. KITTS AND NEVIS

Basseterre, St. Kitts, May 25, 2015 (SHARP) Aspiring graphic artists, cinematographers, app developers and poets, now have a channel through which they can develop their craft. SHARP, which stands for Shaping and Raising our Art form Relentlessly and Permanently, is a new initiative coming out of the CDB Visions Youth Forum 2015. The newly formed company is the brainchild of five young entrepreneurs, with a collective 20 years experience. This experience they will be sharing weekly, in interactive training sessions designed to educate, motivate and refine the skills of those participating.

Registration is open to anyone 18 years and older and can be done via SHARP's website [www.sharp.kn](http://www.sharp.kn). Space is limited and participation is by registration only and. Classes start July 6th 2015 at 5pm at the Ocean Terrace Inn, Freetown, Basseterre.

"We are overwhelmed with pride to see these young entrepreneurs take an idea full circle from concept to market" said Jim Bull, Senior Youth Officer in the Department of Youth Empowerment St. Kitts.

"What's more rewarding than doing what you love and teaching others in the process" said Dominic Wondt, of the SHARP team.

This is the first project of six proposals made at the Forum, to come to fruition.

For more information visit sharp's website [www.sharp.kn](http://www.sharp.kn), follow them on twitter @sharp4kn or give them a ring at 805.465.1234.

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SHARP  
805-465-1234  
[info@sharp.kn](mailto:info@sharp.kn)

## Budget

Expense	Details	Amount (\$)
<b>Artistic Fees</b>		
<b>Trainers</b>	5 x 1,500	7,500
<b>Internet</b>	90	90
<b>Total</b>		<b>7,590</b>
<b>Administration</b>		
<b>Office Supplies /equipment</b>	Chairs, tables, papers, pencils, etc.	2,160
<b>Over head</b>	Prepaid (50 x 4) per week	200
<b>Total</b>		<b>2,360</b>
<b>Creation and production</b>		
<b>Software license</b>	Flat rate (suite)	2,500
<b>Total</b>		<b>2,500</b>
<b>Promotion</b>		
<b>Advertising</b>	Social media, community	500
<b>Printing Materials</b>	Posters, flyers, manuals	600
<b>Distribution</b>	99 x 8	792
<b>Total</b>		<b>1892</b>
<b>Grand total</b>		<b>14,342</b>

## Implementation schedule

### Step 1 :-

In June of 2015 from the 1<sup>st</sup> to the 30<sup>th</sup> SHARP would begin its sign up schedule for all participations 16years and older who would like to be part of it program.

### Step 2:-

After participants have signed up SHARP will evaluate their skills to see what level they are on as well as their strengths and weakness and placed into respective groups/areas.

### Step 3:-

After there skills and levels have been identified we will begin to train, develop there skills to even higher levels as well as to provided the right motivation that they well need.

### Steps 4:-

Within three months of the training program the

## 3.1 Approach

A summary assessment of the training platform has been conducted based on the first two levels of the Kirkpatrick's four-level model as the basis for analyzing training effectiveness (see Table 5). Given the context of training, whereby the facilitators engaged with participants for a period of three days rather than for an extended period, the first two levels of the evaluation model are recognised as the more applicable measures to employ for this particular evaluation.

Table 5. Kirkpatrick's Evaluation Model

Level	Measure	Evidence/Tool
1:	<b>Participant Reaction</b>	End-of-training Participant Questionnaires <ul style="list-style-type: none"> <li>• Brief Evaluation Form</li> <li>• Facilitator Observations</li> </ul>
2:	<b>Participant Learning</b>	<ul style="list-style-type: none"> <li>• Brief Evaluation Form</li> </ul>
3:	<b>Knowledge Transfer</b>	Multiple: surveys/interviews of participants and managers <ul style="list-style-type: none"> <li>• Pre-Training Baseline Survey</li> <li>• Post-Training Baseline Survey for Senior Managers and Successors</li> </ul>
4:	<b>Organizational Impact</b>	Multiple: pre/post baseline survey comparisons, measures and interviews with key stakeholders <ul style="list-style-type: none"> <li>• Post-Training Focal Point Checklist for Action</li> </ul>

