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WORDS FROM THE TEAM



Hello and welcome to the third edition of Scratch! We created this magazine so we could share news and updates from Student Startups HQ with you and also catch up with some of the amazing startups that have been founded by current students and graduates.

COVID-19 has presented challenges to us all over the past few months and will continue to have a profound and long-lasting impact on all our futures in many different ways. It has been quite a journey since we closed the doors to The Deck back on 23 March 2020. Firstly, a huge thank you to our brilliant team and to all of our community – students, graduates, partners and colleagues – who have risen to the challenge and have adapted with exceptional resilience and agility. We have come together regularly online– from our kitchen tables, spare rooms, garden sheds and bedrooms – and welcomed you to workshops, demo days, 1-2-1's, pitch events and more and have been amazed by the levels of engagement and the progress many of you have made. There have been some truly incredible stories of new startups launched and established startups pivoting in quite extraordinary and unexpected ways. You can read more about some of these stories from our own students and graduates over at https://setsquared.exeter.ac.uk/news

Black Lives Matter has also been a hugely significant cultural and societal reckoning for us all and we want to assure you of our commitment to ensuring that all of our community have equal access and opportunity to our programmes and support and that we celebrate and champion a diverse community of founders and entrepreneurs. We know we can do more and we welcome your feedback and ideas as we continue to educate ourselves and ensure that we encourage and support diversity and inclusion across our community.

We are still waiting to hear when we can reopen The Deck and welcome you back into the space but in the meantime, we have new and improved programme of support for the coming year to encourage, inspire and support your entrepreneurial ambitions.

Thank you, as always for your ideas, your creativity, your talent and your energy - we appreciate it more than you know! Do keep in touch, tell your friends and come and join us on this exciting journey.

Check out our full range of opportunities at www.exeter.ac.uk/studentstartups or email us at: studentstartups@exeter.ac.uk. You can also find us on Facebook, Instagram and LinkedIn

HATCH

During Summer 2019, we were approached by Emily and Joe from the University of Exeter's Student Startups Team with a proposal...To give the well-known Startup Weekend event model a refresh.

Having worked on bitesize projects together before, we already had a solid understanding of our shared synergy. And what's more, Student Startups were wanting to challenge the status quo of Startup events so what better door to knock on than Corkscrew's! The typical model for weekend startup events is that "in just 54 hours participants experience the highs, the lows, fun and pressure that make up life in a startup". The emphasis is on the startup hype, the need for speed and the buzz of hustling.

Our goal was to build an event that would create and nurture the opportunity for transferable skills development, shifting the attention away from the outcome aka the shiny 'investor ready' pitch deck and instead refocus energy and attention to the process. The ideation, the testing, the evidence, the iterations, the development.



WRITTEN BY BRIONY DAVIES

Why? Because that's where the true value and lessons lie. At its heart, learning is about truly understanding how and why the input affects the output of a project. If you simply look to judge a project by its outcome, then you are in danger of making brash assumptions and overlooking critical elements that may contribute to a more sustainable and stable result in the long run.

So how did we achieve it?

The goals from the outset of this project were:

- To create an event that would deliver equal value to all participants, taking into account different learning styles and levels of understanding
- To make clear the correlation between validating ideas + decisionmaking based on evidence and reduced risk of failure
- To level the playing field for all participants through pre-event team formation and inclusion of problemfirst ideation process.
- To provide opportunity for personal and professional development; creative confidence, design thinking, discussion, debating, empathy, communication, giving and receiving feedback, researching and validating.

What did the event look like?

Following an explosive, quick-fire Rock, Paper, Scissor Tournament, the participants were directed to their team stations. Herein lay the first difference. We took the decision to form the teams ahead of the event rather than allowing self-formation. During the registration, participants were asked to submit information such as year of study and degree track as

well as identifying personal skillsets ranging from but not limited to Future-Marie-Kondo and Tech Wizard to Fact Finder and Dreamer.

We then used this information to form 10 teams (60 / 6) with as much diversity as possible. Beyond the diversity of experience, interests and skills we also wanted to use the event as an opportunity to simulate the reality of the workplace; working in strategically formed teams with people you may not be familiar with or even know at all.

During the registration process, participants were also asked to submit three problems:

- One that you or someone you know has experienced in their daily life
- One that you have seen in your local environment or community
- One affecting people beyond your local community e.g. national or international

Why did we do this?

The typical format at weekend startup events is that all participants get the chance to pitch a business idea and group voting takes place to select the top ideas. The teams are then formed by participants self-selecting which idea they want to work on. Whilst on paper, this may seem like a simple and effective process, we believe that it skips over crucial steps of business idea development and also encourages a dynamic from the get-go that the individuals who's ideas are selected are automatically in charge of leading the teams. On top of this, they also start the event with an unfair disadvantage and inevitably gain more from the event than their team mates through assuming the role of 'founder'.





We wanted to change this in order to level the playing field for all attendees. This pushed us to build the program in a way that would allow all team members the chance to contribute and be heard throughout the weekend. We did this by winding the business idea development process back a few paces. Rather than start the weekend with a reel of 1 minute pitches, we gave each team 3 problems (you start to see the role that the ideas they submitted play) making sure that none of the teams had a problem that had been submitted by one of their members. Through а process deconstructing and discussing the problems, we used this as the starting and focal point for ideation. Through visual and individual voting we were also able to ensure that all team members had their opinions heard and considered. The Friday evening concluded with all the teams having the beginnings of a business idea. When they returned on the Saturday, the focus was on validating their ideas - on the process of working out if their ideas could be translated into viable business models. And if having gathered data showing that they couldn't, what changes and iterations they could make. The participants used the Corkscrew SEAMLESS canvas to test whether their ideas were Shareable, Economically viable, Achievable, (had) **M**arketing opportunity, were **L**egal, Environmentally friendly, **S**ustainable/ scalable and had Social impact.

On the Sunday we honed in on building the business ideas through prototyping which in itself is a form of validation, also helping bring the ideas to life in a more tangible sense. The were also tasked with the team's preparation of their final pitches that afternoon. With only 5 minutes per team, we stressed that the importance was to present the journey they had been on, what they had been able to validate and what stage their idea had reached. The teams didn't fail to deliver and on Sunday afternoon we witnessed some amazina. passionate and confident presentations.

We were lucky to have an amazing team behind the facilitation and delivery of this event. On top of this, we welcomed mentors, who gave their time for free over the weekend to come and advise



and guide the teams. Thank you to Tom Charman, Dave Walker, Nick Russill, Alexandra Rico-Lloyd, Jen Caust, Olya Petrakova, Greg Molecke, Dan Wiseman, David Solomides, Trevor Sharp, Matthew Roberts.

Thank you to all the participants, mentors, catering and of course the HATCH team who made the weekend so fun and memorable – and also for being open to getting involved with this pilot. Despite all our planning, inevitably adjustments were made over the weekend as we brought this event to life for the first time!

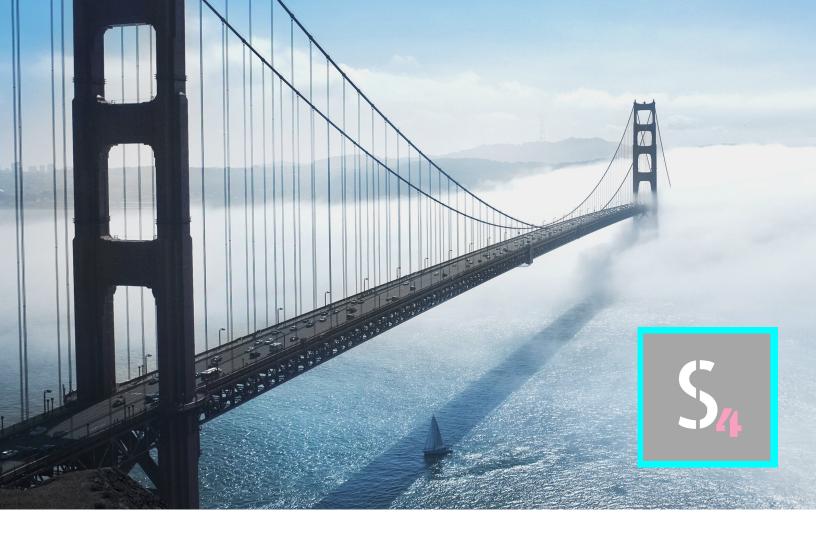
It was a pleasure to work with the University of Exeter's Student Startups team and we hope that HATCH 2019 marks the beginning of more collaboration to come!

To learn more about any aspect of the event or Startup Design process, please reach out to Cece on cecilia@corkcrew.io

'I wanted to send a huge thank you to you all at The Deck, The Student Start Up Team and The Corkscrew Team for such an interesting and informative weekend. I have gained lots of knowledge from each of you that will no doubt help me in pursuing my own business.'

