



Mapping Review of the Creative City Networks

Final Report for Creative Scotland

March 2014

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1. Introduction

This report presents the findings of a review of three Creative City Networks (Creative Dundee, Creative Edinburgh and Creative Stirling), each part funded by Creative Scotland. The study is intended to provide information on the impact of each network on its respective city, identifying potential for future development, and any lessons that might be adopted in other cities.

1.1 Background and Context

Creative Scotland is currently supporting three creative city projects within Scotland which together form the Creative Cities Network. The projects are Creative Dundee, Creative Edinburgh and Creative Stirling. Each network is independent, focussing on their own distinctive aims and objectives tailored to each of the three cities.

Although the networks differ in terms of characteristics such as size, objectives and focus, they each offer similar activities and are contributing positively to the creative and cultural profile within their respective cities. The networks have taken a bottom up approach to network delivery and creative support, responding to the needs of those within the industry.

Creative Scotland, along with the support of the three networks, commissioned this mapping review in order to better understand each model and learn from the networks' experiences to date.

1.2 Study Objectives

The four main objectives for the review were to:

- map the three models which are in use,
- measure their impacts (economically, socially and culturally);
- help to define their future roles within the creative and cultural sector; and
- gather information on similar activity in other areas.

1.3 Method

The review work was carried out in four stages which are detailed below:

- Stage 1: comprised an inception meeting with Creative Scotland to clarify the requirements of the study brief and to agree the detailed approach;
- Stage 2: involved a review of background information on the three city networks, detailing the activities delivered, the financial implications of each network and future plans;
- Stage 3: comprised a programme of primary research as follows:
 - face-to-face consultations with stakeholders including: creative city network directors/ staff/ board members, Council representatives, and organisations with an interest in the networks (14 interviews);
 - a focus group discussion with network members/ participants in each city to gain an in-depth understanding of those accessing the networks (36 participants);
 - an online survey promoted by each of the creative city networks to capture a wider beneficiary feedback (155 responses);
 - event attendance at three events, one in each city; and
- Stage 4: involved analysis of the data and feedback collected throughout the review, and production of the draft and final study reports.

The remainder of the report is outlined as follows:

- Chapter 2 provides a review of background data made available by each network;
- Chapter 3 details the stakeholder feedback;
- Chapter 4 outlines the beneficiary findings; and
- Chapter 5 outlines the reporting conclusions.

[Appendices A](#) through [C](#) provides a full survey analysis of each Creative City Network beneficiary online surveys. In addition, [Appendices D](#) through [F](#) provide a full focus group write up of each network and [Appendix G](#) provides the event attendance write up.

2. Review of Background Information

2.1 Introduction

This section presents analysis of the background material for each of the three networks, providing a brief description of the network, the activities provided, its financial structure, and any plans for future development. A brief comparator review of other creative networks is also included.

2.2 Creative Dundee

Creative Dundee is a small organisation that does not have any permanent premises, with staff working from home or using free hot-desking facilities. Founded in 2008, Creative Dundee was originally run in the co-founders' spare time as a website that published news about the local creative industries sector.

It was re-launched in August 2011 with a re-designed and more frequently updated website, and it started a regular Pecha Kucha night in November the same year. Since then Creative Dundee has worked in partnership with a wide variety of organisations to promote the creative industries in Dundee, including having extensive involvement with the Dundee UK City of Culture bid team.

Creative Dundee was constituted as a not-for-profit company in April 2013, received prototype test funding from Creative Scotland and started working in partnership with Creative Edinburgh and Creative Stirling. Since then it has expanded the range of activities it offers to promote the creative industries in Dundee.

Activities

Creative Dundee activities are as follows:

- **Creative Dundee website:** this is the key activity and focal point of the network. It provides news about creative and cultural events in the city, promotes business start-up and enterprise workshop/courses, allows creative event organisers to use the website to attract participants, and advertises its own events and networking sessions. At present there are between 100 and 200 visits per day recorded, 40% of which are located in

Dundee. Following this the most popular locations are: London (10%)
Edinburgh (8.5%) and Glasgow (4.4%)¹;

- **Pecha Kucha nights:** Creative Dundee has organised a total of seven Pecha Kucha events since November 2011, with the most recent taking place in November 2013. A Pecha Kucha event consists of a series of short presentations by creative people, allowing them to showcase their products/ services to a wider audience, as well as acting as a networking opportunity; and
- **Mid-Week Meets:** these are monthly networking sessions which take place on the first Wednesday of every month in a city centre bar.

Finance

Creative Dundee has provided financial data for April to December 2013 which is summarised in [Table 2.1](#). The organisation generated a surplus of just under £8,000 over this period, which will be reinvested into the delivery of the network. Creative Scotland funding has been crucial, making up more than half of the project's income. Without the grant, Creative Dundee would have recorded a deficit of c. £5,500.

Table 2.1: Creative Dundee Financial Information (April 2013-December 2013)

Income		Expenditure	
Grants (Creative Scotland)	£13,500	Cost of Sales	£13,395
Consultancy fees	£10,900	Creative Industry Contractors ²	£4,876
Event sales	£1,802		
Total Income	£26,202	Total Costs	£18,271

Source: Creative Dundee

Aspirations

Having established a successful website and regular networking sessions, the next phase of Creative Dundee has been termed the 'Stretch Project'. This involves encouraging creatives to develop their own on-line content to be uploaded to the Creative Dundee website, cutting the time spent by Creative Dundee staff on the website. This will enable staff to spend a greater proportion of their time building

¹ Data provided by Creative Dundee

² These creative contractors included: photographers, film makers, developers, content creators, designers, sound technicians, events staff and first years art student.

strategic partnerships to provide the creative industries in Dundee with more opportunities.

The intention is then to deliver a greater number and variety of events and projects that provide targeted support for the sector. Given the small number of staff at Creative Dundee, they will rely on partners to help deliver this and, by working with as many partners as possible, aim to deliver a wide variety of support activities for the creative industry in Dundee.

The Stretch Project is anticipated to last until the end of 2015 and will be broken down into four stages:

- **Research (April – May 14)** – this period is dedicated to researching and identifying potential partners and activities that can be used to achieve the objectives of the project;
- **Planning (June – July 14)** – during this phase ideas identified in the previous phase will be tested and evaluated to determine whether they meet clients’ needs and whether they have revenue potential;
- **Delivery (Aug 14 – Jan 15)** – identified projects and partnerships will be delivered in this stage, using existing Mid-Week Meets and Pecha Kucha nights to highlight these opportunities and to gather feedback; and
- **Evaluation (Feb - Mar 2016)** – feedback will be gathered and collated from a variety of sources and shared with partners in a final project report.

Income and expenditure forecasts have been provided for 2014 and 2015 and are outlined in [Table 2.2](#).

Table 2.2: Forecasted Income/Expenditure (2014/15)

	Income	Expenditure
2014	£34,000	£24,000
2015	TBC	£10,000

Source: Creative Dundee

2.3 Creative Edinburgh

Creative Edinburgh was originally formed in 2002, however the company lay dormant from 2005 until its re-launch in November 2011 following stakeholder consultation in 2010. The consultation process was led by Creative Edinburgh's board and the Economic Development team within Edinburgh Council and looked to build upon the recently developed People Place and Pound Strategy.

Creative Edinburgh is run by one freelance director operating on a part time basis (4 days per week). The director makes use of hot-desking facilities at Creative Exchange in Leith as well as her own studio office in Gayfield Creative Space.

Activities

Creative Edinburgh aims to act as a one-stop shop for the creative industries in Edinburgh and provides a well structure programme of events, detailed in [Table 2.3](#), over.

In addition Creative Edinburgh also provide the following support:

- **Pilot Mentoring Scheme:** developed only for annual members;
- **CE Members Videos:** showcasing creative talent within the Creative Edinburgh community. Short video pitches exploring what they do and why³;
- **Monthly Newsletter:** detailing opportunities, members interview, resources and tools;
- **Creative Edinburgh Website:** detailing latest news, opportunities, programme of events, member profiles, information on funding/business support resources and signposting to other creative industry support providers; and
- **Trade Missions:** in partnership with City of Edinburgh Council Economic Development, Creative Edinburgh took selected companies to Toronto (March 2013) to learn from other cities. Members received a discounted cost for inclusion;

³ <http://vimeo.com/channels/669028>

Table 2.3: Creative Edinburgh Events

Event	Description	Frequency	Cost
Creative Circles	Informal coffee morning aimed at creative and technology freelancers/SMEs. Event to encourage exchange of ideas, share advice etc.	Monthly (first Tuesday)	Free
Glug Events	Informal networking event based on a series of four talks by practitioners and entrepreneurs from a range of creative disciplines. Each evening is based around a creative theme.	3 per year	Free – Annual members £10 – PAYG and non-members
Annual Awards Party	Nominations are open to all working within the creative and technology industry based in Edinburgh. The Awards highlight the inspiring, cultural and economic contributions many have made to Edinburgh. Categories include: inspire: growth: promote: innovation: best new creative startup.	Annual	Discounted price - Members
Legal Drop In	Free legal advice on issues such as IP, contracts and agreements etc. The event is sponsored by Anderson Strathern.	Monthly and via telephone/Skype	Free
Creative and Corporate Love	Networking of creative and corporate communities in order to foster partnership and collaborative opportunities. The evening is based around two talks focussing on a business challenge/theme.	3 per year	Free – annual members £15 – PAYG and non-members
Professional development workshops	Commissioned workshops for members including past events delivered by Cultural Enterprise Ltd (Creating Contacts), Snook (Service Design in Customer Service), Intend Business Development (Tendering).	Ad hoc	Ad hoc
Making and Breaking of the Creative Industries Conference	Conference exploring multi-platforms for content and collaboration opportunities in the Digital Economy. The conference includes talks from key industry speakers and ask the expert sessions.	Annual	Free

Source: Creative Edinburgh

Membership

Creative Edinburgh membership offers a number of benefits, detailed below in [Table 2.4](#).

Table 2.4: Creative Edinburgh Membership

Full Member:	PAYG/Free Member:
<ul style="list-style-type: none"> • Full profile on the directory • Free access to specific events (see Table 2.3) • Access to pilot mentoring scheme • Discounted entry to Awards Party • Monthly newsletters • Creative Edinburgh Members Video (new initiative) • Opportunity to be selected for future trade missions 	<ul style="list-style-type: none"> • Limited profile on directory • Monthly newsletter • Free access to Legal Drop In

Source: Creative Edinburgh

Membership prices also operate on a sliding scale ranging from Pay As You Go Options, to students, to SMEs and large/corporate organisations. [Table 2.5](#), below provides a full breakdown of membership fees.

Table 2.5: Membership Fees

Membership Type	Price
Pay as You Go	Free
Student	£25
Individual: freelancers/small business owners	£50
Flexible: small businesses nominating 1 individual	£70
Small: 1-5 employees	£120
Medium: 6-10	£190
Large: 11-15	£250
Corporate	£350
Academic (Bulk membership offering)	Negotiable

Source: Creative Edinburgh Website

Finance

Edinburgh City Council awarded funding to Creative Edinburgh in 2011, governed by a Service Level Agreement. The award of £127,000 was to fund Creative Edinburgh through to 2014 and included devolved funding from Creative Scotland.

Table 2.6 details Creative Edinburgh’s income and expenditure for the last full financial year. The organisation carried over just less than £9,000 from the previous financial year. Without this additional source Creative Edinburgh would be operating at a loss of c. £7,400.

Table 2.6: Creative Edinburgh’s Financial Information (1st April 2013-31st March 14)

Income		Expenditure	
Grants	£46,000.00	Cost of Sales	£55,164.36
Sponsorship/ Membership	£6,250.00	Overheads	£6,449.30
Event sales	£1,877.88		
Other	£75.00		
Total income	£54,202.88	Total costs	£61,613.66

Source: Creative Edinburgh

Aspirations

In 2014-15 Creative Edinburgh looks to focus on the following four areas:

- **Community:** develop and retain the membership as well as increasing engagement with schools, colleges and universities;
- **Digital:** improve the existing website and data capturing as well as creating more interactive content, enhanced features and social media engagement. This will allow for greater members’ input through directory, stories, video pitches, signposting and tools;
- **Partnerships:** build and renew strategic partnerships; and
- **New Dialogues Pilot:** is the R&D workroom of Creative Edinburgh, created to embed continual innovation and experimentation into the organisation.

The initial 6-month investment into [new dialogues] will enable Creative Edinburgh to devote time and resource to prioritising development activities and collaborations into the organisation.