As Table 5 shows, the main methods employed in the evaluation are: observation of participants' reactions by the Facilitators, and the administration of a brief questionnaire to participants at the end of the training. The key value of using observation is the directness it affords facilitators to note participants' attitudes, reactions and growth to learning over the three day period. Through observation, the Facilitators can further engage participants to express their sentiments on their training experience. In particular, Facilitators sought to gauge participants' reactions to:

- the material presented throughout the workshops
- the delivery and pace of material
- the types strategy games executed
- workload required in terms of four key pieces of documentation expected of them
- feedback given by Facilitators

Observation serves as a means of triangulating the participants' comments and responses on the questionnaire, which can be considered a more formal documentation of participants' training experience. The questionnaire allows for a structured, quantitative measuring of participant feedback that usefully complements the qualitative analysis derived from Facilitators' observations. In particular, the questionnaire was employed to capture participants' reactions as well as participant learning. The questionnaire comprised of two basic types of questions – the first being a series of 12 questions asking respondents to choose from a continuum of strongly agree to strongly disagree; and the second, being three open-ended questions asking participants to give their overall comments on future training initiatives, their key learning point, recommended changes and overall comments.

## 3.2 Findings and Analysis

A total of 32 questionnaires were administered at the end of the Day Three of the training, with 30 being completed and returned. 43% of the respondents completed all of the questions, while approximately 47% omitted one question – in all instances, that being one of the open-ended questions. The remaining 10% of respondents preferred to focus on the first 12 questions that mainly seek to gauge learning impact.

### 3.2.1 Participants' Reactions

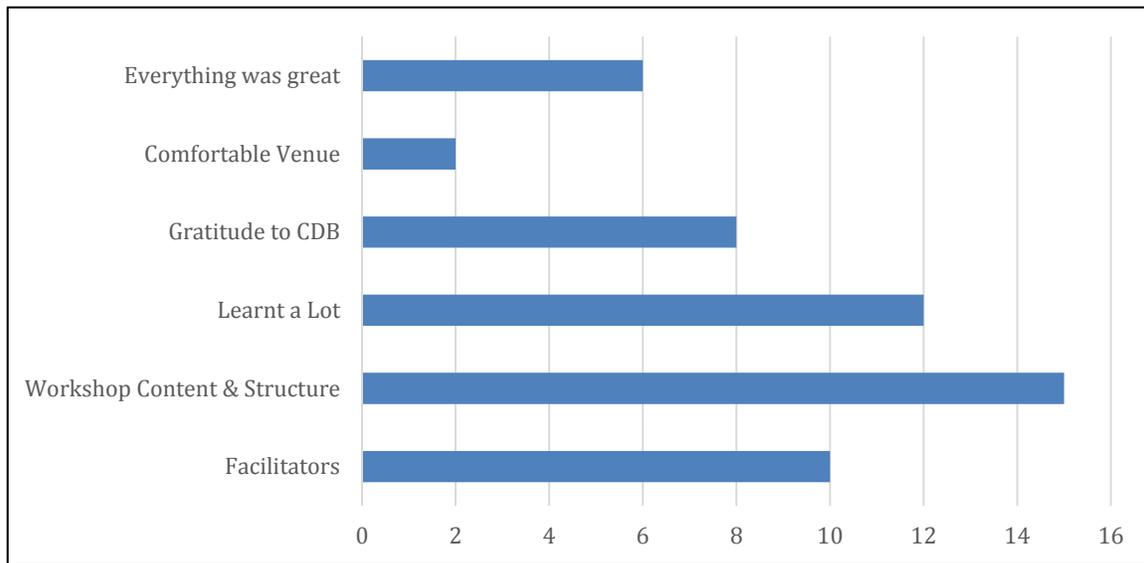
Based on participants' actions and reactions throughout the workshops, as well as through post-training discussions with workshop participants, it was determined that participants enjoyed the approach utilized for the workshops. Participants expressed:

- gratitude to the workshop organisers and the Consultants for the workshop
- interest in attending similar workshops
- interest in continuing along the learning path set
- appreciation for the training approach and style utilised by the Consultants
- appreciation for the feedback given by the Consultants
- interest in keeping in contact with the Consultants for further feedback when developing the project concepts developed in the workshops
- that the content in the power point presentations and training manual was comprehensive and user friendly
- that they did learn based on the training modules
- that they felt comfortable to utilise the templates again

- that they were eager to continue working on the project concepts that they developed in the workshops.