Elly, HATCH 2019

Charlene Langley Moments to Media https://www.momentstomedia.com/lene@momentstomedia.com



BE MENTORED BY A SILICONE VALLEY ENTREPRENEUR

What would mentoring from a Silicon Valley entrepreneur mean for your startup? This is what a handful of entrepreneurial students at the University of Exeter are asked to answer when they apply to the S4 startup mentoring programme.

Student entrepreneurs working with Student Startups have opportunity to embark on their S4 mentoring journey, to receive advice and support from Matt Morley, an alumni and entrepreneur now based in Silicon Valley,

Matt Morley is the creator of online business tool, Savvy. He developed his first business as a student at University of Exeter,

The successful applicants will also have the chance to visit Matt at Savvy's Silicon Valley headquarters in San Francisco and the opportunity to pitch for grant funding.

S4 will run annually and you can find full application details and deadlines over at www.exeter.ac.uk/studentstartups

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MATHEW MORLEY

As well as this the students will access a full programme of skills development workshops, expert mentoring, accountability and support from the Student Startup team.

Since studying at the University of Exeter in 2015, Matt Morley has pursued his ambitions in entrepreneurship. He joined the Student Startup Team as a Student Entrepreneur in Residence, providing start up support to students.

He also launched Tickbox, the first website in the UK to have the details of all candidates in all constituencies in the UK, helping users decide how to vote. Tickbox attracted over 300,000 unique users and 2.5M unique page requests. Since Tickbox, Matt has led a number of similar digital democracy projects for the EU Referendum and the 2017 General Election creating products which have been used by over 5.2M people in 3 years.

In summer 2018 Matt began his latest business venture, Savvy, an online business tool which gives businesses building blocks to create their own internal tools, with a similar model to those devised for deciding who to vote for in elections. The business is based in Silicon Valley, and has raised significant private investment.

The S4 programme will begin with regular mentoring and interaction with the Savvy team in order to develop a business venture, alongside catch ups and workshops led by the Student Startup team. When travel is possible again students will be invited to pitch for funding and/or to meet the Savvy team in the US.

To learn more about S4, please contact: studentstartups@exeter.ac.uk

Words: Amber Strong



VOICES, LOST IN THE NOISE, AND THE GO-TO COMPANY FOR STUDENT INCLUSIVITY BY HARRY BISHOP



CW: This article contains discussion of sexual abuse.

Back in October 2017, I was just four months into my new role as President Welfare for Falmouth & Exeter Students' Union. But I'd already seen that I couldn't possibly represent everybody that needed a seat at the top table. Sure, I was a working class, LGBT+, survivor from a small town Birmingham so had experienced oppression. But I couldn't speak for women, people of colour, transgender and non-binary students, disabled students, and so many other student communities. And nor should I have tried to. So, with a team of brilliant students from Falmouth University and the University of Exeter, we created a series of beautiful anthologies that shared the stories of different communities. To give a platform to the student stories lost in the noise. We called it -Voices.

But nobody was prepared for what we heard. A black student told he couldn't possibly be from Africa because he was far too intelligent. A transgender student who was kicked out of their home and made homeless after coming out. A deaf student who, after three years at university, still hasn't made any friends because students avoid having to talk with her. Together, we put real student testimony at the centre of university strategy.

Every anthology had its own launch event where contributors and those who were part of that edition's community were invited into a safe space to share their story. The anthologies started a conversation but they were never the end. The one launch event which I remember so vividly was the fourth anthology launch, Women. For context, in the third anthology, LGBT+, I had shared my story

of learning to understand my sexuality after I was sexually abused as a child. A student contacted me the night before the Women's event telling me that they had read my story and that they, too, had been raped. But she praised my courage in sharing my story and said she never believed the day would come that she'd be able to share hers. I told her that I believed the day would come when she felt ready. The next evening, we all gathered at a beautiful café in Falmouth, Espressini, for the launch - usually I would host the event but the Voices Project Manager was a woman so I asked her to host - I took my place in the corner, ready to hear some powerful and inspiring women talk about their struggles, their strengths, and survivorship. When the first speaker was invited to speak, I saw the woman who had messaged me the night before stand up. She walked up to the microphone with her head down and just before she went to speak, she looked over at me. I grabbed the hand of my colleague and said 'she's going to do it'. There, in front of an audience of around 60-70 people, she told her story. I can feel the same goosebumps writing this as I had in that moment. But one after the other, women walked up to the front and disclosed their stories of sexual abuse. As the night began to draw to a close, one woman started waving a piece of paper in the air, she said 'don't let this stop here, this is too important to end tonight, write down your names and email addresses and let's keep supporting each other'. It was a GDPR nightmare but it was a beautiful GDPR nightmare.

Voices is so much more than the paper its printed on. It's about friendship and connection. In June 2018, I travelled to Utrecht in The Netherlands to talk at the First Year European Experience Conference about building contemporary cultures o f belonging in Higher Education, using our project as an example for this. Before touring to four universities over there - ArtEZ in Arnhem, Rotterdam University, Willem de Kooning Academy, and The Royal Academy of Art, The Hague - to talk inclusivity and belonging in The Netherlands.

Then in August 2018, when I came back, the Voices Creative Director and I spoke about taking the next step and putting those stories into film. We approached Falmouth University Film School's Director, BAFTA-award winning Director, Chris Morris, and asked for his help. He was onboard and became the Executive Producer. The rest of the team were either Falmouth University graduates or current students and they were bursting unimaginable talent. documentary series was called Lost in the noise and was split into episodes, each telling the story of a different student. Stories about living with a disability, surviving sexual abuse, feminism and homosexuality, and what it means to be a Stateless refugee.

But I don't want to stop there. I'm currently in the early stages of building a creative company for student inclusivity, and I want it to become the go-to company for student inclusivity. helping other Universities and Students' Unions across the UK build their own creative products that give a platform to different student communities. Through developing Higher Education inclusivity training and resources which is cowith students. created Exploring opportunities to develop national universities on equality, diversity, and inclusivity. And finally, and importantly, by building a national storytelling platform for marginalised students that uses print, film, and art to share the narratives that we need to listen to more. It's an ambitious project but I believe now is the perfect time to

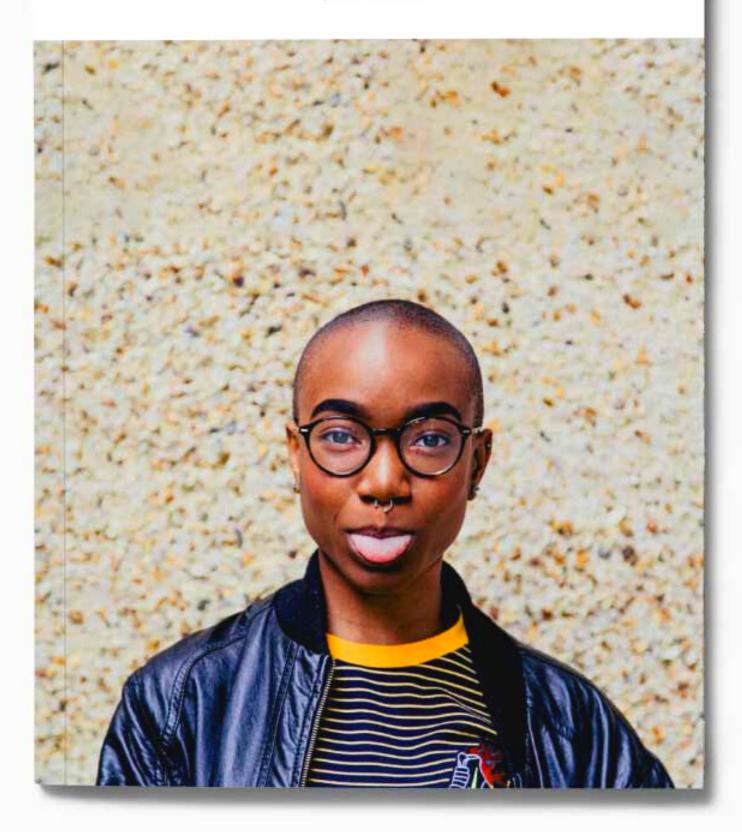
If you would like to get involved in our exciting new plans or would like to join the team, then please don't hesitate to get in touch. Email me at harry.kg.bishop@hotmail.co.uk, tweet me @harrybishop_, or find me on LinkedIn. View Voices at

www.thesu.org.uk/studentvoice/voices and check Lost in the noise out at www.lostinthenoise.co.uk

Image credit: "Lost in the noise" (Dir. E. Artuso, 2019) Courtesy of Bookshelf Productions