2.4 Creative Stirling

Creative Stirling differs from Creative Dundee and Creative Edinburgh in a number of ways, most obviously in that it has a permanent base of operations in the Old Town Jail in Stirling, and that is registered as a Community Interest Company (CIC). This means that Creative Stirling has not only the potential to offer a wider range of services to the Creative Industries in Stirling than their counterparts in Dundee and Edinburgh, but also that costs could be higher (although the organisation has a favourable arrangement with Stirling Council and pay a reduced rental on the space in the Old Town jail). This is also beneficial for the Council as it means a previously unoccupied space has been filled for the past two years.

Creative Stirling, therefore, is less a digital hub and more of a physical hub with a number of services available at their premises:

- **Cultural Space for Hire:**
 - office/studio space – Creative Stirling has four 19m² offices/ studios spaces for rent. Prices are negotiable up to a maximum of £350 per month. These facilities are currently fully occupied, bringing in a total of £1,286 per calendar month
 - hot-desking facilities are also available and are charged at a daily rate
 - the forum room is a larger space that can be rented for meetings, presentations, workshops or any other event. The room can be rented for a full day, half day or evening and prices depend upon the status of the group making the booking;
- **Print Studio** – this facility is fully equipped for a variety of printing techniques and all materials are available for hire; and
- **Made in Stirling** – Creative Stirling has been managing the Made in Stirling shop since January 2013. Made in Stirling is a shop in Stirling city centre that showcases and sells products by local creative practitioners;

- **First Fridays** – regular offsite pop-up events for networking, a platform for local artists and performers, hosted bi-monthly. The network has evolved recently and Creative Stirling have attained a Pecha Kucha licence to host monthly informal network events in this format to more effectively information share and generate opportunity for collaboration across sectors.

Creative Stirling also hosted a number of events:

- **Coderdojo** – is a regular free event aimed at equipping young people with coding skills to enable them to build their own apps, games and websites;
- **Pop up Cinema** – a regular event that puts on cinema screening in unusual locations, often outdoors; and
- a wide variety of other events, some hosted at the Old Town Jail, and others at partner organisations. There were 35 listed events in 2013.

Due to the wide range of activities that Creative Stirling undertakes it relies upon a larger (mostly volunteer) staff than Creative Dundee or Edinburgh, albeit they are mostly volunteers. In January 2013, Creative Stirling employed one paid director, with one full time and three part time/sessional paid staff and 10+ of a core of skilled volunteers who provide support through a range of expertise, from financial to marketing and technical production.

Creative Stirling’s income and expenditure is summarised in [Table 2.7](#).

Table 2.7: Creative Stirling Financial Information (2012/13)

Income		Expenditure	
Grants ⁴	£82,993	Administrative Expenses and Project Costs	£81,247
Turnover	£51,879	Cost of Sales	£44,431
Total Income	£134,872	Total Cost	£125,678

Source: Creative Stirling

⁴ Including grants from Creative Scotland YOCS, First Port Social Entrepreneurs, Creative Scotland Managed Funds, other small Trusts, Funds and donations.

Creative Stirling has recently secured an award of £30,000 from Creative Scotland's Cultural Economy Investment programme to develop a strategic partnership with Ice Cream Architecture and Artlink Central to expand their impact on the creative industries in Stirling.

Creative Stirling is embarking on the En Cite Project (2014-15) over a two stage process. Stage One will run from March 2014 to August 2014 and will focus on developing the partnership, sharing strategy and consultancy support towards sustainable practice as well as scoping the bigger vision for collaborative opportunities. Stirling University School of Business and Research are carrying out an evaluation of the first stage.

The second stage is planned to commence in October 2015 depending on the outcome of the first stage. This stage is to implement partnership ideas through collaboration and sharing of learning.

2.5 Comparator Activity

Creative Clyde⁵

Creative Clyde is both a network of creatives from Glasgow and the surrounding area and a creative business hub, with office space for hire and land available for commercial development.

The Creative Clyde website offers a directory of members within the area whilst the Creative Clyde team are able to advise local creative on sources of support, finance, etc.

Creative Cambridge Network⁶

Cambridge Creative Network offers a similar range of services to the Scottish networks. Its website offers the latest cultural news and allows local creative to advertise events as well as having a space to advertise opportunities. Members are able to have a profile of themselves/their business for an annual fee of £25.

⁵ <http://www.creativeclyde.com/>

⁶ <http://cambridgecreativenetwork.co.uk/>

The most regular event that they offer is a monthly networking opportunity, taking place in the evening in a city centre bar. There is also a wide range of other events, exhibitions and workshops put on by the network, often in conjunction with other partners.

Creative Bradford⁷

Creative Bradford offers a much more limited service than the other networks, merely acting as a searchable on-line directory of local creatives, arts organisations and arts venues.

Bristol Creatives⁸

Bristol Creatives provides a wide range of services on its website including news, jobs, events and a directory of members. Membership costs between £20 and £50 and members are also able to advertise events on the website.

Bristol Creatives provide one-to-one coaching sessions to help clients clarify and focus their goals. They advertise a number of events on their website but these seem to all be hosted by others, and not by the network itself.

Creative Bath⁹

Creative Bath offers a similar range of services to the other networks, primarily through its website. It offers a directory of members, a list of upcoming events in the area, a noticeboard and jobs section as well as providing the latest local news.

Creative Bath puts on one type of event named the Keynote, where they have an external speaker. The next event is with Col Needham, the founder of IMDB, with previous speaker including TED owner Chris Anderson and the Glastonbury Festival organiser, Michael Eavis.

⁷ <http://www.creativebradford.co.uk/>

⁸ <http://www.bristolcreatives.co.uk/>

⁹ <http://www.creativebath.org/>

2.6 Summary

There are a diverse range of activities offered across the networks but a core set of common services around network events and information provision (mainly digital) can be seen throughout.

The networks also operate on a shoe string budget with skeleton staff in place and a high reliance on volunteer input.

Only Creative Edinburgh at present has a structured as membership scheme in place with annual members paying a small subscription fee and benefiting from free entry to events as well as a number of other perks.

3. Stakeholder Consultation

3.1 Introduction

A combination of face to face and telephone consultations were undertaken with key stakeholders within each of the three networks. Each network again is reviewed in turn. A total of 14¹⁰ individuals were consulted.

3.2 Creative Dundee

Introduction

Six consultations were undertaken with the following organisations:

- Creative Dundee;
- Dundee City Council;
- Dundee V&A;
- Dundee Contemporary Arts (DCA);
- Tayscreen; and
- Cultural Enterprise Office.

Original Rationale and Objectives

The original rationale for Creative Dundee was a lack of promotion of the creative sector within the city. The domain name was registered in 2008 and operated on an ad hoc basis for a number of years. In 2011 the Pecha Kucha licence was granted and the development of the network flourished.

The main objectives of Creative Dundee were:

- to develop a peer network in order to develop the creative industries in Dundee;

¹⁰ It should be noted that a representative from Cultural Enterprise Office (CEO) provided comments across all three networks however comments regarding Creative Stirling were limited as CEO has had less engagement with the network.

- to increase awareness of the creative industries in Dundee, within and outwith the sector; and
- to impact positively on community, the city and the local economy.

In addition, the network has developed to provide not only interdisciplinary networking but also acts as a broker between the public sector and practitioners operating within the CI.

One respondent reported Creative Dundee's strapline "*amplifying and connecting creative talent*" summed up the network brilliantly.

Funding and Resources

Creative Dundee sources its main funding from Creative Scotland with additional income being sourced from:

- event attendances – Pecha Kucha is charged at £4 per attendee. The price has purposefully been kept low in order not to create barriers to entry; and
- consultancy services such as content curation and assisting with public engagement.

The amount of core funding required was said to be underestimated and that the limited funds available are somewhat restrictive. Currently the funding covers the cost of one part time member of staff however it would be beneficial to have another part time member to provide administrative support.

Network Structure/Governance

Currently there are two Directors of Creative Dundee, Gillian and Lyall. Gillian's role is the day to day management of the network. She is responsible for the network content and is the main point of contact. Lyall provides the technical and creative aspects of the network such as the website, event set up.

There is no board at present however there is an informal steering group which is reported as having a mix of complementary expertise. At present there are about 10/15 practitioners actively involved.

Activities

All respondents were aware of the main activities provided by the network which were: the website; and Pecha Kucha events – short presentations (20 slides per speaker, limited to 20 seconds per slide) undertaken on a quarterly basis. However limited numbers were aware of the less high profile Mid-Week Meet event (5 minute talks followed by informal networking, held once a month).

Client Base

Creative Dundee operates a highly inclusive policy and does not restrict participation to specific subsectors. The network tries to encourage all individuals from the creative industries, from students through to new businesses, freelancers through to established businesses and professionals employed within the sector. In contrast with Interactive Tayside (a previous network for the digital sector), Creative Dundee does not have an exclusive focus on the digital media end of the creative industries spectrum. Instead, it has embraced more fully the full range of the creative sector, including the arts and cultural industries.

Strategic Fit/Added Value

Respondents reported Creative Dundee to be providing a complementary service to the other creative and cultural organisations and services available within Dundee such as the Cultural Enterprise Office, as well as more general business support services provided by Business Gateway or Scottish Enterprise. Rather than duplicating this work, Creative Dundee provides information and signposting to other available support. It is not itself a business support organisation,

Creative Dundee helps break down the barriers to the creative industries by increasing awareness of the industry within Dundee as well as the positive impact it can and is having on the city.

In addition, Creative Dundee has added value to the current offering by actively bridging the gap between the public sector and micro/SME creative industry organisations. It was reported that there was often a feeling of “them and us” when individuals spoke of public sector organisations/groups such as the local authority. Creative Dundee has been able to bring both groups together in a safe and trusting environment and allowed for a flow of information both ways.

This was particularly apparent through the work that Creative Dundee took on as part of the City of Culture bid development process in which it established a brand through which the creative sector and more widely the people of Dundee could engage with the bid. This brand, We Dundee, ended up playing a central role in the bid, and stakeholders commented on the extent to which its grass roots appeal, and digitally enabled approach, had allowed a broad engagement that would otherwise have been difficult for public sector partners to achieve.

Impacts

Community

Respondents were of the opinion that Creative Dundee is providing a number of benefits and impacts for its community. Firstly, the feeling of being part of a community is important for practitioners often operating on an individual basis. The coming together allows for inclusion in which individuals can share ideas, knowledge and inspiration in a safe, trustworthy environment.

The connecting of people in some cases was reported to have led to new collaborations, and new contracts.

In addition, the platform which has been developed for sharing enables individuals to promote their work/ideas to a large (ready-made) audience.

Stakeholders

As mentioned before, Creative Dundee has been able to bridge the gap between the community and the public sector organisations. A recent example of this is that a member of Dundee City Council presented at a Pecha Kucha evening, and received a standing ovation from the audience.

The development of good relationships with other organisations in the city has been beneficial not only for the network but also for the other organisations. For example, Creative Dundee has been supportive of the V&A and DCA and a mutual promotion of each other's originations has been undertaken.

City

Creative Dundee was reported as being active at the city level and providing several key impacts. Firstly, respondents reported Creative Dundee had been an influential catalyst for the increase in the profile of Dundee, not only at a creative industries level but had also increased the city's profile as a whole. Through its involvement with the Dundee City of Culture 2017 bid, Creative Dundee was able to improve the perception of Dundee. It should be noted that a number of exciting things are happening within the city such as the waterfront development and the opening of the V&A, therefore Creative Dundee cannot take sole responsibility for this.

The network was also reported to have played a role in the retention of talent within the city. In previous years students often moved to the city to study and then relocated once they had graduated. This was less evident in recent years with more people choosing to remain, or move to Dundee to access opportunities.

Role of Network at City Level

Working together with other organisations to support the development of the creative industries within Dundee is fundamentally Creative Dundee's city wide role. Creative Dundee, as stated previously, is in a unique position, able to speak with the practitioners as well as those influencing policy at a strategic level.

One respondent said it made engaging with the public sector 'cool' when otherwise it can be seen as quite the opposite.

Successes

Numerous successes were identified by stakeholders, particularly the development of the network membership. In a short space of time (two years) the number of people involved with Creative Dundee has gone from zero to a following of nearly 2,000 people on their Facebook page and audiences of 200/300 people for the Pecha Kucha evenings.

The community is broad in nature, encompassing people of differing career stages, creative ability and age. This was viewed positively, and was considered to help interdisciplinary networking and collaboration as well as breaking down the barriers to entry in the creative industries.

In addition, the high quality of the events was seen as a success. Pecha Kucha has been able to attract a wide array of speakers ranging from local practitioners, retired professionals and international speakers. The approach taken has added to the success of the event. In addition to the quality speakers, Creative Dundee has used the events to promote and increase the network's online presence through recording all PK presentations and uploading to the network.