The attitudes observed and the sentiments expressed were similarly noted from the questionnaire based on the responses to the open-ended questions. Of the 90% that answered those particular questions, 88% offered only positive feedback. Their comments reflected positive reactions to the facilitators, workshop content, workshop organisation or simply responded with “great”, or awesome as a general overall comment (see Figure 3). Most respondents (15 out of 30) indicated satisfaction with the content and structure of the workshops, which were developed by the Facilitators, for whom some 10 respondents directly indicated their appreciation. Approximately 8 respondents noted gratitude to the CDB for having the workshop, while 6 indicated that overall everything was great or awesome or that they were happy to have experienced the workshop.

Figure 3. Aspects of Workshop Positively Highlighted by Respondents

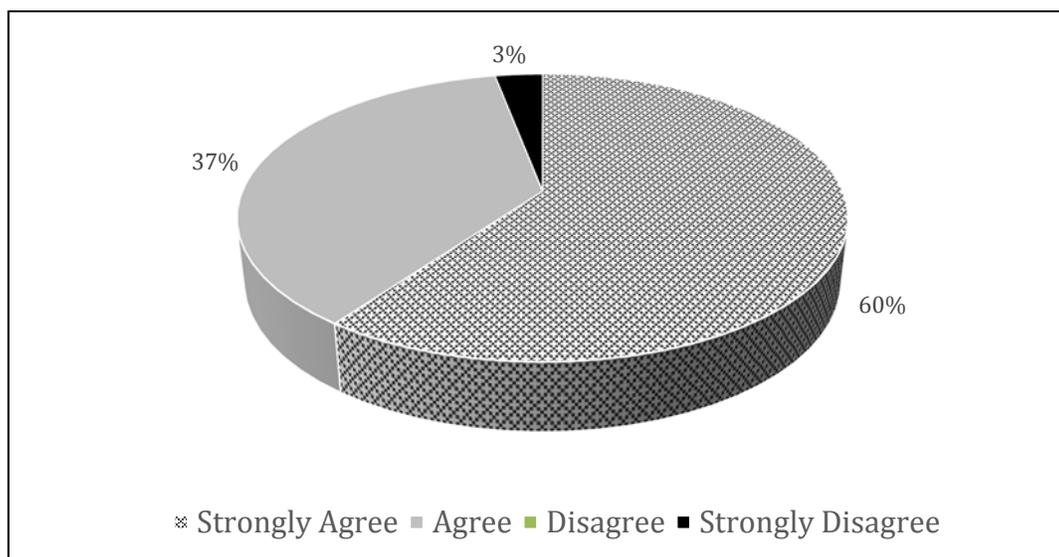


These statistics correlate to responses given specifically on the facilitators (Table 6) and on participants’ willingness to attend the training (see Figure 4). Overall, participants gave more than 60% favourable response rate to those questions.