Voices

VOLUME ONE





ENACTUS EXETER

BY JOHN MURPHY

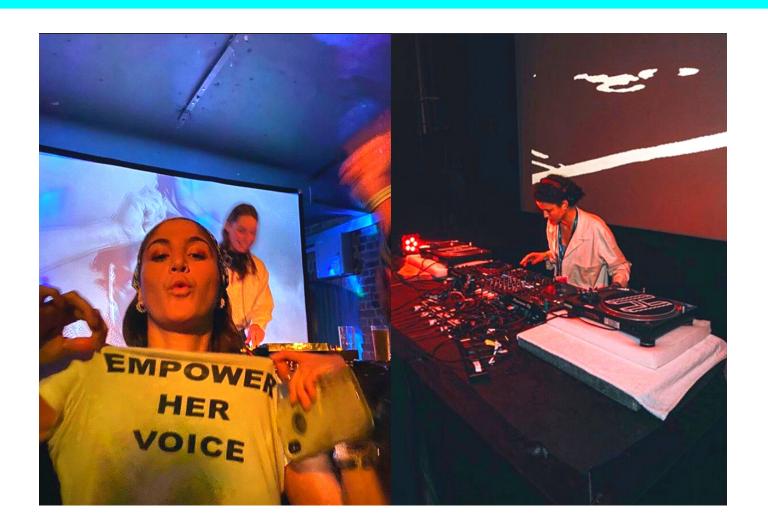
Enactus is a global network of businesses, academics, and students unified by a vision to create a better, more sustainable world. Exeter students who are part of Enactus are entrepreneurial, values-driven social innovators, helping to positively impact the lives of people locally and internationally.

One of Enactus Exeter's longest-running projects, Biosmart, seeks to tackle fuel poverty in a rural town, Kadzinuni, Kenya. Here community members may spend up to half of their income on fuel, in an area where farmers on average may earn as little as £150 a year. Students at the University of Exeter found an innovative way to create Biochar from the abundant agricultural waste in the local area. Biochar is a charcoal fuel replacement which releases 50% less CO2 than it's alternative counterparts. As such the university team set out to empower local community members to create a social enterprise where local women were able to produce and sell Biochar at local markets. In turn, this has provided 14 women a 39% increase in income so far. This year the Exeter team is seeking to expand this social enterprise model to other countries as well as deepen their impact within the Kadziuni community.

A locally-based Enactus Exeter project - the Urban Mushroom Company (UMC), is also striving to make an impact. UMC, in particular, was founded to tackle the everpresent climate crisis and an often hidden contributor - food waste. The CO2 emissions associated with food waste. if represented as a country, would be equivalent to the 3rd highest producer of emissions behind China and the US. In particular, in the UK we waste a huge amount of used coffee ground. An estimated 6-10 million tonnes of coffee grounds end in landfill each year. UMC saw value in this often wasted resources and discovered ways to use the coffee ground a growth substrate for gourmet mushrooms. They secured office space in Princesshay and with their purpose-built indoor urban mushroom farm began their first grow in January. COVID has pushed back operations but the student team are keen to once again start collecting coffee and begin selling their innovative products.

https://www.enactusexeter.com/





SOCIAL BUSINESS

BY JOSH FUNDAFUNDA

There is a growing sentiment towards being self-made in our generation of the workforce. In all areas of our culture we are flooded with stories of rags to riches, and it is definitely an enticing goal to pursue. Easier said than done, it seems. Social media can provide a convenient way to get your name out into the world, but nowadays it can feel like you're a very small fish in a very large pond.

Social media is a truly unique phenomenon. We've seen Twitter comedians turn Grammy nominated musicians: Instagramers with followers in the hundreds-of-millions; even employment services like LinkedIn borrow aspects of other social platforms with 'like', 'comment', and 'follow' features. It's common practice for even the largest of companies to have social media accounts run by specific Public Relation teams. What intrigues me is the reason for businesses of any size to have a significant online presence? I believe they invest so heavily into social media first and foremost to keep themselves in the consumers' mind - feeds and timelines are today's newspapers after all. We can further gauge the importance of social media through the people who use it. A different type of celebrity has emerged thanks to social media. These people, most appropriately known as influencers, have massive followings and often earn income



through advertisements or product placements.

Whether or not you find their business practices authentic or legitimate, these people can make a living by playing the social media game, and playing it very well. Social media for growing businesses can seem like a maze, and because this is such a new phenomenon nobody knows the right choices, and mistakes are common. Nevertheless, success is achievable and that is what some of the following businesses tackle.

I had the chance to discuss the impact of social media directly with three different growing businesses based here in Exeter. I began with Faye, owner of the Peachytipi store for "vintage, retro and other interesting things", a very fitting description. She began on Facebook and has been running the online aspect for around 5 years, but has since moved into a permanent location with a walk-in

store. The biggest benefit of social media for her is attracting genuine customers to her store. Stumbling across her Instagram or Facebook account (@Peachytipi on both platforms) generates genuine interest from those passionate about niche items and retro clothing. Personally, I discovered the shop through its Instagram page on the platform's 'explore' feature. Although the connection doesn't start and stop at the social media. What started out as a passion browsing car boot sales for Faye is now a shared love of vintage items through social media. Personalisation of her platforms creates a familiarity which makes her stand out from mainstream stores. After browsing the Instagram, I already had a relatively good idea of what to expect, and was delighted to find more of what I liked inside. Because this is a passion project, Faye supports the majority business herself, social

media is free after all. However, not all platforms are exactly equal in how they push your content to audiences. While it is of course free to post your own content, pushing it to new viewers is difficult, and can come at a cost. The struggle to stay on top of the algorithm to ensure your content is being shown is a tricky task, especially on a consistent basis. She laments on changes she would welcome to how algorithms show people what they want to see, and more importantly to reach new viewers. Some social media platforms are ahead of this curve and allow people to follow hashtags, which then suggests similar content around that interest. But it is still a tightrope walk for many people posting professional content like Faye, who is often forced to guess how best to stay in the public eye. Like traditional business, large corporations can afford to constantly be in the limelight, whereas smaller business must fight tooth and nail for every customer.

After our chat I took to the University of Exeter and spoke with Max, a student trying to inject some originality into the institutions' society-clothing stashes. Max takes alternate approaches to his clothing business (theexeterdemons.com) different reasons; primarily, his business is an online-only store. Because of this, social media is his main avenue of advertisement, and he describes how paid promotion is one option to achieve growth. For instance, a £20 payment could reach anywhere from 800 to 1,500 new users in a single day, and these people could be the target audience of Max's choosing. Although he doesn't necessarily need to put money into promoting his posts, Max utilises it for specific bursts of growth. He outlines how he makes the numbers work for him, and how traffic is an important measurement he has access to. Specifically, conversion rates allow him to track how far a viewer makes it through his website; a customer making a purchase would be a 100% conversion rate. For example, he can follow a user from their initial discovery of his social media (Exeter Demons American Football on Facebook and Instagram), to exploring his website that is linked, browsing, and finally purchasing a product. Importantly, he can visualise the point that they stop, if they do.

This kind of information can be useful on a large scale with masses of customers. Max can find the trends which draw people in or push them away in an attempt to have more control in this very volatile industry. More practically, social media allows him to superimpose photos of his clothing onto his website and platforms as he cannot photograph his product before delivery, a struggle for someone running an online-only store. Thankfully the power of editing software and social media makes it possible for almost anyone to professionalise their business. However, that easy access can be a double-edged sword. Max explains market for clothing brands extremely saturated on social media, and competition is tough. We ended our conversation talking about the prospects of older, more traditional advertising and their viability today. Max believes people who rely on older methods use it in the same way as they would in the past; "flyers are still handed out the same old way, why not modernise the tactic and air-drop a digital flyer to everyone in an area?". Especially аt university, а advertisement through social media brings the opportunity for Max to reach his large target audience.

Finally, I spoke with Stassy of Sister Sounds, a team of female, and non-binary DJ's and visual artists based in Exeter. They have only been working under that label for a handful of months since last October, but are already gaining steady traction. Stassy and I discussed how she and the rest of her team approach their passions and how social media supports their business. The other people I spoke to dealt with social media individually, but Sister Sounds is a team effort. As of now the team numbers at 6 members, and collaboration is an important aspect of their production. On stage and behind the scenes, promotion is guided by the collective to fit their vision. Their (@sistersoundsexeter) Instagram Facebook (@sistersoundscollective) pages advertise the talents, goals, passions, and future ventures supported by innovative art design. Similarly, representation is a key aspect in their campaign. Sassy explains how social media gives them control over their presence, and directly impacts their online workflow as a group.