Less Successful Areas

Although Creative Dundee was positively viewed, two stakeholders identified a couple of less than successful areas. The first commented on the lack of members from the technology sector. It was reported that these organisations tend to be larger and already have an inbuilt network in place so perhaps do not feel the need to engage with Creative Dundee.

The other stakeholder reported that there had been a small number of attendees at a couple of the Mid-Week Meets. Although this was perhaps not as well attended as other events hosted by Creative Dundee, the stakeholder was keen to explain the smaller attendance was perhaps a learning experience for the network.

Critical Success Factor

Three key critical success factors of a network like this were reported.

Firstly, those involved in the operation and day to day management of the network play a crucial role. Creative Dundee is run by people who understand the creative industries having worked within the sector. They are also passionate about the industry and their city and are motivated to make a difference.

Secondly it is crucial to have a core group of likeminded people who act as advocates for the network, providing necessary support/input when required.

Finally, the ability to stay dynamic and up to date is important. With time people will naturally move in and out of the network therefore it is key to maintain the interest of its existing members as well as capturing the attention of non-members.

Areas to Avoid

Each stakeholder had their own view on areas to avoid, which were to:

- remain a bottom-up organisation with the drive and determination to succeed as opposed to becoming institutionalised;
- avoid being seen as a clique, it is important the network is viewed as accessible to all and maintains its outward looking approach; and
- provide support and guidance but not to do too much for them, instead provide templates for online content or press releases etc.

Future Development

The future development of the network again elicited a variety of responses. The development of Creative Dundee's involvement and influence at city/strategic level was seen as valuable and it was considered appropriate that the network should develop such that it is able to represent the view of the creative industries within Dundee.

On a day-to-day basis, further developing the programme of support was thought to be advantageous however at the same time taking a step back from the website curation (a timely process). This comment relates back to the need to help and support members to take ownership of their content provided for the website.

One stakeholder reported the development of a membership subscription scheme would allow for a more comprehensive representation of the sector as well as positively influencing the network funding.

Good Practice/Learning for Other Cities

Views were mixed when asked to highlight examples of good practice or ways in which other cities could learn from this experience. One stakeholder thought it would be very difficult to replicate this network approach in another city as Creative Dundee is very much tailored to the needs of the city and its creative people.

It was agreed that the bottom up approach is working particularly well, and that network members have a sense of ownership and pride about the network.

One stakeholder suggested the three networks should come together to create a toolkit for developing a network in other cities.

3.3 Creative Edinburgh

Introduction

A total of five consultations were undertaken with the following organisations:

- Creative Edinburgh;
- CE Board (2 respondents);
- Edinburgh City Council; and
- Cultural Enterprise Office.

Original Rationale and Objectives

The original rationale for Creative Edinburgh was to create an organisation that represents the creative community and build upon Edinburgh City Council's People, Place and Pound strategy. Creative Edinburgh came to fruition in the early 2000s with funding from Scottish Enterprise. The network stalled and lay dormant for 6/7 years. Creative Edinburgh was then sought out by Edinburgh City Council as it became aware there was no one organisation that represented the creative industry within the city.

The main objective for the network was to operate as an umbrella organisation for the wide variety of creative organisations and freelancers operating within the city, acting as a focal point and making the creative sector stronger together.

Funding and Resources

Creative Edinburgh is funded mainly by Edinburgh City Council with devolved funding from Creative Scotland included. In addition, funding is also received from the membership scheme (roughly £50 per person for an annual member) and sponsorships such as the awards at the annual awards ceremony.

The aim of the network is to be self-sustaining in the longer term with a fully sponsored programme of events by 2014-15. Some respondents were somewhat sceptical about the extent to which the aspect of being entirely self-sustaining would be achievable. Instead, respondents suggested a need for core funding for the management of the network while further developing a more financially sustainable programme of events.

There is currently a strain on resources, as detailed below, and the management of the network falls solely on the director. There is a need to increase resources in order to increase the network's capacity.

Network Structure/Governance

Creative Edinburgh is a constituted organisation. Originally the director's position was shared between two people on a full time basis, but this has since reduced to one member of staff working four days per week.

There is a board of eight members consisting of industry advocates from the creative industries bringing their expertise and knowledge to Creative Edinburgh. The board is made up of senior members of the creative industries with a detailed understanding of the strategic context in which the network sits.

In addition to the board a steering group was introduced in 2012. The group currently consists of eight key practitioners and industry experts coming together to represent the needs of Creative Edinburgh's members as well as keeping up to date with emerging sectors/technologies.

A member of the board sits within the steering group meetings and vice versa.

Activities

Creative Edinburgh provides a variety of support, with the events programme making up the majority of what is offered. One respondent reported c.50 events held in 2013. A full list of events is detailed in [Chapter 2](#).

What was clear from the events programme was the encouragement of casual networking and the bringing together of people from different subsectors and stages of businesses i.e. graduates through to freelancers, to corporate organisations to

share their experiences, knowledge and skills in order to better the creative industries in Edinburgh as well as themselves.

Client Base

Creative Edinburgh is not targeted at any particular subsector of the creative industries, instead focussing on being inclusive for all. In its original incarnation, the organisation was strongly focused on the creative services sectors (advertising, product, service, graphic and textiles and fashion design etc.) and was largely driven by more established companies. The wider scope of the current network's constituency was positively viewed, although there was comment that attracting some of the larger companies in the sector had been problematic and was an area to be addressed.

Strategic Fit/Added Value

Respondents were positive about Creative Edinburgh's fit with the existing support structures in place, reporting the network to be proactive in avoiding duplication or clashing with other events or support provided within the city. Instead Creative Edinburgh signposts its members to other support providers where applicable for example the Cultural Enterprise Office, or Business Gateway etc.

Creative Edinburgh is also able to provide a different support structure to that already operating within the city, as well as nationally. Creative Edinburgh provides up to date and on trend support tailored towards the needs of the creative industries, as well as being geographically specific.

Impacts

Community

As Edinburgh is a large city, the creation of a creative community that enables people to engage either online or in person has been beneficial, and respondents reported there to be a "*positive buzz*" within the city.

Individuals have been able to increase their business contacts, connections, and knowledge and to increase their exposure to opportunities. These benefits in turn can lead to collaborations, the development of new projects and business impacts such as increase sales, turnover, and profit. It should be noted that although these positive business impacts are probably happening, it was reported as being very difficult to capture the stories of individuals and the impact the network has on them.

Stakeholders

Creative Edinburgh has been able to break down barriers between the public and private sector, creating a simpler environment in which partnership working can take place. In addition, Creative Scotland will benefit from increased awareness and profile raising through the positive outcomes of the network.

The showcasing of industry talent and its contribution to the development of the local economy is also vital. Often it was reported that the creative industries are overlooked by government, therefore having an organisation that can highlight and draw attention to the positive impact of the sector is beneficial to all involved.

The network has also created a ready-made audience/contact database of c1000 people that never existed before.

City

Stakeholders were positive but unspecific about the impact of Creative Edinburgh on the city itself. Edinburgh is a very international city, with a strong reputation for the arts and creativity. This was identified as an area in which Creative Edinburgh could perhaps do more.

Role of Network at City Level

A consensus view emerged in relation to the role of the network at the city level: Creative Edinburgh should be the body that represents the creative industries as a whole within the city and promotes the industry to others. This is achieved by being a credible organisation with a large number of members.

Successes

A list of successes were provided by respondents which included:

- the growing membership. Currently there is nearly 1,000 members of which roughly 150 are paying annual members;
- the use of social media to gain interest and keep the members up to date with events;
- engaging with a cross section of creative industry subsectors;
- encouraging more technology companies to participate in the network as they are at the core component of the creative industries;
- bridging the gap between the private and public sector organisations and their understanding of one another; and
- a close working relationship with the Edinburgh City Council.

Less Successful Areas

One respondent reported that the Creative Corporate Love events run by Creative Edinburgh need to increase the number of larger creative organisations in attendance. It was felt there is perhaps a lack of understanding from the larger organisations as to how they would will benefit. Better advertising and promotion to increase the profile of the events may attract the corporate companies.

Critical Success Factor

The governance structure in place was reported to be a critical success factor - Janine leading the organisation with the passion and drive for the creative industries supported by the board consisting of both people operating within the industry and outwith. In addition, the steering group has been able to positively influence the network and lessen the need for the board to make decisions regarding the needs/demands of the members.

The close working relationship with the council was also highlighted as critical to the success. Edinburgh City Council understands what the network is trying to achieve and trusts the vision and abilities of those involved to deliver against the wider benefits, both economic and social.

The relationship that has developed has allowed the council to take an arm's length approach to the support provided, yet still play a key role in supporting the network's development.

Areas to Avoid

Two areas to avoid were reported.

Firstly not focussing too much attention on definitions such as what subsectors are defined within the creative industries was reported by one stakeholder i.e. allow the members to determine whether or not they feel they are part of the creative industries, allowing the network to focus its time on the delivery of the network.

In contrast, another believed Creative Edinburgh to already employ this approach, reporting the network to be "*an open door and inclusive membership that anyone can be a part of.*"

Secondly, not to become complacent. There is a need to continue to maintain the relevance of the activities/support offered and make sure the funding bodies are aware of what exactly they are funding and why it is necessary.

Future Development

Respondents were positive about the future development of Creative Edinburgh, and reported the need for increased capacity in order to grow and develop the voice of the creative industries as well as increasing its profile within and beyond the sector.

With Creative Edinburgh's support there will be validation for higher priority to be given to the industry and hopefully this will put it on the same level as other major sectors for Edinburgh such as tourism and finance. One respondent highlighted Toronto as a relevant example of a city using the creative industries for economic development. Members of the council and creative industry representatives travelled to Canada to learn from their experience. In turn, the Canadians are now returning the visit in February 2014 to learn from Edinburgh's experiences.

In addition there is scope for the network to encourage cross sectoral/ interdisciplinary working and collaboration such as creative industries with finance, manufacturing and tourism. One respondent suggested the development of an innovation tool to enable this process.

Good Practice/Learning for Other Cities

Respondents reported two areas of good practice. First, the funders need to allow the delivery organisation the freedom to take risks and develop through a learning process. Part of the development process is finding out what works well and less well and then learning from the experience. One of the risks taken by Creative Edinburgh was to take a back seat approach to the networking events. Instead of having formal and structured events, the network brings people together in informal settings (café, bars etc.) and allows the connections to develop organically.

It should be noted that although the events may seem to be unstructured, Creative Edinburgh reported the opposite to be true and that in fact the events etc. were very structured. Creative Edinburgh reported a lot of careful planning goes into the development of an event in order to provide casual meetings that are engaging and not daunting, challenging or off-putting to the members.

Secondly the programme of events was highlighted as best practice. The events are high quality, engaging and at a reasonable price but most importantly they are what those operating within the creative industries are seeking.

3.4 Creative Stirling

Introduction

A total of five consultations were undertaken with the following organisations:

- Creative Stirling (two respondents);
- Stirling Council;
- CS Advisory Board; and
- Cultural Enterprise Office.

Original Rationale and Objectives

Although Stirling is a relatively small city it was evident there was a lack of awareness between creative practitioners operating within the city and hence a lack of collaborative opportunity. Stirling Council undertook research into the creative industries in the area in 2011, the study was used as part of the research that informed the development of a business plan for the new creative Stirling network.

The key objectives of the network were to:

- develop a community of practitioners, businesses and local organisations to enable collaborative opportunities;
- gain a physical space within the city; and
- act as an umbrella organisation for creative activities within Stirling.

Funding and Resources

Creative Stirling has received project and managed funds from Creative Scotland with additional funding provided by First Port, and more recently Creative Scotland funding for Sustainable Development and Ambition Approach.

Creative Stirling also receives finance from its tenants. At present there are seven tenants with varying levels of rent with these being agreed on the basis of the business/individuals needs/stage of development. In addition, Creative Stirling provides services such as facilitation for organisations.

Network Structure/Governances

At present there are two directors, an advisory steering group of five and a group of 10 volunteers that support the delivery of Creative Stirling's general operations and events. Creative Stirling was constituted as a not for profit organisation, structured as a Community Interest Company (CIC) in April 2012.

Activities

Creative Stirling provides a range of activities/services which include:

- the website;
- Made in Stirling test shop for practitioners to learn how to trade/sell their goods to the public;
- First Friday events which showcase one musician/band and one visual artist – run as an informal networking event;
- outdoor music events/festivals (run in conjunction with local businesses);
- pop-up cinema (run in conjunction with local businesses); and
- art installation and exhibition projects that have resulted in collaboration with the University of Stirling, Dundee Contemporary Arts and established working relationships with the tourism industry sector in Stirling.

Funding was reported as being restrictive and the number of activities held would need to slow down.

Client Base

Currently the network is not aimed at any specific sub sectors or age groups however it was reported that in order to encourage membership growth, focussing on the younger age group i.e. students and recent graduates may be required. However this was viewed as risky in terms of isolating other potential members.