Table 6. Respondents' Reactions to the Facilitators' Work

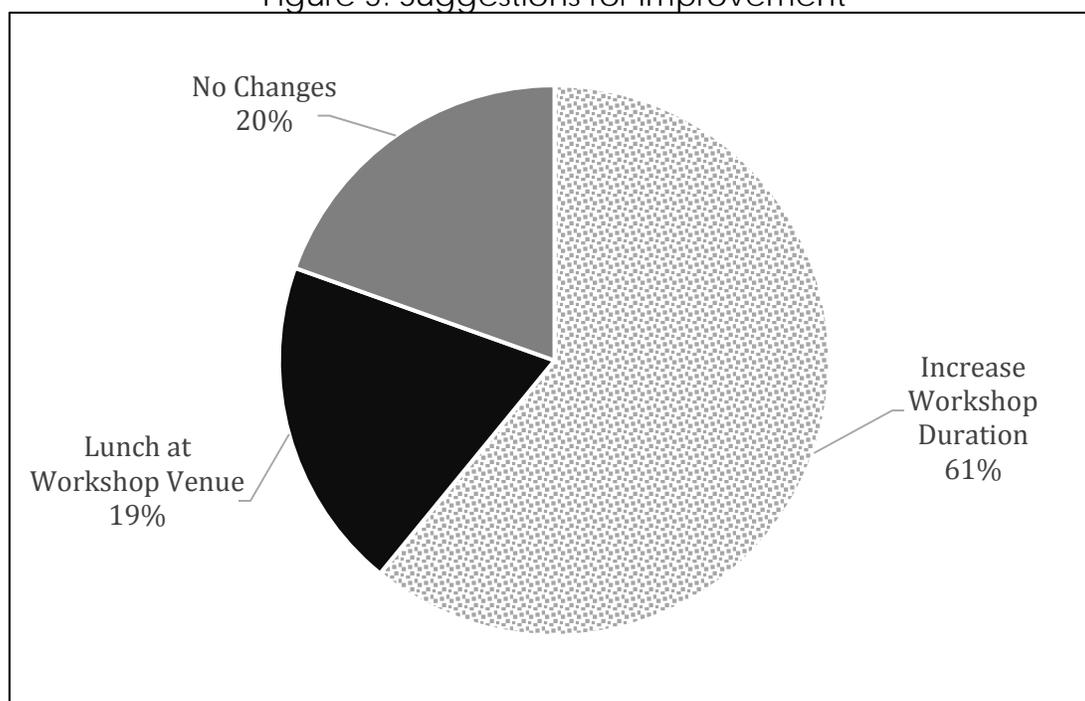
	Facilitators considered knowledgeable	Facilitators flexible to groups' needs
Strongly Agree	93%	64%
Agree	4%	33%
Disagree	-	-
Strongly disagree	3%	3%

Figure 4. Respondents' Willingness to Attend the Training



When asked where there could be room for improvement, approximately 18 responded, with one respondent indicating that less homework was needed. Of the remaining 17 respondents, the main suggestions were: increase the length of the workshop to an additional day or two days; have lunch at the training venue to save time and to allow participants more to prep their work; and change nothing (see Figure 5).

Figure 5. Suggestions for Improvement



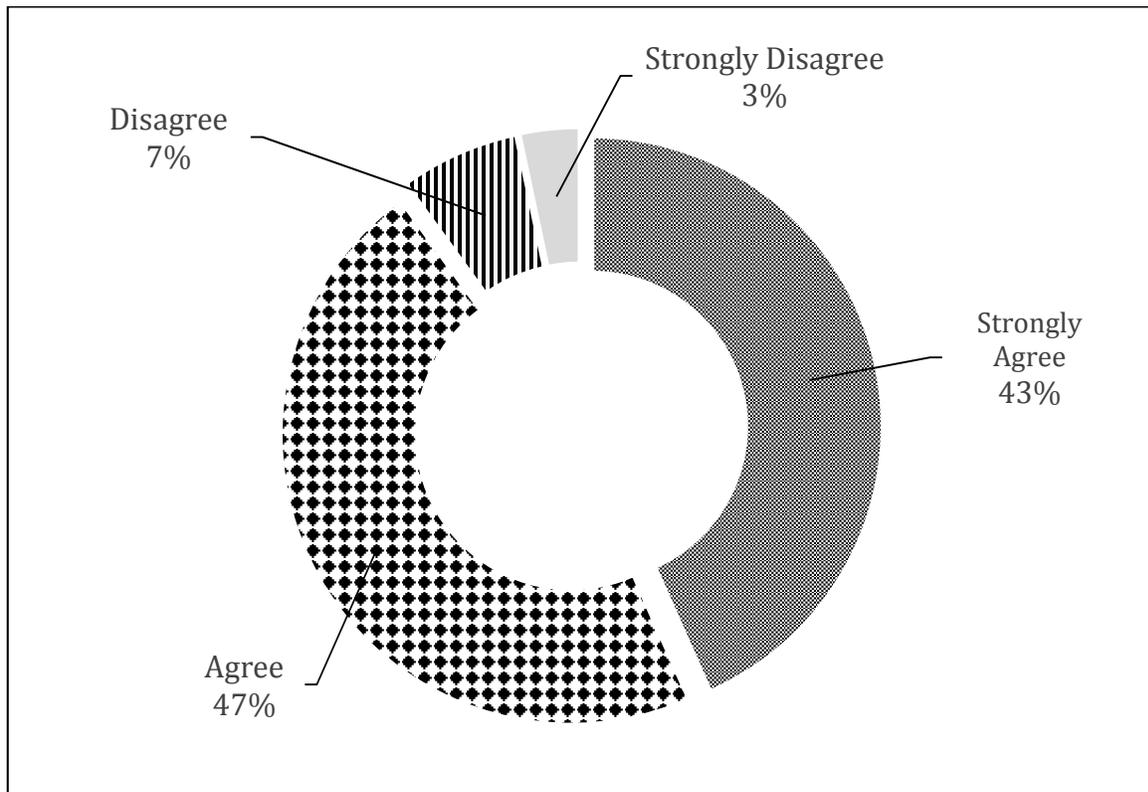
It would appear that time was a critical factor for many participants. When asked further as to whether the length of the workshop was appropriate, and whether sufficient time was allowed for discussions and practical works, reactions were mixed (see Table 7). While most agreed that sufficient time was allowed for discussion and practical work (approximately 73%), a notable portion considered that the workshop should have been longer in duration (43 %).