Specifically, advertising for the group poses an interesting challenge. Trying to remain in the public eye, while building interest for any upcoming events makes for a difficult balance. In the past they have appeared on radio, but it is a very niche medium to attract new listeners. Primarily, social media seems to be the best option for growing businesses, and Sister Sounds capitalises on that. Although, it can be a blessing and curse. In the music industry, people pass judgment quickly and often, Stassy explains; the team is able to see what is liked or disliked almost instantly, and creating a meaningful impact bе lasting can challenging. Fortunately, the team's infectious. their dedication is social presence is captivating enough, let alone their range of music production. concluded on how Sister Sounds might expand their online reach, to add different types of talent to the Sister Sounds brand. We discussed how a website would be a solid step in the right direction. Having a base of operations online is of growing importance for brands, and each growing business I met with tackles the challenge through different methods. I think we take for granted how

mindless social media can be, but stumbling across little pockets of passion, like these, serve as satisfying rewards for the endless scrolling. I'll draw to a close on the future of the online work-presence. Public relations knowledge, social media awareness, will only continue tο desirable skills. Freelance employers the capitalising on connection and networking possibilities that only social media can provide. Certainly, freelancers use their social media platforms as introductions to themselves alongside their work. Twitter and Instagram bios often act as bite-sized job applications; a quick introduction, some professional experience, any current or past employment, or interests give a broad idea to your expertise. As the next generations begin filling the workforce social media only seems to become more prominent. Of those I spoke with, all thought that it was a necessity to have a social media presence to grow and sustain a business. As inescapable as the social media machine is becoming, these passionate people utilising it to uniquely present their vision.

Josh Fundafunda





INTERVIEW WITH KALKIDAN LEGESSE FOUNDER OF SANCHOS



Why did you choose the name Sanchos for your Business?

Sanchos is my family nickname, my family don't call me Kalkidan they call me Sancho. Where I'm from in Ethiopia everyone has a nickname, so people are always looking for creative ways in which to name their children and my parents really found Sancho Pancho, a Mexican comedian, hilarious and they thought that I looked like him, so I am Sancho.

Taking that which felt quite exclusive to me was important because when I first started in the world of fashion it didn't feel like part of my identity and I didn't feel like I belonged in that space. Naming my business something that was very familiar but also a bit silly made it more approachable, so that is why Sancho's became the name. Now it's weird because no one calls me Sancho!

Where did the idea come from and how did you initially get started?

I did my degree in Exeter and felt really lost. I knew that I enjoyed the topics that I was studying but didn't really know how to translate them into what I felt I wanted to do in the world.

As part of my degree I did six months working in Ethiopia, at the time I thought that I would end up working in young government organisations but within that time I realised that my expectation of what it means to work in aid was very different to the reality. Especially when it came to the impact of your time on the people you were hoping to help and so I was even more lost when I finished.

During that experience I went to markets and I saw how fabric was made. I never really knew how fabric was made before. I'd never even seen cotton before and in Ethiopia I was able to see the whole process, from the plant to the picking to the spinning to developing a yarn to the weaving to creating a fabric. I just thought it was really magical,

I am actually really moved by rhythmic things and mindful things. I think the art of weaving is just really beautiful. I also saw that the weavers were able to learn an art form, have a market demand, put their craft into their work and earn a good wage.

There are lots of people who have loads of existing skills and I thought we should be trying to help those industries and supporting those people not setting up random development projects with offices in Brussels that real people weren't really benefiting from.

I think a lot of students feel that uncertainty about life and their future. Everyone obviously feels that but as a student you face that more.

The first version of my business was just me selling things in the Forum that I had picked up from markets made by the weavers I met. That, for me was something I understood and felt was meaningful in the world. I got to a place where I enjoyed what I was doing and I could make a bit of money from it.

We found that the university has loads of support for entrepreneurship and it's not something that we needed to figure out alone. There's the Student Startup Team and all of their expertise and all the workshops that they facilitate and grants. It helped me focus and realise that what I was doing wasn't just a random thing, it helped me understand that it was a business.

I had never known anyone in my family in business, nobody in my community that was in business, I don't think I'd seen anybody who looks like me in business represented in the media so I didn't know how to describe what I was doing and the Student Startup team helped me define it and find my identity.

Did you seek out Fore Street as the location or was it a good coincidence to end up there?

It was a good coincidence. I think the strength of our identity, our marketing and branding has created or at least strengthened the sense of what Fore Street is. I think those two things are interrelated. The council were offering 'pop ups' which we did first and when that came to a close we had a month to find a space that we could afford and just make it work.

I think now I can say that I run a business because I have a team who carry out my strategies etc. but I think back then it was very informal. I feel like I've had some really long and stressful nights, weeks and months just because I didn't prepare more.

What are the main mile stones that have helped mark the five year anniversary of Sanchos?

A really big mile stone was opening the shop and another really big mile stone is having to pay VAT. In all honesty VAT changes so much for small businesses because that's when you have to decide whether you are going to grow or try and stay below the threshold and pay yourself a good wage. For freelancers, consultants or small businesses that threshold changes everything, how you manage your accounts, how you manage your finances, how you do your cash flow, it's a big big change.

A positive change was when we entered the Santander University Challenge, through the Student Startup team in 2017 and we came second in the national league. 2000 businesses entered so that was really cool but really nerve wracking as I had to present in front of the CEO of Santander and somebody from Microsoft who was a bit like a Simon Cowell. I

BEYONCE





mean we got a bit of money which is great but the main benefit was having to measure up our business against others. We had to realise what was good and bad about our model. They gave very honest feedback that made us really understand what investors would be looking for and what scaling might look like for the company. Although afterwards I was so disappointed to come in second.

I think when you get to a point where you have a team that enacts all the work and your role is to manage them then that is quite a big mile stone because then it becomes all about the people and learning how to communicate, build culture and understand how to instill your values within the business.

What impact do you feel Sancho's has had on the local community and the local trade in Exeter?

I think what we have done is give Exeter the language and methods for sustainable retail. We are a significant player in that but it's not necessarily only us, there are great businesses like No Guts No Glory, The Plant Café and The Real Food Store, its all of our efforts combined.

The Slow Fashion Show was a massive mile stone, we get 600 people through the door and over a hundred thousand people see it online, the focus is on sustainable fashion and independent fashion.

I think what that begins to do is write the story of the city, especially the Fore Street area of the city which is independent. It's striving, it's ecologically minded, it's fair trade.

Our business and our mission is our brand and those two things are the same so the more we campaign and the more we show an example then the stronger our brand becomes.



That inevitably shakes the perspectives of our customers, our neighbours, our community and then they go off and do the same thing. Sanchos has existed at a time when everybody is waking up, we are part of the growing understanding of sustainability,

A big change happened with the David Attenborough documentary last year, that was a real marker for us as instead of people coming into the shop to ask us questions they started coming into the shop to tell us things about sustainability or zero waste.

We make our decisions based on what we learn so it's a really nice cycle and since we've opened there has been more green shops opening on the street and in the city which is cool.

What do you think other businesses can change as a first step towards sustainability?

I think we all know that there isn't much time so any business in the mind-set that they can do one thing at a time is part of the problem. Sanchos isn't perfect either, also make an impact on the environment so I can't say we are faultless. I am doing an MBA at the university and because of that I am being exposed to senior leadership, multi nationals and larger businesses much more, I think there is a huge reliance on a model of business that pretends that it doesn't exist within a social and environmental system and this has created so many problems for the rest of society to deal with. We act like we don't know where these problems are coming from, but its coming from businesses and its coming from their profit maximising. It's not done by accident, millions of decisions go into it. Obviously, wealth is not well distributed and so few people benefit from it. And yet



we are all having to deal with the repercussions; if our soil can't feed us, our water is treated, the air is too hot for plant life to grow then things are going to really suck for us. I think this industry needs to realise that there is more to life than profit, and that onus sits most heavily on the people generating the most.

One of the challenges and limitations of this kind of thinking is that it feels like we all have this equal burden of responsibility when that's not true. Most of the carbon in the atmosphere belongs to 100 companies. Some people also have much more wealth than they can consume in their lives or their children's lives, other people are living pay cheque to pay cheque so we don't all have equal responsibility.

What I'd really hope for in the next few years is board rooms saying let's shrink our growth objectives in line with the environmental boundaries.

Some companies such as McDonald's will say OK let's introduce recycled straws but not recycled lids. Companies just go down the checklist and see what is most doable but in the end it's not enough, it's really dangerous. I think what we should be pushing for in big companies is to stay away from growth and then hopefully technology can catch up and meet the needs of

managing that waste,

We need to really change our relationship with businesses and people need to demand a whole lot more from companies and the world around them. I hope that is what the future entails.

What are the most positive and powerful outcomes of the Slow Fashion Show?

Personally I think it is incredible that we got to stand on the stage in front of the Mayor and 600 people and say that I don't trust what's happening and that there should be change, that was really freeing.