Strategic Fit/Added Value

It is clear from the consultation feedback that Creative Stirling has made efforts to ensure the complementarity of its activities with existing provision. However, in its early stages objections to their perceived favouring from the council senior management led to relationships with Council arts development staff breaking down. Creative Stirling has been proactive in addressing these issues and is now successfully making progress in working with the Arts development team on a few small projects.

Stirling has a strong tourism and heritage profile however the sector has reportedly become complacent in recent years. Creative Stirling is keen to develop a partnership between itself and the tourism industry. As this is the year of Homecoming Scotland 2014, Creative Stirling has an opportunity to enliven Stirling's current tourism offering. By sharing office space with the new Scottish Enterprise funded private sector DMO of Stirling, Destination Stirling, The Scottish Tourism Alliance and Visit Scotland, Creative Stirling are forming ties with the tourism sector by sharing event opportunities and other information relative to both sectors. There are firm plans for both to work collaboratively in future with Destination Stirling who share organisational ambition for the city.

Impacts

Individuals

A number of benefits were reported for the individuals engaging with Creative Stirling.

First, through the network individuals have been able to make connections, increasing their awareness of opportunities within their city instead of having to travel to larger cities.

It was also reported that businesses are choosing to stay or move back to Stirling now that there is a support system in place as well as reasonably priced office space.

Those that have made use of the retail space, are reported to be developing their skills and deepening their capacity. They have also been able to reach a wider audience than before, to increase their sales and some have increased their profits.

Role of Network at City Level

Over the past few years Stirling has undergone, and still is undergoing, change in relation to the creative and cultural sector. There is a certain amount of upheaval and uncertainty with regards to Council services. Council budgets for culture have been under pressure and there are moves towards alternative delivery models.

The organisation has benefitted from Council support through reduced rental of the Old Town Jail office space and have recently been rewarded £3,000 match funding for Creative Stirling's Partnership Project. A good working relationship has been established over the years however the uncertainty that surrounds the sector in Stirling has negatively impacted upon the network's future development.

Creative Stirling is seen as the focal point within the city for creative activities for both people in and out of Stirling. The network has been able to validate the practitioners of the city.

Successes

The first year of operation was reported to be a year of learning for the organisation. The Creative Scotland funded Freedom Versions Project for Year of Creative Scotland helped Creative Stirling to have an immediate impact and profile acting as a key Launchpad project for the organisation. The project enabled important relationships to be developed and potential for further activity to be created, including two university library exhibitions.

Over 309,900 student visits were recorded by digital capturing methods during the nine months in which the exhibition was run. Stirling University are to host a second exhibition in the library in September 2014 to coincide with the Scottish Referendum and will include a complete set of print works produced from the Freedom Versions project.

In 2013 a pilot exhibition was also installed in the Old Town Jail visitor attraction to inform Creative Stirling's business plan for future use of the space. Overall an important legacy has been established and Creative Stirling is now being viewed as a change maker.

In addition, the initial incarnation of the Made in Stirling shop was also considered a success and, particularly in its second location in King Street, demand to place products in the shop has been high, and retailers have reported benefiting both personally and professionally. The shop has also been useful as a marketing tool for the network through presence within the city centre as well as spreading information through word of mouth.

Less Successful Areas

Creative Stirling learnt what worked through trial and error however were conscious in their programming not to duplicate the offerings of other organisations/businesses in the city. For example, local pubs often held live bands, and Creative Stirling learnt not to showcase similar genres so as not to displace activity from one location to another.

Creative Stirling was keen to implement a city wide ticketing system in order to develop an audience database, but this has not yet happened.

Creative Stirling consulted with other ticket venues however it became apparent that the other venues developed their own individual systems which defeated the purpose of information sharing. This was viewed as a missed opportunity.

One of the stakeholders also highlighted the learning curve for Creative Stirling in operational and financial management both for the shop and the organisation itself.

Critical Success Factor

The buy in of the local community is a critical success factor, and people have to be willing to share their ideas and knowledge in what they believe to be a safe environment.

The energy and dynamism of the organisations directors was also highlighted as a major factor in its success. The flip side to this is the degree of reliance on individuals.

Future Development

Respondents were ambitious for the future development of the network, citing the further development of strong working partnerships. It was reported that through these partnership the wider issues such as retention of talent within the city, improving the economic landscape and plugging the gap of creative education within the city could be achieved.

Furthermore, it was reported that there was scope to introduce employability skills to the services offered, further evidencing the benefits to the creative industries.

Good Practice/Learning for Other Cities

There is a need to be viable within the community, and having a physical presence. Both office space within the jail and retail space, has been beneficial in increasing people's awareness and understanding of Creative Stirling and its offering. Having a constant venue may not be feasible for all networks and this is very much reliant on the funding package.

The development of the network from a grass roots approach has been highlighted as good practice. The service offerings are very much tailored towards the needs of the local creative community whilst adding value to the other support services within the city.

However, some questioned the extent to which Creative Stirling can be considered to be a network as such. It is arguably a more hybrid organisation, combining promotion of events, audience development, networking and information provision as well as its role as a landlord. In this respect it is perhaps better seen as a cultural organisation.

4. Beneficiary Feedback

4.1 Introduction

An online survey was distributed by each of the three city networks. A core set of questions was used for consistency and comparator purposes with additional or tailored questions included.

A total of 155 responses were received across the three networks broken down as follows:

- Creative Dundee: 80 responses;
- Creative Edinburgh: 31 responses; and
- Creative Stirling: 44 responses.

[Appendix A](#) through [C](#) provides a full survey analysis of network responses.

In addition, three focus groups were conducted with beneficiaries to gain further insight into the creative networks. The focus groups were held in each of the cities throughout the month of January and followed the same suite of questions. In total 36 people participated in the focus group sessions.

Feedback from each city is presented in [Appendix D](#) through [E](#).

4.2 Online Survey Key Findings

Dundee

Education and the visual arts were the two most reported sectors with the majority of respondents residing in/operating from Dundee.

Social media and word of mouth were the most common ways in which respondents found out about Creative Dundee (34% each) with reasons for engaging being centred around networking opportunities and being to:

- meet likeminded people (85%);
- engage in cross disciplinary working (60%);
- gain industry collaborations (46%); and
- develop collaborations (45%).

Almost all respondents reported attending events in order to achieve these outcomes (84%) – Pecha Kucha events were the most cited. In addition, accessing the website for inspiration, opportunities and events information, and promoting their own opportunities was also highly reported.

Satisfaction with support was high with the majority of respondents rating the various aspects as either very good or good.

Over three quarters of respondents thought it was important to be part of a creative community (78%) and provided positive ratings (very good or good) in relation to Creative Dundee's ability to:

- enable creative industry connections (82%);
- enable within and outwith creative industry connections (79%); and
- encourage interdisciplinary collaborations (79%).

Almost all respondents strongly agreed/agree that Creative Dundee is having a positive impact on the perception of Dundee as a creative city for those within the city (89%) however response was less positive for those outwith Dundee (63%).

A variety of current and future outcomes and benefits were reported with the most commonly cited current outcomes being:

- improved local knowledge of creative/cultural activity (76%);
- increased willingness to be located within Dundee (63%);
- greater confidence in developing/growing your practice in the city (55%); and
- increased number of industry contacts (53%).

A total of eleven respondents reported to have experienced business impacts as a result of engaging with Creative Dundee, whilst 21 anticipate to do so in the future. Impacts included the creation of a new business, gaining of employment within the creative sector, and increasing profitability.

The main strengths of Creative Dundee were reported as being the accessibility, friendliness and approachability of Creative Dundee staff (20%); and the quality/organisation of the events (19%).

Suggested improvements included, increasing promotion in order to increase the size of the network (10%), expanding the remit to support more than just the creative industries (6%), and increasing financial resources (4%).

Edinburgh

Internet/new media and the visual arts were the two most reported sectors with the majority of respondents residing/operating from Edinburgh City. Just less than one third of respondents were full members paying an annual subscription (29%).

Word of mouth was the most common way in which respondents found out about Creative Edinburgh (42%), with reasons for engaging being similar to Creative Dundee's respondents and were centred around networking opportunities, ie to:

- meet likeminded people (84%);
- gain industry collaborations (81%);
- engage in cross disciplinary working (65%); and
- develop collaborations (65%).

Two thirds of respondents reported attending events in order to achieve these outcomes (65%). In addition 42% reported accessing the website and 39% attended networking workshops.

Satisfaction with support was high with the majority of respondents rating the variation aspects as either very good or good.

Almost all of respondents thought it was important to be part of a creative community (84%) however ratings of very good or good were varied in response to Creative Edinburgh's ability to:

- enable creative industry connections (50%);
- enable within and outwith creative industry connections (35%); and
- encourage interdisciplinary collaborations (39%).

Just over half of respondents strongly agreed/agree that Creative Edinburgh is having a positive impact on the perception of Edinburgh as a creative city for those within the city (52%) however response was limited in relation to outwith the city (22%).

A variety of current and future outcomes and benefits were reported with the most commonly cited current outcomes being:

- improved local knowledge of creative/cultural activity (55%); and
- increased number of industry contacts (52%).

A total of five respondents reported to have experienced business impacts as a result of engaging with Creative Edinburgh, whilst ten anticipate to do so in the future. Impacts were focussed around increasing profitability.

The main strengths of Creative Edinburgh were reported as the networking opportunities (26%), the friendliness and enthusiasm of the staff (16%) and its focus on supporting freelancers and SMEs (10%).

One third of respondents though reported that there were gaps in the service provided, including a lack of individual communication with members, a physical hub and a lack of events for specific creative fields.

Stirling

Visual arts was the most reported sector amongst respondents with 55% residing in/ operating from Stirling City.

Word of mouth was the most common way in which respondents found out about Creative Stirling (47%), followed by Made in Stirling (17%). Reasons for engaging centred around networking opportunities, i.e. to:

- meet likeminded people (69%); and
- develop collaborations (45%).

Two thirds of respondents reported attending events in order to achieve these outcomes with Festival and First Friday events being most cited. In addition, accessing the website for opportunities as well as making use of retail and office space were also cited.

Satisfaction with support was high with all aspects of support receiving a rating of 50% or greater i.e. very good/good.

The majority of respondents thought it was important to be part of a creative community (85%) and roughly half provided positive ratings (very good or good) in relation to Creative Stirling's ability to:

- enable creative industry connections (55%);
- enable within and outwith creative industry connections (53%); and
- encourage interdisciplinary collaborations (50%).

Almost all respondents strongly agreed/agree that Creative Stirling is having a positive impact on the perception of Stirling as a creative city for those within the city (74%), however response was significantly less positive for outwith Stirling (27%).

A variety of current and future outcomes and benefits were reported with the most commonly cited current outcomes being:

- improved local knowledge of creative activity (57%); and
- increased willingness to be located within Stirling (43%).

A total of 14 respondents reported they have experienced business impacts as a result of engaging with Creative Stirling, whilst 15 anticipate doing so in the future. Impacts included increasing turnover/earning, profitability and creation of business.

The main strength of Creative Stirling was identified as the quality and friendliness of the staff (26%), with the passion/enthusiasm of the organisation/staff also being noted (21%).

The challenge of being financially sustainable (17%) was seen as the biggest weakness of Creative Stirling, with 5 respondents pointing to the low profile/lack of promotion as the biggest weakness.

4.3 Focus Group Key Findings

Creative Dundee

Attendees became aware of Creative Dundee in a variety of ways with the main reason for engagement was to undertake relaxed and informal networking.

Again, similar to online responses for Creative Dundee the most popular event attended was Pecha Kucha.

The key benefits of the network was reported as being the ready-made audience available in order to relay ideas and/or promote individuals' goods/services.

Attendees found it difficult to determine the business impacts resulting from engaging with Creative Dundee however attendees understood the potential impacts created. In contrast attendees were forthcoming with personal benefits resulting from Creative Dundee including increased self-confidence, motivation and inspiration.

In addition, the focus group recognised the wider impacts of Creative Dundee, noting positive impacts on talent retention (including student retention) within the city as well as positively contributing towards the City of Culture bid.

The close involvement of the local creative community through the bottom up approach was reported as enabling community empowerment and a sense of pride in the city.

Finally, the high quality events were praised, reporting the less structured and informal format of the events to be an attractive feature for those within the creative industry – the format of Pecha Kucha was highlighted as best practice and easily adopted by other cities.

Creative Edinburgh

Again, similar to Dundee Creative Edinburgh focus group attendees found out about the network in a variety of ways. Attendees reported the key reasons for engaging with the network was to meet with likeminded people in order to reduce the isolating nature of freelance/creative work.