Table 7. Number of Respondents, According to Views on Time

	Length of Workshop Appropriate	Sufficient Time Allowed for Discussion & Practical Work
Strongly Agree	8	11
Agree	8	11
Disagree	10	4
Strongly Disagree	3	2
No Response	1	2

Notwithstanding, most felt that they were able to keep pace with the content and delivery of the workshops. Approximately 90% of respondents agreed that the workshop was to their level of understanding (see Figure 8).

Figure 8. Respondents' Views on Workshop Being at Their Level



### 3.2.2 Participant Learning

Some 17 out of 30 respondents addressed all of the questions that pointed to participant learning. Of the remaining number of respondents (13), some 12 omitted to identify topics for future workshops. This figure is not surprising, given that all of these respondents made up 50% of those respondents who indicated that follow-up workshops should be on the same topics as presented by the Facilitators.

Notwithstanding, approximately 83% indicated the need for follow-up workshops on other topics. As Table 8 shows, respondents identified a range of subject areas that would further enhance or augment the entrepreneurial skills developed in this workshop, including professional/career preparation; budgeting, management, and public speaking. It is interesting to note that further training in the arts (visual arts and song writing) was only identified twice.

Table 8. Identified Area8 for Follow-Up Workshops

Subject Areas	Number of Times Identified by Respondents
Budgeting	2
Career Preparation	1
IP/Copyright	2
International Business/International Organisation Partnerships	1
Management, Small Business Management, Strategic Management, Time Management	6
Marketing/Promotion, Sales	5
New Media Strategies	1
Presentation Skills, Public Speaking	2
Project Development, Project Management	2
Social Work	1
Song writing, visual arts	2

With respect to factors that would contribute to effective learning, respondents had an overall positive response. Respondents generally agreed that: the objectives of the workshop were met; the written material was useful; presentations were clear and understandable; and that the presentations held their interest and attention throughout (see Table 9).

Table9.

	Strongly Agree	Agree	Disagree	Strongly Disagree
Workshop Objectives met	73%	16%	3%	3%
Written material useful	77%	20%		3%
Presentations clear and understandable	83%	14%		3%
Presentations held interest and attention	73%	24%		3%

## Concluding Note

Based on the foregoing analysis, it would appear that while the training platform has made its intended impact in terms of achieving the training objectives and participants' positive response to the training, there are some notable areas that can be addressed should there be an interest by the contracting authority to make a more widespread impact across the region. These are as follows:

- The training platform can be extended to other territories to assure a more balanced impact across the region in terms of skills development and competence building among the region's youth.
- Follow up training initiatives to this training platform can be developed and should focus on improving competences with respect to specific business processes, viz.: e-marketing and e-business; the business of copyright, proposal/grant writing and financial management.
- Funding should be allocated to those project concepts that begin so as to develop models of success that can be followed by others across the region.