One thing that is really important for me in the show is showing diversity in the city, it's not easy and you'd be surprised how hard it is for us to find the range of models that we show but we can show diverse models, women of colour, women of different body shapes and hopefully in the



future that diversity will only increase. It makes me feel that there is a part of the world where I'm safe and I can exist as part of the group rather than an outlier, that's very gratifying.

As a businesses I felt that there is so much happening in the field of sustainability in Exeter, in Devon, in the World and a lot of that feels like it's happening from a grass roots level, from individuals and from small scale organisations. It was really cool to be together and just acknowledge that this is a shared mind-set, that's definitely worth the long nights and the stress, I also had really uncomfortable shoes on all night!

Can you tell us about the new 'Pop Up' shop, capsule wardrobe?

Our first popup was an artist in January, people come in as 'pop ups' to fill the space. We started in pop ups so we are most excited and curious to see who comes in and starts a long term journey as well.

We also have a Capsule Wardrobe which is going really well, we design it in-house and then we make it in Cullompton so it's all made in Devon and we get really great reviews so that's very satisfying. We spent one year working on a dungaree pattern and now every time I see someone wearing it I love it and it feels really rewarding.

It's been really tough for retail over the past year, it's a really changeable market so for us it's been trying to change our expectations and our strategy.

I have this concept for a brand which I will hopefully do one day, where each year it produces a smaller collection rather than a bigger collection. The items will be unisex and a nice wide size range inline with our current size range for women between a 6 and a 22.

What are your future plans, having just received grant funding from Student Startups?

I'm actually working on a new business which is related to Sanchos called SHWAP.

For Sanchos, growth is such an interesting thing, we make enough money to live, we can pay our staff well and make a bit more to exist but at the same time in our economy if you don't grow then at some point you cease to exist.

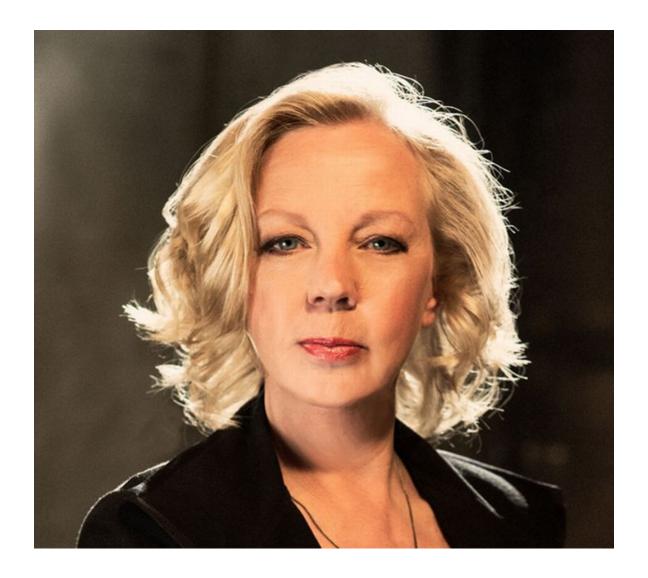
That's something I struggle with because on the one hand you are reaching for slow and sustainable processes and on another hand pursuing growth. There is a contradiction in it. There are very quick ways in which we can grow but a lot of them would counteract some of our ethics, for example we could improve our margins to be more attractive to investors by choosing non-organic material but then, are we who we are?

I am pursuing partnerships with women who want to set up similar businesses and I think we will build a model of collaboration. Growing the business with these key partners will be really true to who we are, female led.

The other business I am working on is called SHWAP and it's going to be a platform where people can resell their clothing. The reason being, in 2016 Hospice Care reported that 80% of the clothes they received couldn't be resold. Sometimes it will be because the item is beyond repair but a lot is because the infrastructure isn't there to mend clothes that could be resold. There are massive problems with what we do with the things that already exist and how you can match them up with people who might want them. I really want to build a way for individuals and businesses to sell items into a system that is inherently circular so if anyone is interested they should go onto our Instagram page which is @SHWAP.UK and they can sign up. Humans should have choice, I don't think the answer is to restrict what we can have in the future but it is not to rely on virgin products and virgin materials. So the idea of SHWAP is to build a technological infrastructure where people can constantly resell things, not just once or twice. This offers a lease model that businesses can take on board too.

The fast fashion companies understanding of being sustainable is enabling recycling as part of their function but there are more than one reason why people discard of clothes, chasing trends is just one, poor quality is also reason. I think very rarely do people get rid of clothes that have value, it's the things that don't have value that get discarded, then maybe all things that are created should have value to them.

https://sanchosshop.com/



HEIGINAIM HINSICIEIN

Launches New Centre for Entrepreneurship @UoE

Den star and businesswoman Deborah Meaden has helped to launch the University of new Centre Entrepreneurship. The centre will help create the next generation of start-up founders and innovators who will in the fourth industrial revolution. It will help people start meaningful ventures which improve society and their communities, with their work informed by research from the centre's experts.

The centre builds on the work already ongoing at the University of Exeter to encourage student entrepreneurship, including the Student Startup Team.

At the launch event Deborah shared details about her long and successful career with current students, alumni, academics and members of the community. As well as appearing on the BBC TV show she now owns or invests in 19 businesses. She told the audience how much she cared about their impact on society, and how this should be an essential part of how any company is run.

Deborah said: "The real impact entrepreneurs can have is to care about making a difference. There is no shame in making money, provided companies do good things with it.

"Entrepreneurs are restless, with really



good judgement and emotional intelligence. But it is important that they constantly learn from others around them and build their ability to be flexible. Entrepreneurs have a unique sense of what's going on in the world, and how they can help to make society better."

Deborah spoke about her experience rescuing Somerset firm Fox Brothers, one of the oldest established textile mills in the country, and how she had "no idea" at first what she was doing, but was proud to have made a contribution to the local community.

She also told the audience how one of her first jobs as a bingo caller had helped her understand the customer, and how making decisions too quickly dangerous. Deborah was also asked about the work she and her staff do to help protect the environment, and said how proud she was to have first received an environmental award 40 years ago. When asked a question about her involvement in investing in vegan food Deborah said this was a movement "long gone past fad" which would continue to attract longterm investment

Professor Erno Tornikoski, Director of the Centre for Entrepreneurship, said: "We are delighted Deborah helped us launch our centre. Our work is inspired and has its foundations in research, and

we will measure success by the impact our students and staff have on the world around them."

Joe Pearce, Head of SETsquared Exeter and the centre's Deputy Director, said: "At the University of Exeter we have a reputation for fostering entrepreneurial behaviour, helping students and start up founders develop the skills to come up with innovative solutions for complex students problems. Our demonstrating to employers that they have the competencies such as resilience, commercial awareness and customer focus that are in high demand in today's workplace. The centre will help create graduates with this kind \circ f entrepreneurial mindset."

MSc The centre offers an in Entrepreneurship and Innovation Management undergraduate and an degree pathway in entrepreneurship, with modules in innovation, entrepreneurship, thinking entrepreneurially, and business ignition. There are also postgraduate modules in new venture development and MBA modules on the entrepreneurial mindset and starting new ventures.

setsquared.exeter.ac.uk

business-

school.exeter.ac.uk/research/centres/entr
epreneurship/





Battersea Arts Centre is one of the UK's leading cultural centres with a reputation for innovation and creativity. Following а major refurbishment project, a new co-working space was opened. Scratch Hub nurtures a collaborative culture and community for members to share skills, exchange feedback and spark new connections,

Inspired by a process called 'Scratch' which Battersea Arts Centre has been using since 2000 to test and develop ideas. A vibrant and diverse community of London's creatives, entrepreneurs, social enterprises, freelancers

and start-ups are currently resident. Scratch Hub is a space to be inspired, network and grow great ideas. "I'd looked at lots of other creative hub spaces, this one seemed to tick a lot more boxes for me. Creative businesses, the time banking, the locality and also the price. It's a win-win." Bardot Taylor, House of Nyabinghi. Battersea Arts Centre is a public space where people come together to be creative, see a show, explore local heritage, play or relax. Our purpose is to inspire people to take creative risks to shape the future. Every year we welcome over 160,000 people

to our building, including working with over 400 artists and 5,000 local young children people and achieve our purpose: to people tο creative risks to shape the future. We are based in Battersea's old Town Hall, where the radical history of change-makers and influencers includes the country's first female civil servant and London's first Black mayor. Through the Scratch Hub, we are now opening our doors to more people who share our vision and values to become part of thriving creative our community.

https://www.bac.org.uk

CREATING COMPANY CULTURE: A PANEL



Company culture is a vital part of any business, it's the key to a happy workforce. At Battersea Art Centre's Scratch Hub we discussed 'How to grow company culture as you scale up?'

When running a startup there is plenty of passion and drive from the founder but when the startup grows how do you embed the same passion and values into your teams?