Attendees reported making use of a number of services such as the website, attending events and accessing mentoring support.

There was discussion around the nature of the activity and support provided and it became clear that some attendees were more informed than others about the support available.

Meeting with likeminded people was beneficial in providing peer support, self-confidence, and self-esteem. Again, similar to Dundee, attendees found it difficult to determine business impacts resulting from Creative Edinburgh however a couple reported collaboration and freelancer opportunities.

Creative Edinburgh was reporting positively impacting upon the profile and perception of Edinburgh as a creative city highlighting the vast number of creative activities present.

The dedication of the staff involved were highly praised – going above and beyond their duty.

Creative Edinburgh has been created and developed into an organisation that is trusted by its members therefore the environment is open and honest allowing the sharing of knowledge and information in a “safe” environment.

Creative Stirling

Again, awareness was varied in terms of first finding out about Creative Stirling and included through Made in Stirling, word of mouth and signposting.

Reasons for engaging differed from Edinburgh and Dundee’s responses and were focussed around accessing physical support through retail space, office space and equipment as well as networking opportunities.

Social inclusion was reported highly as a positive outcome for the creative talent as well as members of the local community and areas of deprivation. Business impacts and their quantification were easier to recognise for attendees when compared to the other two city networks as the physical presence such as the shop, office space etc. has allowed for positive impacts such as an increase in turnover, profit, and jobs.

Attendees believed Creative Stirling has helped to break down barriers within Stirling, allowing more people to access the creative industries.

Personal benefits were also reported, such as increased skills and capacity, increased motivation, and gained self-confidence.

Creative Stirling was praised for its high quality of promotional materials used such as the signage for the Made in Stirling shop, website and advertisements.

The Creative Stirling – Made in Stirling test shop was highlighted as an example of best practice as the shop allows practitioners to sell their products in a safe environment, develop their skills and capacity as well as influencing their business performance and in turn contribute to the local economy.

5. Conclusions

5.1 Introduction

In this section we draw together the findings from the review work and offer some initial conclusions for discussion with Creative Scotland.

We have structured the findings and conclusions into three main areas, in line with the study objectives:

- operational models;
- impacts; and
- future development.

We have also offered comment on some of the wider lessons that might be drawn from the experience of these three projects.

5.2 Operational Models

Each of the three projects has evolved a distinctive model, albeit with some common characteristics. In particular, each network shares the following:

- a broad and inclusive focus that seeks to encourage collaboration right across the spectrum of creative activity;
- an emphasis on largely informal styles of networking activities and events;
- a 'bottom up' approach that is firmly grounded in the needs of the sector and maintains close connection to the creative community in each city;
- a strong feel of being 'of the sector' rather than 'for the sector', a function of fact that those leading each network come themselves from the creative community – this enables a high degree of trust;
- a commitment to working in partnership across the creative industries and the public sector; and
- provision of information via digital means; and

- a focus on signposting to existing business support rather than direct provision.

While Creative Edinburgh and Creative Dundee can be said to be ‘pure’ networking organisations, Creative Stirling is more diverse in its activities, some of which are as much targeted at audiences as they are at the sector itself. This is not a bad thing, but may in fact reflect the different character of the sector in this area.

Of the three, Creative Dundee has the least ‘commercial’ model although none can be said to close to self-sustaining, and all remain largely dependent on public funding support. Although Creative Edinburgh has adopted a membership model, revenues from this are modest, with fees set at an appropriately low level to attract members. Creative Stirling earns income from studio rental, and from the shop, but again this income is modest.

These are not criticisms. There is a role for public support here, and it is important to manage expectations about what can be achieved in a financial sense when establishing these networks. The more important issues arise with the kinds of benefits that public funders should expect in return for their support, an issue we return to below.

Perhaps more importantly, all three projects are running on minimal resources. Staff time is stretched and reliance on good will and voluntary input is high. The latter is, of course, a measure of the level of commitment to the projects in each city, but is also a vulnerability. The same is true of the degree of reliance on individuals. In each project, the leadership role is more than simply effective management – it is also about the vision and ‘personality’ of each network, and this resides within these key individuals. Finding a means of transferring some of this into the wider network community is a challenge.

Creative Edinburgh appears to have the most formalised governance structure, but Creative Stirling is formally constituted as a CIC. It is not clear what additional benefit this brings although relief on non-domestic rates is one obvious result of the charitable status.

It is abundantly clear from all of the feedback that each of the three projects is creating value for their respective communities. This in itself suggests that they are providing something that is not available elsewhere, and our own analysis supports this conclusion.

While there have been some initial issues (e.g. in Stirling) and there is always potential for overlap with other services, most notably perhaps the Cultural Enterprise Office, all three projects work with the grain of existing provision. It will be important that this continues as each project develops in future.

5.3 Impacts

As noted above, all three projects are reportedly creating benefits for participant businesses and practitioners as well as for their wider constituencies (sector and city). In each base, the feedback from beneficiaries was positive, and it is clear that the networks are providing valuable opportunities for cross-sector networking and facilitating collaboration across disciplines. This is entirely in line with their organisational ambitions. It is also worth noting that even though economic impact is not an explicit objective of any of the projects, we found evidence of some such benefit, even if modest. This simply underlines the important role of networking in supporting growth in the creative sector.

In fact, this last point is part of the central rationale for these projects, and three issues are important in this respect:

- contrary to popular myth, the creative process is not a solitary pursuit. It is more often a collaborative effort across disciplines. Networking is an essential means of facilitating this collaboration;
- innovation is what drives growth and development in the creative industries, and the very process of innovation is also highly collaborative and interdisciplinary. Networking is again crucial in creating the opportunities for innovation to coalesce;
- the creative industries congregate at regional rather than national levels. It makes good sense to support networking at a local (city) level.

Clearly then the networks are achieving impacts insofar as they are creating the opportunities for knowledge sharing, peer learning and support and collaboration.

At the city level, impacts and benefits are far harder to evidence. For example, many pointed to talent retention in Dundee, yet with so much currently happening in the city with the new V&A, the ambitious regeneration of the Waterfront and two distinctive universities in the city, it is hard to attribute this effect to Creative Dundee alone.

Nevertheless, there are some positive signs. The networks are undoubtedly raising the profile of the sectors within the cities, and with civic authorities. In turn, this has the potential to create wider profile benefits for each city as well as helping to boost regeneration efforts through more effective and enlightened use of culture and creativity in urban renewal. It is, as yet, still early to be measuring the impacts of the networks in these kinds of areas, and wider city benefits are necessarily longer term in nature.

It is also worth noting that Dundee and Edinburgh in particular, already enjoy international reputations for culture and creativity, as well as a degree of civic commitment to the sector.

5.4 Future Development

Each of the three city networks are still relatively young, and all need to consolidate and stabilise following their initial set-up time. All are also very stretched in terms of resources, and need to evolve their financial models.

However, it is important to be realistic about this, and to recognise that these organisations will continue to require support from the public sector for some time. Importantly, this should not just be in the form of financial support, but there is a valid and important role for the public sector in supporting the development of their organisational capacity.

Nonetheless, financial support will remain important and the public sector partners (currently local authorities and Creative Scotland) will need to be in a position to assess the return on their investment. This means clear plans and objectives together with an appropriate means of assessing the extent to which these are being achieved.

There is a balance to be struck in this respect. The networks lack the organisational capacity and resources to support demanding target monitoring systems, but the current lack of performance information could be an issue for funders. It is also a vulnerability for the projects themselves, and is in their own interest, as well as those directly and indirectly involved in the network, to put better monitoring procedures in place for future viability.

There is a risk in the public sector being overly directive with these projects. Getting behind individuals with drive and vision is an appropriate role for cultural policy and should be encouraged, so long as there are appropriate conditions in place to ensure proper accountability in the use of public funds. It should be for the organisations, in consultation with their communities, to set future priorities.

It is also important that the networks are fully embedded within their cities and with the civic authorities. Local relationships are already well established and should continue to be nurtured with the councils in particular. The networks provide a voice for the creative sector in their respective cities, and create benefit for those cities. This is of direct interest to the councils.

Creative Scotland also has a role in helping to enable the embedding of the networks in each city by voicing the importance of the creative community at a city level. Impacts and benefits need to be visible and recognised for their importance not only at an individual level but also as a city.

The role of Creative Scotland in the future development of each of the networks is about finding the right balance between a “hands off” approach and a more target driven path. The current light touch approach allows the networks to develop organically and this is important.

Creative Scotland can also increase awareness and promote each network at city and strategic levels. It can also play an advisory role to the networks, providing advice/signposting when required, and there are still some capacity issues to address.

In some respects, all three organisations are at a critical point in their development. As each seeks to consolidate and, to some extent, formalise their operations, they risk losing the very character that their constituents value so highly. They must not become more ‘public sector’ in their approach and must somehow remain fleet of foot while seeking to become more sustainable. Organisations in this position can often be tempted to branch out, taking on projects that offer funding, but can also divert from core purpose. This is a risk.

There are also risks in the projects moving closer to the provision of direct support to the sector. This would take them close to overlap with other providers and should be resisted. Instead their signposting and referral roles should be maintained alongside the core focus on supporting productive collaboration across the sector. Creative Edinburgh's plans to deliver mentoring support are also positive but care is required to ensure that this is adding value to existing mentoring support.

In relation to membership, Creative Edinburgh's plans to attract larger companies are appropriate and should be pursued. All three networks could also consider attracting a strong representation from the technology community to support innovative collaboration between creative and technological talent. This is firmly in line with economic ambitions for the creative industries.

5.5 Summary of conclusions

A number of summary conclusions can be drawn as follows:

- the three city networks have successfully built a profile and positive reputation within their communities and have done so through an approach that is closely connected and inclusive;
- they are delivering key benefits to participating businesses and practitioners by building the collaborative capacity of the sector in each city;
- they are also supporting stronger relationships between the sector and the public sector, and are a valuable route into the sector for these partners;
- all are under resourced, and there is a need to stabilise operations and ensure that staff resources are adequate;
- there is potential for future growth, but this should be managed such that it retains the core value of the networks, and extends their reach into the areas identified above; and
- clearer objectives and measures of success are now required to evidence the value of the projects and provide a robust case for ongoing support.

5.6 Wider Lessons

While it is never appropriate to simply lift a model from one place to another, there are some important lessons that arise from the review and can usefully inform the development of creative networks elsewhere:

- networks should work closely with their local creative community to identify their needs and priorities – a highly bespoke approach is necessary;
- leadership from the sector, or that is at least highly sensitive to the needs of the sector, is essential;
- networks should be led and owned by the sector itself and not developed by the public sector on behalf of the creative community – the bottom-up approach has proved its value;
- networking should appear informal, yet conform to high quality standards in terms of speaker input etc.;
- digital engagement is very effective but again must be of a high quality and tailored to the needs and character of the local sector;
- strong partnership is essential – both with the civic authorities and with other support providers; and
- a broad and inclusive approach is valuable as it brings multiple perspectives to the network and encourages the kinds of less predictable collaborations from which innovation often arises.

Appendices

[Appendix A: Creative Dundee Beneficiary Feedback](#)

[Appendix B: Creative Edinburgh Beneficiary Feedback](#)

[Appendix C: Creative Stirling Beneficiary Feedback](#)

[Appendix D: Creative Dundee Focus Group Findings](#)

[Appendix E: Creative Edinburgh Focus Group Findings](#)

[Appendix F: Creative Stirling Focus Group Findings](#)

[Appendix G: Event Attendance](#)

Appendix A: Creative Dundee Beneficiary Feedback

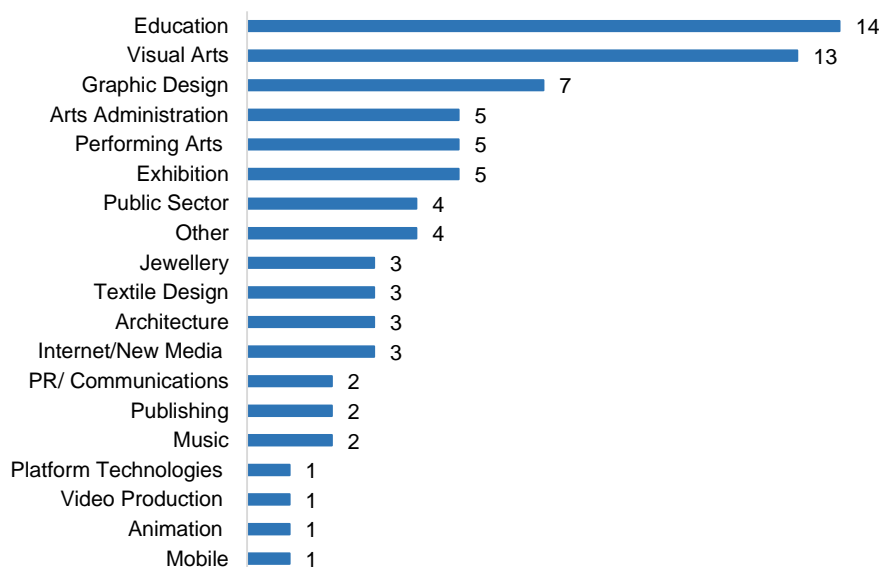
Introduction

This section provides the results of an online survey which was distributed to members of Creative Dundee. A total of 80 responses were received.