## Appendices

## **Appendix I About UWI Consulting Inc.**

UWI Consulting is a limited liability international business. The Company is a wholly-owned subsidiary of The University of the West Indies (UWI). The mission of the UWI Consulting is to help to unlock the development potential of the people and institutions in the Caribbean Region by providing professional advice and capacity building services. In this context, UWI Consulting is committed to supporting sustainable government and private sector policies that target human development in the Region.

UWI Consulting is a major initiative of the Vice Chancellor of The University of the West Indies, Professor E. Nigel Harris. His stated vision is for The University of the West Indies, through the offices of UWI Consulting, to offer strategic services that will promote innovation and cutting-edge practices in wide ranging areas such as sustainable development, environmental management, governance, enhancement of the role of the State, policy formulation, programme and project implementation in the public sector and private enterprise, international organizations and NGOs.

## Appendix II Brief Bios of Consultants

**Dr. Jo-anne Tull, Lead Facilitator** is a researcher and consultant in the creative industries, with an interest in creative industries development and capacity building in the creative industries. Dr. Tull is also a lecturer and the academic co-ordinator of the B.A. Carnival Studies programme, the B.A. Minor in Cultural Studies, and formerly, of the post-graduate diploma in Arts Culture and Enterprise Management (ACEM) at the Department of Creative and Festival Arts, University of the West Indies, Trinidad and Tobago.

Jo-anne occasionally serves as a strategic planning consultant to institutions in the Caribbean on the business of culture. She is currently a member of the Advisory Council of the Caribbean Heritage Institute, based at the UWI Cave Hill Campus as well as a member of the CARICOM Expert Group on Cultural and Creative Industries. She has served on the Caribbean Growth Forum (CGF) Trinidad and Tobago Chapter Thematic Working Group in the area of skills and productivity with respect to Cultural and Creative Industries (2013); as well as on the Trinidad and Tobago's National Training Agency's Sector Advisory Lead Committee (SAC) for: Creative Industries and on the Lead Body Committee for the Carnival Sector to advise on appropriate training platforms for the carnival industry (2012). More recently, Jo-anne has created and implemented a training platform on entrepreneurship, strategy development and management for the cultural industries, offered to all OECS territories under the auspices of the OECS Secretariat (2013-2014).

**Marissa Brooks, Training Expert** is a Marketing and Communications Officer for New Media and e-Marketing at The University of the West Indies (UWI), St Augustine, where she has been employed for the past 15 years. She received her Bachelor of Arts degree (honours) in Communications Studies at UWI.

Ms. Brooks engages in training for the creative industries particularly in the areas of strategic communications and marketing. She is currently an adjunct lecturer at UWI at the Department of Creative and Festival Arts, for courses in Production Management, Marketing and Communications.

At present, Ms. Brooks is a key member of the team for the massive redesign of the UWI St. Augustine Campus website. She is also responsible for the review of content on all new websites at the St. Augustine Campus. One of her main areas of expertise is in Social Media management, where she manages all of the social media platforms for UWI on a daily basis, and plans the strategy and execution for all campaigns. The Campus digital signage also falls under her purview, where she manages content, layout and design on this platform. Last year, she coordinated a video production for the CDB, where Professor Compton Bourne reflected on Sir Arthur Lewis for the Launch of the Sir Arthur Lewis Centenary. This audio-visual production received special mention.

As a self-taught artist, Ms. Brooks is living out her passions for digital communication, social media, creativity and teaching.