To discuss this our panelists were Ben Tyson of Born Social, Tom Charman of Nava and Christian Miccio. Freelance Product Lead/Exec. Entrepreneur Advisor. panel Chairing the Meghan Peterson of 21 Artists. Companies who have a strong culture say their employees feel happy and valued at work therefore propelling the startup to succeed. It starts with recruitment, if there is a good company culture with clear values it will attract those

who are in it for the long run. The aim is to create loyalty and retain top talent. People will be much more likely to stay if they feel valued and enjoy going to work each day. It also promotes more collaboration within teams if there is a sense of culture, and it has been linked to higher rates of productivity as well as boosting morale and reducing stress.

We discussed how to achieve the strong company culture and agreed that it starts and ends with the values of a company. This is what you should be hiring by and once you have shared values within your team the culture can grow. If people are invested in the morale's and beliefs of the company it also creates an enjoyable friendly atmosphere within the work place.

Ben Tyson explains 'We decided it was time for Born Social to have values. Our five

principles became; see challenge as an opportunity, say it simply, get more from less, do what we say and make each other better.'

'We try to bake these five principles into the everyday of everything we do. We'd be lying if we said that the prospect isn't intimidating. But we couldn't be more confident that our determination to bе world's leading social media agency for Davids. Goliaths is enough to keep us going'.

Tom Charman states that 'Culture is everything at NAVA. We're all about building a team that's passionate about what we're creating, across all That departments. means regular team drinks and lunches. flexible а environment, but most of all an environment where you can grow and develop as individual'.



NAVA

The Rebrand



Nava started when Tom Charman and Olivia Higgs took a study abroad year in Munich during their studies at University of Exeter. They started looking for things do in Munich but couldn't find anything to satisfy their individual tastes or interests. They identified a problem with the platforms providing 'What's on' information. So they set out on their own and built an Instagram account showing places they had been and started to gain a following. Within 6 months they had reached 20,000 followers organically so they began to realise that perhaps the services that were out there weren't serving the individual as they themselves had experienced.

They came back to Exeter to finish their degrees and began to think about how they could build an actual business around this experience in Munich. When they graduated in 2016 they, along with friend Kurt Henderson, spent 6 months building their first app and launched it on iOS in January 2017 as Kompas. They went on to raise their first round of investment to develop the app and this enabled them to release it on Android.

Their core USP was built around understanding people and their preferences to base the app on the individual users as opposed to what was available nearby. They spent a lot of time analyzing data.

They currently have a team of 9 people and plan to be hiring more. The original founders are Olivia, Tom and Kurt. Olivia and Tom met at university and Kurt was a childhood friend of Tom's.

They are a very synchronized and complementary team with Tom on the technical side of the business, Olivia focusing on the operations and finance and Kurt on design. The rest of the team is largely engineering and content creation.

People often say don't mix relationships with business but although Tom and Olivia are partners in life as well as business and Kurt is one of Tom's best friends for well over 10 years, they haven't encountered any problems so far! Tom says 'I think what it comes down to is being able to be brutally honest with one another. Being friends generally means your values are aligned and so you can easily work towards the same goals'. In the beginning they spent a lot of time understanding the original Instagram account which acted as a way for them to see whether they had a market. 'Founders often portray the success of the founder rather that the success of the business. you really have to put yourself in the shoes of the customer. What they want to hear about is new product features new releases new city launches etc'. says Tom.



'IF YOU CAN'T REACH THE USERS BECAUSE THEY CAN'T SPELL THE NAME THEN YOU HAVE A PROBLEM.'

Instagram can also act as a support network for people and acts to set the stage for the brand.

They have recently re-branded from Kompas to NAVA and openly reflect on the mistakes they found with their previous brand. Kompas was difficult for the consumer to find online as it would often be spelt wrong. Tom says 'There were mistakes in the nuances of the spelling of the word 'Kompas' as it was difficult to spell with the 'K' instead of a 'C' and only one 'S', made things difficult. So we wanted a name that went with the brand'. Kurt set out thinking about some brand guidelines and brand colours that would bring the vision to life. They thought about colours that people interacted well with, but wanting to focus on two or three colours.

There was also a big Indonesian web

platform call Kompas.com so they became worried that there might be IP issues down the road so a re-brand was a safe option.

They started reaching out to customers and their team with ideas for names. They were despairing that they couldn't find a name when one of their developers suggested NAVA and it just stuck.

In terms of the re-brand Tom believes that the name is the most important thing to get right. It must be accessible and easy to spell in order to engage the users. 'If you can't reach the users because they can't spell the name then you have a problem'. says Tom.

Their research into colours found that millennial pink was very popular, particularly in the travel industry so that cemented the first colour. They broke the business down into three themes: Storybook Adventure, Truly Personal, and Unlocking Unique and started to build the brand around these themes. 'The story telling theme was the most important theme as to bring a place to life you have to really tell a story'. Tom says.

The re-brand took place in collaboration with Founders Factory which was the accelerator that they were a part of. Brands are forever changing but for now they feel they have got it right. They're working on becoming more of an

aspirational brand but it certainly stands out amongst many other start-ups and provides cohesiveness to the business.

The impact of the re-brand was huge. It has led to people becoming more engaged with the platform. Their active users jumped by 100% overnight and bigger partners have wanted to work with them. It is also important to say that they continually test the brand regularly with both customers and brands they work with to gain feedback.

They are planning to launch in 10 new cities internationally over the next 12 months. We want to do a blitz scale up to grow very rapidly and launch in those cities to then see which ones work and which ones don't work and then double up on the ones that do work and scale down the ones that don't'. Tom says.

Tom has always been interested in entrepreneurship, starting his first business when he was 16. He used to produce and sell soap at markets in London and was politely asked to leave

school because he was failing his exams as he had spent too much time focussing on the business. That was a defining moment for Tom and he decided to really focus on his studies to get into university. He told himself that once he graduated he would really give business a shot, and he did!

'I love the freedom to work on things I care deeply about and have a passion for. I always wanted to build a platform whose aims, at the core, are to support independent businesses. Realising the power of data for businesses and the joy of seeing that we might be able to help small businesses survive or compete against larger ones is in itself the highest value'. says Tom.

Check out Nava here : https://www.usenava.com/

Words: Katie Hawker Photos: Tom Charman





Born Social was founded by Ben Gateley and Rob O'Donovan in 2012, just when social media was becoming a main stream part of the advertising and marketing industry.

Ben Tyson met the co founders at an event for young entrepreneurs at the University of Exeter and instantly hit it off and they stayed in touch.

Ben didn't know what he was going to do after he was too late in applying for graduate jobs, until a phone call from Ben Gateley and Rob O'Donovan saved him and changed his career for good. Ben told them his predicament and like magic they offered him some paid work experience.

Eight years later he is now CEO of Born Social and manages the business jointly with Charlotte Hamill (COO).

Born Social is based at Old Street, London and is a social media agency for 'Davids not Coliaths.' They build strategies, helping businesses understand how they might use social media, what they should expect from it, what platforms they should use and how they should use it. They also do the creative side, making content, shooting photography and videos, writing copy and editing media.

Born Social has grown from 3 people to more than 50 people which has involved big changes terms of management structure. 'When there are 3 or 4 people discussions are less formal, you don't need to set goals because you just kind of do that over a desk or over lunch together or you go for a drink after work then all that information and discussion flows but when there are 50

Think Like David, Net Geliath



people it forces the company to set formal occasions for team discussions because not everyone will be at every lunch, every dinner and every formal meeting'. Ben says

Social media has changed dramatically over the last 8 years that has bought huge changes to Born Social as well. When Ben started he did all of the social media management, from making all the content, to replying to comments on Twitter etc. Ben admits he has never specialised in creative media. 'Back in 2012 when Born Social started you only needed to be fairly OK at a variety of different things, whereas now Born Social has five specialist teams and within those teams there are specialist roles'. Ben says.

As the industry has matured, the requirements for content has become much more sophisticated and so they have had to invest in much more specialist skills. 'What I enjoy about working in a new industry, is it's finding its feet as a whole industry and not just us finding our feet in the business. It makes it hard

work because it's constantly changing but it makes it constantly fresh'. says Ben.

The founders love starting businesses but don't necessarily want to run the day to day of the businesses. 'It's been a steep learning curve and no one really teaches you how to run a business'. says Ben. 'I don't think it can be taught you just have to learn it on the way by doing it and make the mistakes'.

Born Social have grown 30/40% each year for the last 4 years. Ben and Charlotte like to focus on growing company culture and create an environment that makes the staff feel like their influence is appreciated and that they have a certain ownership of the company. 'It's been hard but doing it with someone else, in this case Charlotte, and learning with someone else has been ten times easier than trying to do it alone because you have someone to bounce decisions and ideas off at all times'. Ben says.