Background Details

The most common sectors that respondents identified themselves as operating in were Education (18%, 14), Visual Arts (16%, 13) and Graphic Design (9%, 7). The remainder of responses were fragmented between various different sectors with 23% (18) reporting 'other', [Figure A.1](#).

Figure A.1 Sector

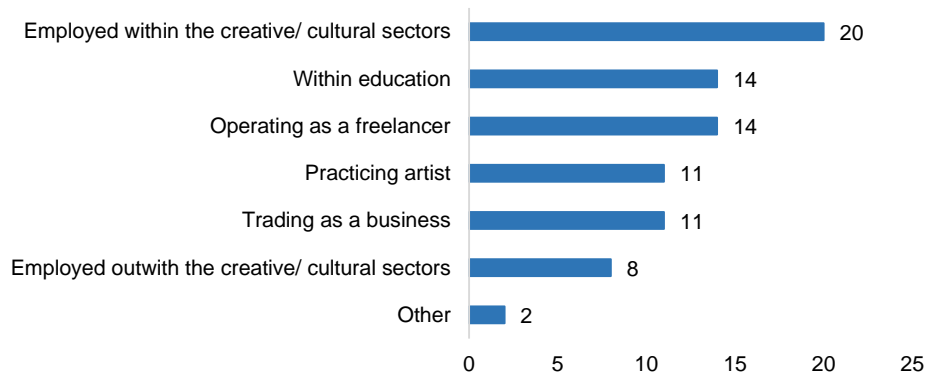


N=80

Other sectors incorporated design for services, the third sector, hi-tech industry and catering.

A total of 56 respondents (70%) currently operate within the creative/cultural sectors, [Figure A.2](#) provides a breakdown. The remainder are either within education or are employed outwith the sector.

Figure A.2: Current Situation



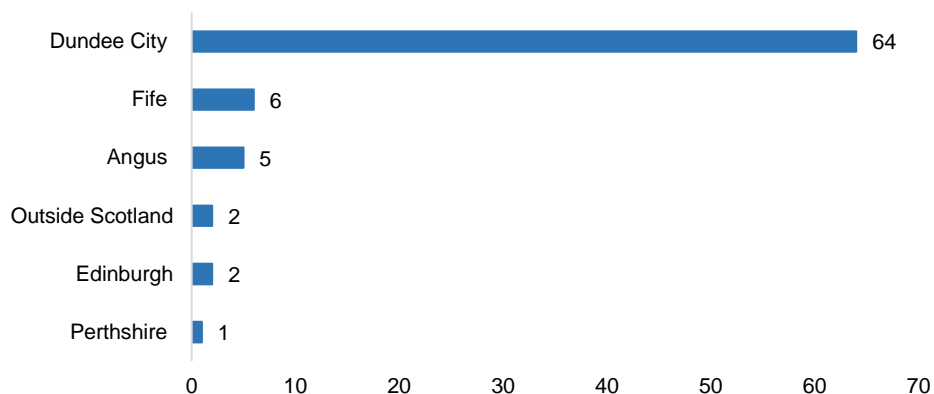
N=80

Of those that reported 'other', one respondent reported they participate in the creative sector as a hobby whilst the other did not comment.

Of the eleven trading as a business, all bar one provided the year in which they began trading. Half (5) reported to have started their business in 2012 with the remaining responses spread across 2004 to 2011.

As to be expected the majority of respondents are based in Dundee (80%, 64) with the remainder detailed in [Figure A.3](#).

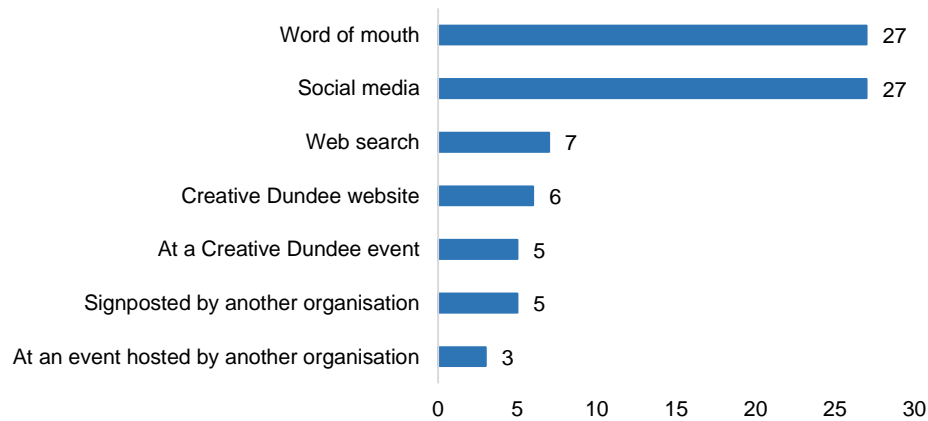
Figure A.3: Location



N=80

Respondents most commonly first became aware of Creative Dundee and its support through word of mouth or through Social Media (27 responses each), [Figure A.4](#).

Figure A.4: Awareness



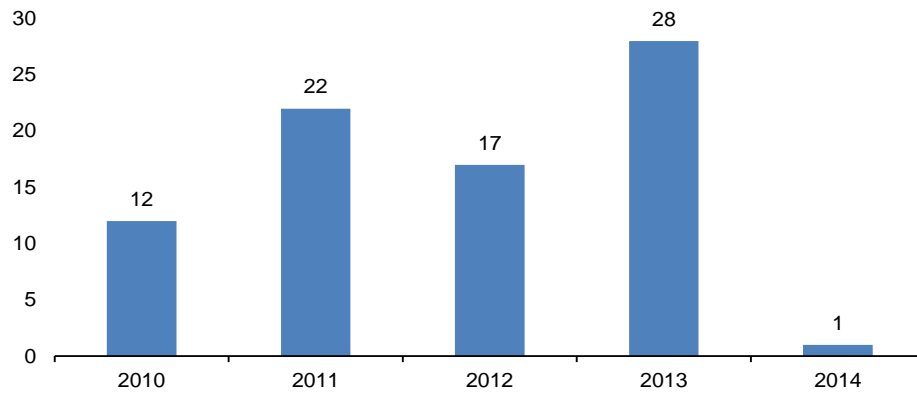
N=80

Of those that had been signposted by another organisation three provided more detail of the organisation: one was signposted by Creative Edinburgh, another by the Hannah Maclure Centre (situated within Abertay University) and the third directly by Abertay University.

Go Dundee Meeting, NEoN Digital Arts Festival and Cultural Agencies Networks were the three events where respondents were signposted to Creative Dundee.

[Figure A.5](#), over outlines when respondents first became involved with Creative Dundee, with a peak of 28 (35%) in 2013.

Figure A.5: First Creative Dundee Involvement

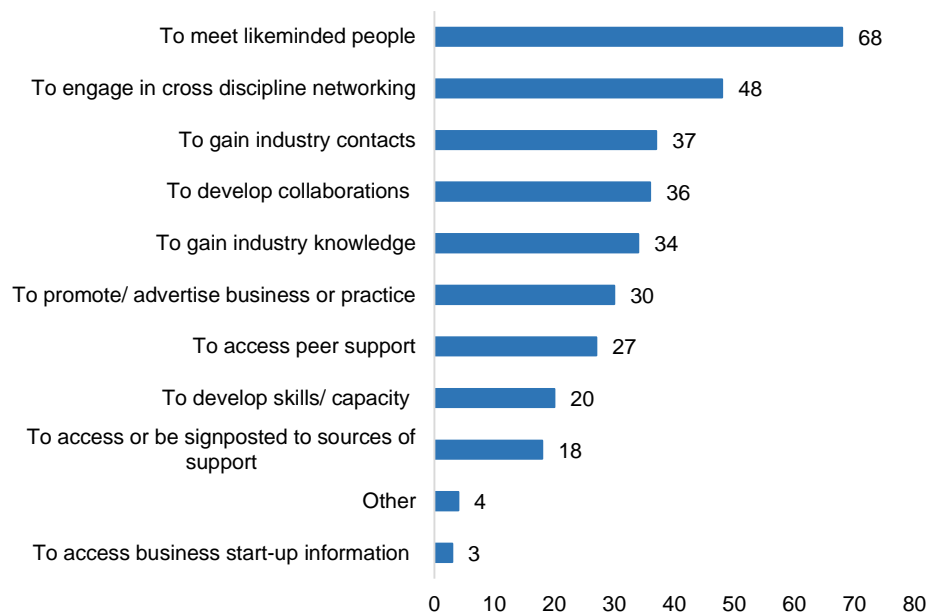


N=80

Engagement with Creative Dundee

By far the most popular reasons for engaging with Creative Dundee are to access networking opportunities, with the most popular replies being ‘to meet likeminded people’ (85%, 68), ‘to engage in cross discipline networking’ (60%, 48), ‘to gain industry contacts’ (46%, 37) and ‘to develop collaborations’ (45%, 36), [Figure A.6](#).

Figure A.6: Reasons for Engagement

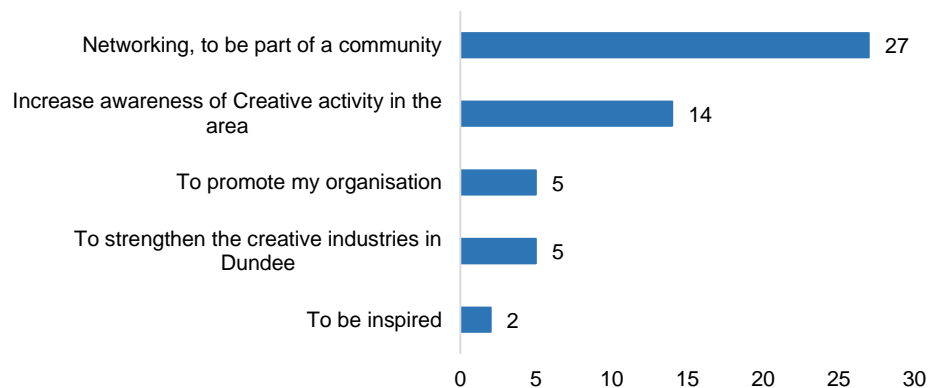


N=80, Multiple responses possible, answers selected from pre-defined list

Two of those that answered 'other' specified their responses; with one answering that they were curious to find out about Creative Dundee and the other that they worked together on the Dundee City of Culture 2017 bid.

More than half of the respondents reported that they had hoped to network with other local creative people as a result of engaging with Creative Dundee (51%, 27¹¹). This included people who were looking to become part of the creative community, who wanted to collaborate and who wanted to meet likeminded people. The next most popular response was that they were looking to increase their awareness of what creative activities there are in the area (26%, 14), [Figure A.7](#).

Figure A.7: Reasons for Engaging



N=53

[Table A.1](#), over, shows the types of engagement that respondents have had with Creative Dundee. The most common is attending events (84%, 67) followed by use of the website for inspiration (73%, 58), information (68%, 54) or self-promotion (42%, 33).

Of those that answered 'other', two had had no engagement and one had engagement over strategic city development.

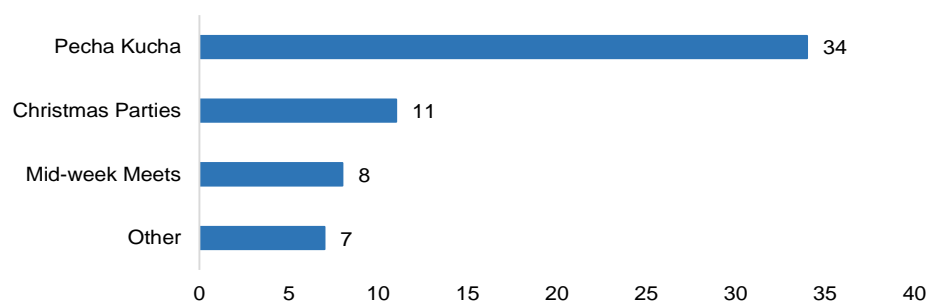
¹¹ Only 53 respondents answered this question

Table A.1: Support Accessed

	Nos.	%
Attended events	67	84%
Used the website for inspiration and motivation e.g. watching Pecha Kucha videos	58	73%
Accessed events/opportunities and information on the website	54	68%
Promoted events/opportunities on the website or on Creative Dundee's social media	33	41%
Connected to other Creative City Network members via social media	26	33%
Helped deliver or speak at a Creative Dundee event	20	25%
Attended networking workshop(s)	16	20%
Signposted to other sources of support	16	20%
Received peer support	12	15%
Signposted to funding sources	9	11%
Other	4	5%
Total	80	100%

By far the most commonly attended events were the Pecha Kucha nights, with 92% (34) of those specifying having attended at least one, [Figure A.8](#).