**Dr. Keith Nurse, Facilitating Co-ordinator** is Executive Director of UWI Consulting Inc. and WTO Chair at the University of the West Indies. He was formerly the Director of the Shridath Ramphal Centre for International Trade Law, Policy and Services, University of the West Indies, Barbados. He has worked at the UWI Institute of International Relations, coordinator of the post-graduate diploma in Arts and Cultural Enterprise Management programme, Centre for the Creative and Festival Arts, University of the West Indies, Trinidad and Tobago. He is also the past former President of the Association of Caribbean Economists.

Keith has worked as a consultant to governments, NGOs and international, regional and national agencies such as the Commonwealth Secretariat, the Government of Mauritius, South Centre, the Carnegie Council for Ethics and International Affairs the Medical Research Council UK, the Canadian Foundation for the Americas, the Inter-American Development Bank, the Organization of American States, CARICOM, CARIFORUM, UNESCO, Caribbean Export Development Agency and the Tourism Industry and Development Company of Trinidad and Tobago.

Keith is the chair and founding director of CaribbeanTales Worldwide Distribution Inc., the largest distributor of Caribbean-theme film. He has also served as an advisory member of the Inter-American Cultural Policy Observatory, Organization of the American States. He is a former director of Contemporary Caribbean Arts Limited and the Entertainment Industry Development and Export Company. He is the author of *Festival Tourism in the Caribbean* (Inter-American Development Bank, 2004), *The Caribbean Music Industry* (Caribbean Export Development Agency, 2003). He is the executive producer of the documentary *Forward Home: The Power of the Caribbean Diaspora*.

## Appendix III List of Participants

<b>Name</b>	<b>Age</b>	<b>Artform / Background</b>	<b>Email</b>
Anastasha Elliot	32	Culinary Arts	anastashae@gmail.com
Brendon Claxton	19	Music/Studio Engineering	Brendon_newmoney@hotmail.com
Christophe Greaux		Dance	greauxchristophe@gmail.com
Creus Richardson	28	Poetry, Music, Writer	creus_richardson@hotmail.com
Curtis Mulley	38	Visual Arts	-
Deandre Wilkin	19	Design	dwilkin151@hotmail.com
Diego Spanner	27	Graphics	Diego@quitevivid.com
Dominick Errol Hinds	20	Culinary Arts (chef)	dominick_hinds@hotmail.com
Dujon Caesar		Music	dujon.caesar.ted@gmail.com
Ervin Welsh	29	Digital Graphics	ervin@beyondtimeless.com
Garth Archibald	37	Photography, Graphics	garth.archibald@gmail.com
Genieve Hanley	32	Dance	genieve_hanley@yahoo.com
Irvine Pinney	21	Photography& Digital media	mrking13@hotmail.com
James Galloway	30	Film	jameszgalloway@gmail.com
Jemma Williams	23	Dance	leapsk@yahoo.com
Jonella Pemberton	19	Visual Arts	nellapemberton@yahoo.com
Kareemah Reis			kareemahreis@gmail.com
Kerissa Willett	22	Music, Poetry	karisiawillett@hotmail.com
Kericia Halliday	22	Hair Dressing, Chef	kericia_halliday@hotmail.com
Lanisa Burke	27	Craft	Lanisaburke@gmail.com
Martha Rosario	21	Fashion Design	Julireyez77@gmail.com

<b>Name</b>	<b>Age</b>	<b>Artform / Background</b>	<b>Email</b>
Mika Obrien	24	Dance	Mikaobrien23@gmail.com
Monique Washington	31	Drama	Queenelizabeth23@hotmail.com
Nick Rogers	29	Music	Nickhailr@gmail.com
Nigel Lewis		Film	trucapo.videos@gmail.com
Sanara Bussue	32	Fashion Design	savellefashions@hotmail.com
Sasha Herbert	19	Visual Arts	sashaherbert_95@hotmail.com
Seymona Hutton	29	Poetry	seymonah@gmail.com
Stephan Joseph	26	Photography	stephanm.joseph@live.com
Tamicia V.A. Lestrade	30	Performance	tammylestrade@hotmail.com
Toovia Levine	32	Artist, Hair, Makeup, Nails	anointedtouchsk@live.com
Tricia Greaux	28	Dance	triciagreaux@gmail.com

**Appendix IV Promoting Creative Entrepreneurship Training Manual**