The two things that help Ben stay motivated and passionate



about his role in Born Social are the people and the culture they have developed and second is the actual impact of the work that they create, the changes to businesses being measurable and tangible. Seeing the team add value for the clients and building collaborative, creative and ambitious teams is enough for Ben to stay motivated. Ben says 'I think someone once told me that you should almost force yourself to re-apply for your job every year as a way of never allowing yourself to sit and linger in a job longer that you ever really should, so once a year I do try to do that'.

They have worked with such clients as Greenpeace, Rivita and Clarks Originals. Working with big brands that Ben has grown up with is a humbling experience. Social media is a marketing channel that was built for the type of brands and businesses that are willing to take a few more risks in their advertising. Born Social try to take on brands that want a brave, courageous, faster moving and technically advanced type of advertising on social media.

The concept behind the name Born Social originally because they themselves of the generation that social media was founded upon. They make sure that the team still has, at all times, young minds that aren't necessarily burdened with a marketing degree but just really understand how social media is used. They don't think like advertisers, they think like users and that is what produces the best results for their clients. Ben says 'As a CEO, hiring is the most important thing I do because the people inside the business are everything. A manager should spend time getting the right people on the team and conversely the wrong people out of the door as well as nurturing the culture within the existing team. That's the only thing that matters'.

Charlotte and Ben have incredibly complimentary skill sets, Ben spends a lot of time thinking about the strategy and being involved in new businesses, whereas Charlotte spends a lot of time thinking about the people in the company, the culture and the day to day operations.

'It's very important to have someone who can see the world in the same way as you do because when difficult things happen in the course of running a small business, you need someone who you can just have a moment with that totally understands and empathises with you'. Ben says 'You need that person you can roll your eyes with'.

Most successful entrepreneurs businesses that come from a place of passion in order to motivate them and guide them through the rough road of entrepreneurship. Ben says 'Even though I haven't had a full entrepreneurial journey, it's still hard work so it has to be something that motivates you and deeper than just wanting to be an entrepreneur'. advice all Ben's to the hopeful entrepreneurs out there is that you can be interested in starting a business but don't start a business until you've got an idea that you are obsessed with. 'Actually equipping yourself with some of the skill sets that are needed to start a business and a network that can support you in starting a business might not necessarily be a bad thing to spend 5 years in a job doing. You could potentially be meeting future investors or future supporters or future clients'. Ben says.

Check out: https://bornsocial.co.uk/

Words: Katie Hawker Images: Ben Tyson





by Dan Wiseman, with contributions from Joe Mills and Tristan Rogers of The Detective Society.

In case you haven't seen my posts on social media lately, I've been involved in a new business that was successfully funded on Kickstarter. Along with two friends, Tristan Rogers and Joe Mills, we have designed a new immersive series of puzzle games. The games are perfect for fans of escape rooms and detective stories.

We were very happy to raise over 700% of our funding goal during our 45 day campaign, totalling £73,581!

Since the fundraising finished, we've been approached by many other entrepreneurs interested in running their own Kickstarter campaigns. So we've put together our top tips...

Why are you raising funds?

The first question we asked was "why do we want to do a Kickstarter". For me personally, I see it as "just another place to sell a product". The difference being of course, that you are selling the product before you have made it.

Furthermore, unlike selling through your own website, Kickstarter has a huge built-in audience and ready-made trust when it comes to taking payments, which a new business won't have with their own website.

I asked the question: "If the Kickstarter fails, will we still make the game?". For us, the answer was a resounding "yes" albeit with many simplifications of the product, reduced scope and a longer timeline.

By understanding that we were going to make the games no matter what, it meant we really focused the Kickstarter as a place to "sell". We weren't asking for goodwill or giving out vague promises; we were SELLING our games.

It's a much more attractive proposition.

Become a Kickstarter expert

Once you know why you are trying to raise funds, you need to learn everything you can about the platform. Maybe you've created projects before on Kickstarter, maybe you haven't. For us, it was a platform that we'd all used to buy games, but none of us had used it to sell. It has some very intricate quirks.

It's important to get a really good idea of how successful Kickstarter campaigns work. Look at recent success stories, in similar categories to your product and with similar funding targets to see how they've achieved what they have. Also look at failed projects that are similar to your product and learn from their mistakes.

Don't be greedy

Remember, if you don't reach your target on Kickstarter you receive nothing, and all your hard work will have gone to waste.

Set your target at the lowest figure that you can, and still be able to produce your product. Originally, our target was £20,000 but we realised it'd be possible to reduce it to £10,000 and still make functional versions of the games.

By doing this, we reached our goal much faster. The "percentage funded" figure on our Kickstarter page was higher and this was likely to be a credibility indicator to other customers - making them more likely to back.

We also thought about the length of our campaign. Thirty days is the most common period but we decided to go for forty-five. We estimate that by extending the length of our campaign by 50%, we raised an additional 20% in funds, compared to what we'd have received had it been 30 days long.

Get your budget right

In the two months leading up to the launch of our project, we modified our prices repeatedly, as we got new quotes and estimations about how much components and shipping would cost. Setting the price of our game was the single hardest thing we had to do.

You need to ensure it's high enough to be able to pay for producing and delivering your product to your backers, but low enough so backers view it as good value, otherwise they won't part with their hard earned cash.

The only way to do this is with, you've guessed it, even more research.

Be transparent

Regular Kickstarter backers are very aware of campaigns in the past that haven't delivered on their promises, therefore it's up to you to show that you will 100% deliver on yours. These seasoned backers know how Kickstarter works intimately, so being vague about things won't wash with them.

Be clear. For example, how will you deal with things like import taxes and customs fees? Backers need to have confidence in you, if they're going to put their faith in you and your product.

Nice graphics

As a result of the lack of certainty backers have regarding whether or not they will get what they are paying for, it's important to look professional. Therefore it is essential that your project includes well designed graphics.

Talk about yourselves

Another way to increase backer confidence in you, is to make it personal.

We included a little bit about each of us on the team, showing that we had the experience to deliver and also providing some accountability.

It always feels more likely that you'll be scammed by a faceless corporation than a group of real individuals. It also engenders goodwill when people see that you are working on this project because you love the subject, and it's not just a money-making scheme.

Do you need to build anticipation in advance?

Of course, it is good to build anticipation in advance of launching your campaign. You can do this by posting on social media, for example, and many startups will use paid ads too. We didn't bother with paid ads but we did try to post on socials early.

A lot of blogs talk about how essential it is to have a big mailing list before you launch. In reality, our mailing list only contained 40 people on launch day, and we passed our £10,000 target in 8 hours, so this might not be as essential as many people say.

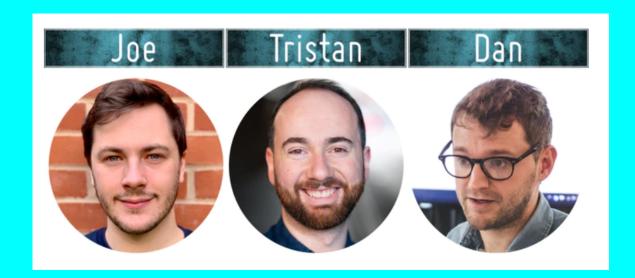
It's worth bearing in mind that roughly 70% of backers will find your project via Kickstarter itself (in our case it was 71%). So it will really depend upon your specific target demographic – how hard they are to reach and if you have an existing audience.

Ask your friends to back early

There are a lot of blogs which talk about the importance of getting early backers, so we won't go into it too much. However, it goes without saying, that if someone looks at a project and sees that it's been live for a day and only 6 people have backed, it won't look very popular, and therefore people will be deterred from backing - 'if other people don't think it's worth backing, then maybe it isn't'.

With that in mind, ask your friends to back as soon as the project goes live. If you have friends that can't afford to buy your product then ask them to donate a small amount for no reward - this still sees your backer count go up.

The more backers you have, the higher up Kickstarter's popularity list you will be, leading to more people on Kickstarter viewing your product. This is very powerful because, as we know, most backers come via Kickstarter itself.



Early Bird Prices

Early bird pricing can be contentious. We did it and only had a handful of negative comments about it.

The simple reason to do it is to offer people a lower price in order to see the number of backers increase at the start of the campaign and bringing in the benefits mentioned above. Furthermore, early backers are taking a bigger risk – and so we felt they should be rewarded with a bigger discount. There are two ways you can implement Early

Bird prices - either by quantity or by time. We chose to do via quantity as it gave us more control over exactly how many or our product we sold and at what price.