Figure A.8: Events/ Networking Events Attended

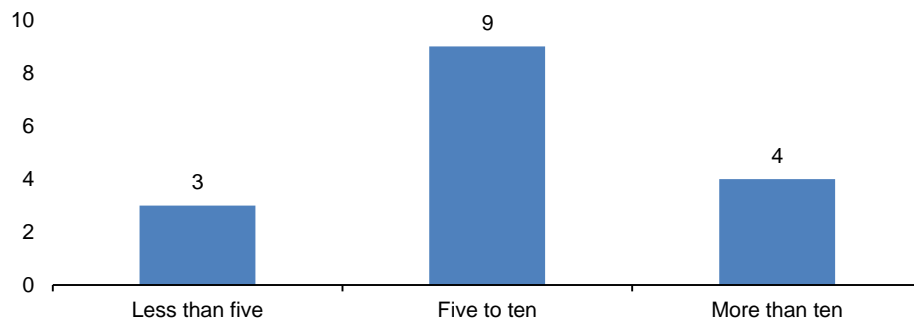


N=37, Multiple responses possible

Of those that answered 'other', they included Dundee City of Culture events (three), breakfast networking, This Much We Know, Go Dundee Learning Journey and various events.

With regards to the networking events, more than half of respondents had attended between five and ten events (56%, 9), [Figure A.9](#), over.

Figure A.9: Number of Networking Events Attended



N=16

The most common benefits that participants of the networking events received were increased confidence (six), developed collaborations (five) and a sense of belonging to a community (three).

Satisfaction with Support

Table A.2 outlines the satisfaction with the various forms of support, with the figure displaying the percentage of people rating each form of engagement as good or very good. The most highly rated forms of engagement were being signposted to other forms of support and having peer support. Promoting events on the Creative Dundee website and helping to deliver events also received high levels of satisfaction.

Table A.2: Rating of Support

	Nos.	1 – very poor	2	3	4	5 – very good
Attended events	66	1	1	2	7	55
Attended networking workshop(s)	16	0	0	2	3	1
Received peer support	12	0	0	0	2	10
Signposted to other sources of support	16	0	0	0	8	8
Signposted to funding sources	9	0	0	1	4	4
Accessed events/ opportunities and information on the website	53	0	1	4	15	33
Promoted events/ opportunities on the website or on Creative Dundee’s social media	33	0	0	1	7	25
Helped deliver or speak at a Creative Dundee event	20	0	0	1	3	16
Connected to other Creative City Networks via social media	25	0	1	3	6	15
Used the website for inspiration and motivation e.g. watching Pecha Kucha videos	57	0	0	5	15	37
Other	3	0	0	2	0	1

Respondents were asked to provide reasons for their ratings, which were mostly positive. They were most impressed with:

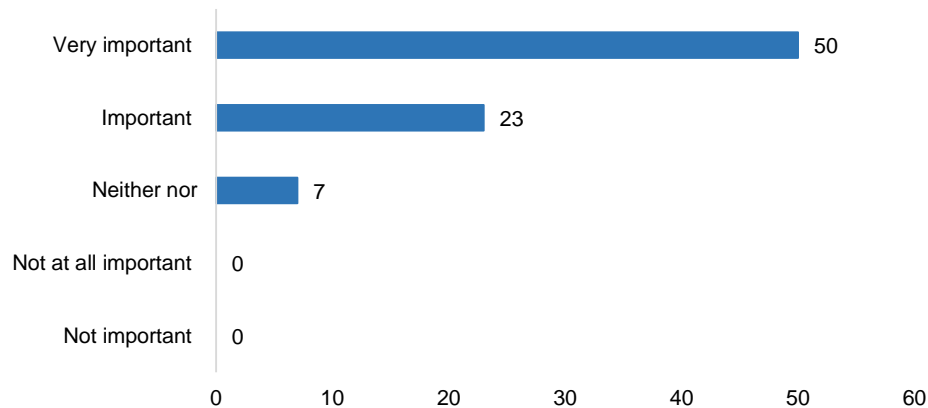
- the organisation of the events (18);
- the friendliness and accessibility of the staff (10);
- the professionalism of the staff (4); and
- the excellent website.

There were however, a number of more negative comments:

- one respondent heard nothing back from an enquiry;
- one would like to see the website easier to navigate;
- one respondent felt that the organisation needs to expand into other creative industries; and
- one person felt the events were too exclusive and cliquey.

Most respondents felt that it was important or very important to be part of a community collective (91%, 73), [Figure A.10](#).

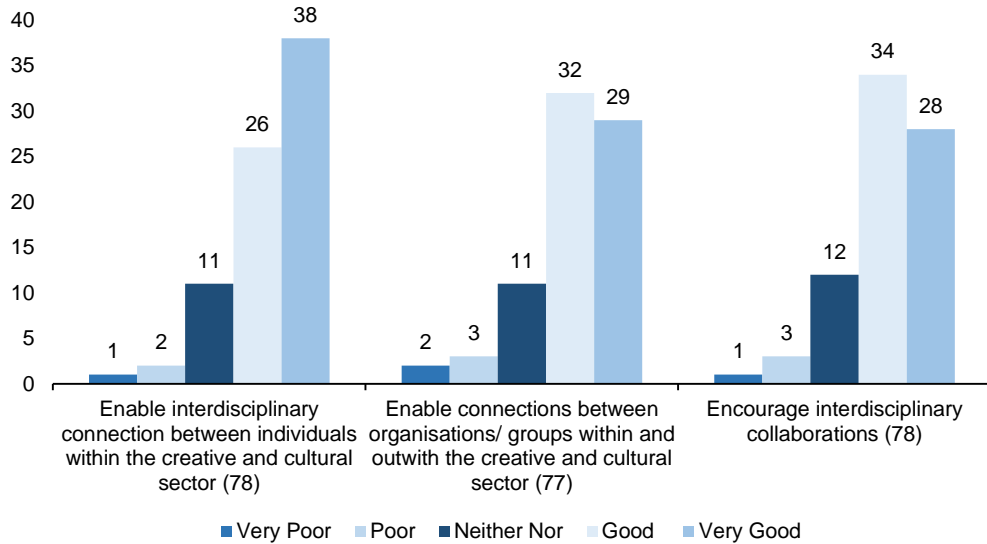
Figure A.10: Importance of Community Collective



N=80

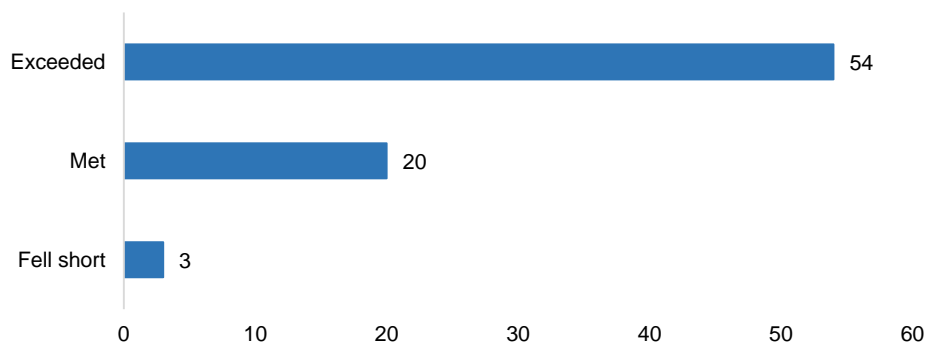
Respondents were very positive about Creative Dundee's ability to encourage/enable interdisciplinary connections. Over three quarters rated their ability as good or very good in enabling connections within the sector (82%, 64), enabling connection between groups within and outwith the sector (79%, 61) and encouraging interdisciplinary collaborations (79%, 62). Respondents were most positive about enabling connections *within* the sector, with more people rating it as very good than good, [Figure A.11](#).

Figure A.11: Creative Dundee’s ability to...



The majority of respondents had their expectations exceeded by Creative Dundee (70%, 54). Few did not have their expectations met (4%, three), [Figure A.12](#).

Figure A.12: Expectations



N=77

Of those that had their expectations met or exceeded, reasons for these rating included:

- the quality of the events (20); in particular the Pecha Kucha nights (10);
- the overall quality of the network (17);
- the friendliness and enthusiasm of the staff (11);

- the quality of the website and social media output (seven); and
- their ability to facilitate collaboration.

The three respondent whose expectations had not been met left similar comments, describing the network as cliquy and hoping in future that they will be more inclusive.

Impacts and Benefits

Table A.3 shows the benefits that respondents have received as a result of engaging with Creative Dundee.

Table A.3: Outcomes and Benefits

	Now	Future
Improved local knowledge of creative/cultural activity	61	19
Increased willingness to be located within Dundee	50	13
Greater confidence in developing/growing your practice in the city	44	23
Increased number of industry contacts	42	29
Greater understanding of support available to you	38	19
Greater exposure to wider audiences	33	34
Enhanced levels of innovation	26	23
Developed collaboration activity	24	38
Enhanced market knowledge	21	20
Improved business brand or improved marketing	14	20
Enhanced business skills	13	24
Entered or grew in Scottish markets	7	27
Brought new products to market	5	22
Entered or grew in international markets (outwith Scotland)	2	23
None of the above	11	12

N=80, multiple responses possible

The most common benefits already gained are improved knowledge of creative activity (76%, 61), increased willingness to be located in Dundee (63%, 50) and greater confidence in growing their practice (55%, 44). In future, the most common expected benefits are to develop collaboration activity (48%, 38) and exposure to wider audiences (43%, 34).

Table A.4 outlines the business impacts received, and expected in the future by respondents. A total of 11 respondents reported to have experienced current business impacts as a result of engaging with Creative Dundee including the creation of three new businesses. Respondents were positive about the future business impacts resulting from the network’s support, with a total of 21 expecting to experience some form of business impact.

Table A.4: Business Impacts

	Now	Future
Created a new business(es)	3	7
Increased employment	3	4
Sustained existing employment	3	4
Gained employment within the Creative/ Cultural sector	2	7
Increased turnover/earnings	1	4
Sustained existing turnover/earnings	1	3
Increased profitability	1	1
Sustained existing profitability	1	3
Total	11	21

Respondents found it difficult to quantify the impacts, Table A.5 summarises the responses received.

Table A.5: Quantified Impacts

	Now	Future
Sustained existing turnover/earnings	£10,000	£10,000
Increased employment	-	2
Sustained existing employment	1	1
Gained employment within the Creative/Cultural sector	1 PT	2 PT
Created a new business(es)	3	5

Almost all respondents reported Creative Dundee to have had a positive impact on the creative sector in Dundee (94%, 75).

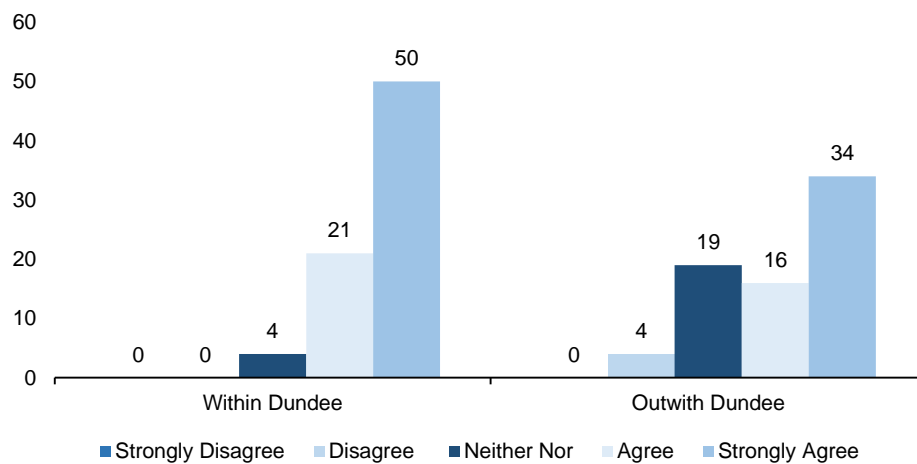
Reasons for why the positive impact has occurred were, Creative Dundee:

- has created a network for creative to interact (eleven);
- has enabled collaboration (nine);

- was involved with the City of Culture 2017 bid (eight);
- has increased awareness of the creative industries through delivering events in the city (seven); and
- has created a website that hosts information regarding the creative industries in Dundee (seven).