We had two different early bird levels, in addition to the standard Kickstarter price, which was, in itself, a discount on the RRP: Early

Bird 1 (21% off RRP)
Early Bird 2 (14% off RRP)
Standard Price (7% off RRP)
(Approximate

values)

We made these early bird levels available for both variants of our product. We made 50 available for Early Bird 1 for each product, and 100 available for Early Bird 2 for each product. All Early Bird 1's sold out on the first day.

Find interested communities

Discover if certain niches would be particularly interested in your product. In our case, we targeted escape room fans.

Joe, in particular, had a background already within that circle in the UK, so when

he posted on various Facebook forums about it, his words had more weight.

We even had an admin of one very niche Facebook group reach out to us, to see if we wanted to engage with their members, which we duly did.

Video content is essential

The first thing people see when they land on your Kickstarter page is your video, if you have one – and it's essential that you do. Projects with videos have a much higher success rate (50%, compared to just 30% for those without them).

Your video is the place to grab your potential backers' attention. It's also a chance for the creators to talk on camera about what the product is, which is much more appealing to some backers, compared to reading thousands of words of text. Seeing the creators on camera also helps increase the backer confidence we mentioned earlier.

We also worked with two YouTubers from the board games community. They made a video of themselves playing our demo game. Even without a huge audience, it's amazing what having a real person playing your game can do for the campaign. A must-have!

Stretch goals

The Kickstarter community love stretch goals! Use them. An added bonus is that, as you enter the quieter middle section of your campaign, passing stretch goals gives you a good reason to post updates and keep the news coming.

The logic behind stretch goals, for us at least, was that the larger the number of products we sold, the lower the price of manufacturing each individual package.

Therefore, we were able to improve the quality of the overall product.

To begin with we had three stretch goals, when we surpassed the third one, we added a fourth, and when we surpassed that we added a fifth. This worked well for us.

Engage with your community

People will ask you questions throughout your campaign. Engage with them in a transparent fashion – don't be afraid to say fulfilment. Sometimes your comments will encourage backers to upgrade their pledges, other times they'll pull your pledges in response to what you've said (even if you've given them the answer they wanted).

Beware though, that if someone does pull their pledge, their comment will disappear leaving it looking like you've replied to nothing, so always reference what they're asking in your replies.

No money is taken until the campaign ends, so backers know they have power over you, as they could pull their pledge аt any moment. Don't let this fear lead you to make promises you can't keep, you'll only damage you reputation in the long run. And never compromise or pander: do what you think is best for the quality of your product, what is fair and what will ensure the long-term stability of your business.

Remember, there are lots of reasons someone can pull their pledge. For reference, roughly 10% of our backers cancelled their pledges during our 45 days campaign.

Prepare for the end

before hours your project ends, Kickstarter send reminder everyone that is following your project but has not pledged. You want ensure that your page is looking its best, to give you best chance converting these followers into backers.

We decided to move our stretch goals higher up our page, along with videos that had been made of our demo. We ensured that the second our Kickstarter finished we were able to launch our online store and continue selling pre-orders for our game.

Should you use a pledge manager?

A "pledge manager" is a tool used to handle the specifics of fullfilling the promises of your campaign. Backers can engage with these tools, to buy add-ons or customise their purchase. The "pledge manager" charges a fee for this service, around 10%.

decided that we wouldn't pledge use а manager and therefore took shipping fees at the of purchase time on Kickstarter.

Pledge managers are great if you want to sell add-ons after your campaign, and they can help you to be organised, but the fees can be extensive.

Plan what happens next

You don't want to be the caught out when Kickstarter finishes. You should view your campaign as the beginning, not the point end. The Kickstarter is to give your product a shot in the arm at the beginning of its life to literally kickstart your brand. But a kickstart is meaningless if you have nowhere to go. We ensured the second that Kickstarter finished we,

were able to launch our online store and continue selling pre-orders for our game. Also, be warned, when your campaign ends you will not be able to make any further changes to your "story" on the Kickstarter page, so make sure you have it set up as a perfect place to point customers towards whatever way you will be selling your product for the rest of time.

Conclusion

I hope that was useful! Kickstarter marketing is an interesting niche and something new to Web Wise. It's been a great learning experience.

Very special thanks to Tristan who helped write most of these points above. If you want to check out our games and to become a member of The Detective Society, please visit us here:

https://thedetectivesociety.com/

And for any of my Web Wise customers who might be interested in our games as team building for your company, get in touch for a special deal.

Visit "The Detective Society" Online Store



COVID-19 STARTUP SUPPORT FUND

The University of Exeter's Student Startup team has launched a new funding initiative, designed to support innovative projects during the COVID-19 pandemic. The new scheme, called the COVID-19 Startup Support Fund, supported by Santander UK and Research England, gives graduate entrepreneurs the opportunity to apply for grants of up to £2,000 to support projects that respond to some of the challenges caused by the pandemic. These could include innovating their current business model, developing new products or supporting initiatives to reach out and engage with new audiences.

PADDLEBOAT THEATRE COMPANY

Paddleboat Theatre Company, which is run by four Exeter drama graduates and performs interactive plays and workshops at local schools, has launched a series of online resources for both hearing and deaf children. This was made possible thanks to a Covid-19 Startup Support Grant funded by Santander Universities UK and Research England. Paddleboat Theatre was founded in 2014 by a group of Exeter drama students with a passion for storytelling and making theatre accessible for all. The team have worked with the Exeter Deaf Academy for 5 years delivering drama sessions to deaf



students, which has helped raise their awareness of the deaf community and build their skills to welcome any deaf child and their family to engage with their work. Paddleboat integrate British Sign Language (BSL) and Sign Supported English (SSE) into some of their shows, which they perform in mainstream and SEND schools across Devon.

Paddleboat's interactive productions adopt a playful and collaborative approach to encourage children from different backgrounds to engage with challenging topics. One of their plays, According to Arthur, which is also available as a published storybook, tells the story of an old man in an attic who doesn't speak, and encourages students to explore the topic of loneliness in an open and relaxed atmosphere.

With the closure of schools during the coronavirus pandemic, Paddleboat wanted to find another way to engage their local network of children and families. Lockdown can be a particularly isolating time for deaf children, so the team were keen to provide a resource that would inspire and motivate deaf children's creativity.

The Covid-19 Startup Support grant has funded the creation of five online activities which children can complete at home with BSL, SSE and audio-only options, ensuring inclusivity and giving children the chance to learn sign language in lockdown. The ideas generated from the activities will be incorporated into Paddleboat's next show that will be performed at Exeter Phoenix. Santander Universities UK also subsidised 35 free tickets for users who get involved with the activities a regular basis. To explore Paddleboat's Lockdown activities and to find out more about their https://www.paddleboattheatre.co.uk

JUBEL.

Jubel Beer, a unique beer business which is run by Exeter student Jesse Wilson, has successfully increased online sales and digital marketing activity thanks to funding from Santander Universities UK.

Jesse and fellow student Tom Jordan were inspired to launch Jubel Beer after visiting the Alps on a university ski trip and discovering a French demi-pèche beer tradition which produced a fruity yet crisp lager. After carrying out some market research, they learnt that this style of beer was not available in the UK. Alongside working for Mars as a

Alongside working for Mars as a graduate, Jesse learnt how to brew in his spare time and took batches of his brews to beer and music festivals. Following а positive reception at the festivals, and with financial support from Exeter Student Startups, Jubel Beer was launched in April 2018. The business is now led by Jesse full-time, and is made up of a team of nine, three of which are Exeter alumni.

Three quarters of Jubel's business came from selling to pubs, so when all pubs and restaurants were closed due to Covid-19, Jesse and the team knew they would have to move the majority of their business online.

The COVID-19 Startup Support grant enabled Jubel to increase social media advertising to target specific audiences, including gluten-free and



vegan consumers, and increase online sales. Jubel are now selling approximately 10,000 bottles online a week (compared to 300 a week before the pandemic), and are seeing around 150 new online customers a week.

Jesse said: "Consumer habits have shifted from drinking beer in pubs, bars and restaurants to at-home, and the grant from Santander is a huge help to increase our digital marketing activity to reach new consumers and drive our D2C business".

Since the early development stage, Jubel have received ongoing support from Santander Universities UK who previously funded a group of Exeter students to work as sales interns at Jubel during the summer, which was enjoyable for the students and very beneficial to the business. Jubel remains connected to the Exeter Student Startups team who continue to provide support to their alumni community.

Jesse said: "Selling to pubs is the heart of our business, so we will return to this as soon as it is safe to do so. In the long-term we would like to continue to scale up our business and expand our on-trade distribution so that we can get more pints to more people".

You can find out more about Jubel Beer here https://jubelbeer.com/

For more information about the COVID-19 Startup Support Fund and details on how to apply, please contact Emily Davies (SETsquared Exeter Student Startup Manager) at e.c.e.davies@exeter.ac.uk.



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Joaquim Croca, Vice President, Commercial at CDK Global

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