Figure A.13 details responses to the following statement on a scale of strongly disagree to strongly agree: “Creative Dundee has had/is having a positive impact on the perception of Dundee as a creative city within/outwith Dundee”.

Figure A.13: Perception of Dundee



Future Requirements

The majority (79%, 62) of respondents are either confident or very confident about the future. Only one respondent was not confident.

The vast majority would recommend Creative Dundee to others (92%, 73). Only one respondent would not.

Respondents identified the main strengths of Creative Dundee as:

- the quality of the staff (16), in particular their friendliness and enthusiasm;
- the quality and organisation of the events (15);
- the opportunities for collaborations and networking (13); and

- the quality of the website and social media output (13).

With regards to weakness, the most commonly cited was a lack of financial resource (ten), followed by too great a reliance on a small number of staff (five), too narrow a focus, 'elitist' (five) and cliquy (two).

The most commonly suggested improvement that could be made to Creative Dundee are increasing promotion in order to increase the size of the network (eight), followed by expanding the definition of creative businesses so that 'non-creative' business can benefit (five), increasing financial resources (three) and increasing staff (two).

Nine respondents identified gaps in the services that Creative Dundee provide. Four reported that there was a lack of support for young creative/recent graduates, one identified paid consultancy work, another using the website to advertise companies and another to have more project based events.

A total of 39 respondents chose to leave a final comment; 16 of which chose to reiterate their positive attitude to towards the network and Dundee. A further nine offered encouragement for the future delivery of Creative Dundee whilst seven used this space to thank Creative Dundee for all their support.

Appendix B: Creative Edinburgh Beneficiary Feedback

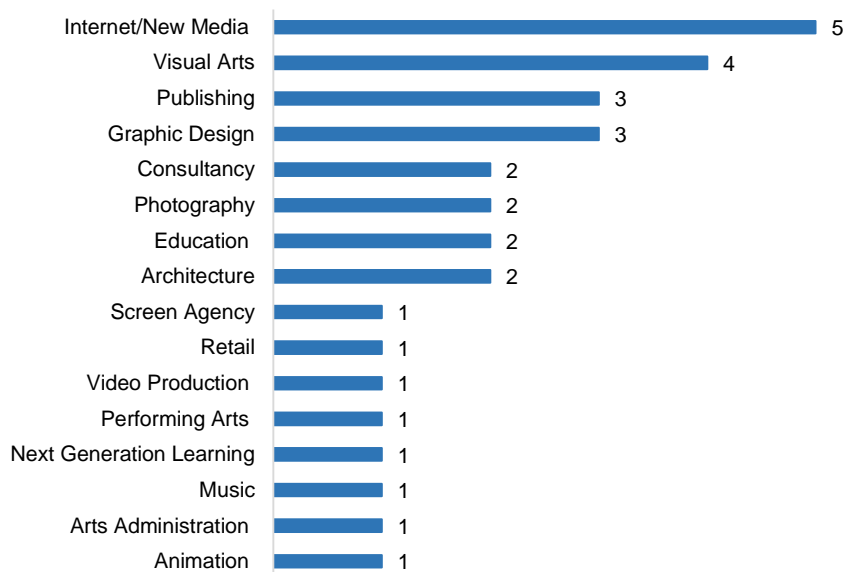
Introduction

This section provides the results of an online survey which was distributed to members of Creative Edinburgh. A total of 31 responses were received.

Background Details

Responses received were from a diverse range of sectors with a total of 16 being represented. The most common of these was internet/new media (16%, five) and Visual Arts (13%, four), [Figure B.1](#).

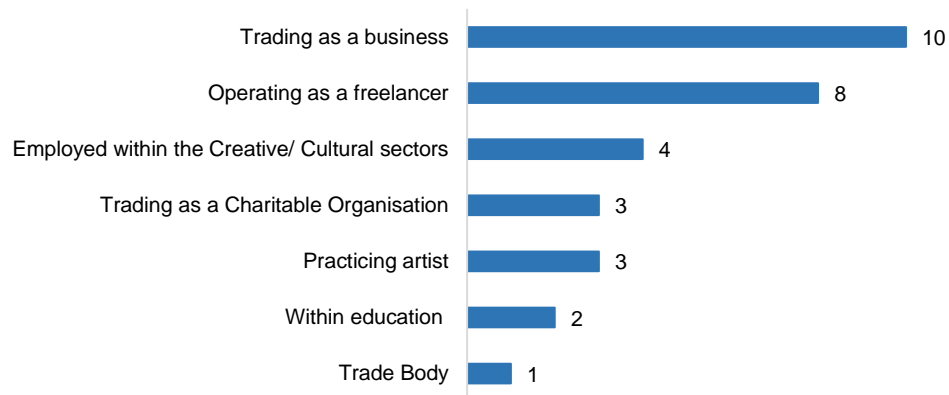
Figure B.1: Sector



N=31

More than half of respondents are either trading as a business (32%, ten) or operating as a freelancer (26%), [Figure B.2](#), over.

Figure B.2: Status



N=31

Nine of the businesses provided the year in which they commenced trading. Three began trading within the last year with the remainder spread out over the last two decades.

As expected, the majority of respondents are based in Edinburgh (90%, 28) with the remainder spread across Fife, Midlothian and The Borders.

Membership

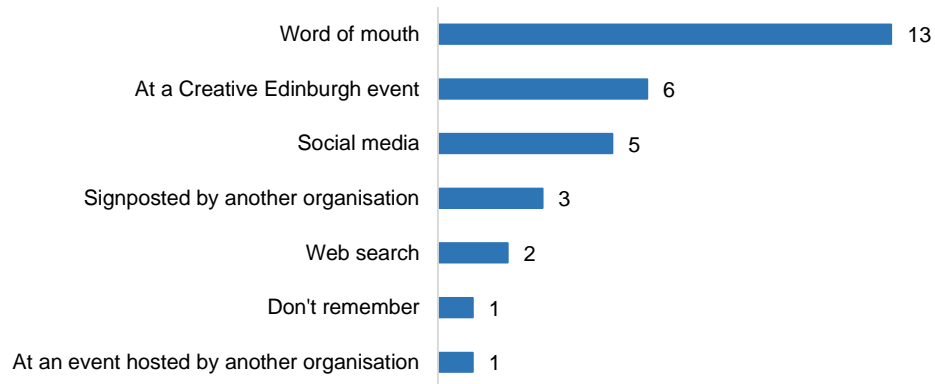
Of those interviewed, nine reported to be full members i.e. paying an annual subscription charge, eleven reported to be pay as you go members whilst the remaining respondents were unsure as to what type of membership they had, if any.

Seven of the full members specified how much their annual membership costs, with five paying £50 and one each paying £70 and £120.

Pre-Support

In the main, respondents first found out about the Creative Edinburgh through word of mouth (42%, 13), at a Creative Edinburgh event (19%, six) or Social Media (16%, five), [Figure B.3](#). One of the respondent indicated that it was Creative Scotland that signposted them to Creative Edinburgh.

Figure B.3: Awareness



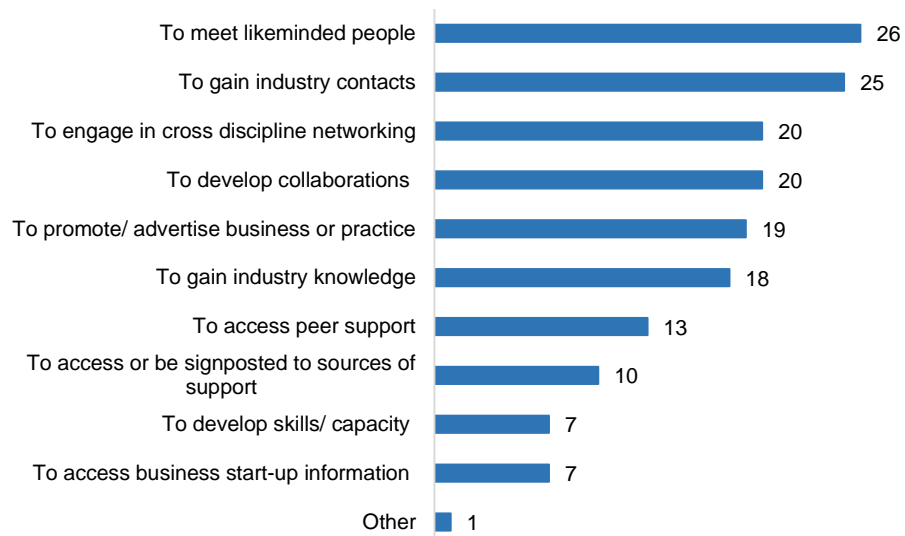
N=31

Just over half of respondents (51%, 16) first became involved with Creative Edinburgh in 2012 with the remainder in 2013 (45%, 14), although one respondent could not remember.

Engagement with Creative Edinburgh

The main reasons that respondents engaged with creative Edinburgh was networking, with the most common responses being to meet likeminded people (84%, 26), to gain industry contacts (81%, 25), to engage in cross discipline networking (65%, 20) and to develop collaborations (65%, 20), [Figure B.4](#).

Figure B.4: Reasons for Engagement



N=31, multiple responses allowed. Pre-defined list of forms of support

The 'other' respondents reported engaging with Creative Edinburgh in order to contribute to Edinburgh's development as a creative city'.

A total of 19 respondents elaborated on what they were trying to achieve with engagement, with most (95%, 18) looking for networking opportunities and almost half (47%, nine) looking to promote their business.

The most often accessed forms of support are attending events/ conferences (65%, 20), accessing the website (42%, 13) and attending networking workshops (39%, 12), [Table B.1](#), over.

Table B.1: Support Accessed

	Nos	%
Attended conferences/events	20	65%
Accessed events/opportunities and information on the website	13	42%
Attended networking workshop(s)	12	39%
Subscribed to annual membership	9	29%
Received peer support	5	16%
Used the website for inspiration and motivation e.g. Glug events	5	16%
Promoted events/opportunities on the website or on Creative Edinburgh's social media	4	13%
Connected to other Creative City Networks via social media	3	10%
Accessed job vacancies via Creative Edinburgh Website	3	10%
Signposted to other sources of support	1	3%

N=31, multiple responses allowed.

A number of respondents were able to specify which events/networking sessions they attended. The most popular was the Creative Circles coffee mornings (six), followed by Creative and Corporate Love (four), Glug events (three) and The Making & Breaking of the Creative Industries (two).

[Table B.2](#), over, details respondents rating of the support accessed on a scale of one to five, one being very poor, up to five being very good.

Table B.2: Rating of Support

	Nos	Poor/ Very Poor	Neither Nor	Good/ Very Good
Attended conferences/events	20	0	8	12
Attended networking workshop(s)	12	0	1	11
Received peer support	4	0	0	4
Signposted to other sources of support	1	0	0	1
Subscribed to annual membership	8	0	5	3
Promoted events/opportunities on the website or on Creative Edinburgh's social media	4	0	0	4
Accessed events/opportunities and information on the website	12	1	5	6
Used the website for inspiration and motivation e.g. Glug events	5	1	2	2
Connected to other Creative City Networks via social media	3	0	2	1
Accessed job vacancies via Creative Edinburgh Website	3	0	2	1

Respondents were very happy with using the website to promote themselves and peer support (100%, 4 both), but there were low numbers of people receiving this support.

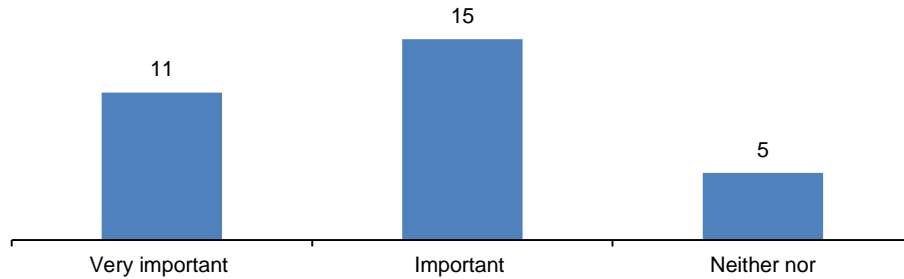
Of the more popular forms of support, the best rated was networking workshops (92%, 11) with less satisfaction being cited with attending events (60%, 12) and accessing information through the website (50%, 6).

Four respondents left further comments praising the events, however one thought the events were a bit too 'tame' and another that networking events should be more structured.

More than half of people that had attended networking events had attended less than five (58%, five), a quarter between five and ten (25%, three) and the remainder more than ten (17%, two). The main benefits gained from these were useful new contact for six respondents and potential collaborators for three.

The majority of respondents thought that being part of a community collective was important or very important (84%, 26), [Figure B.5](#).

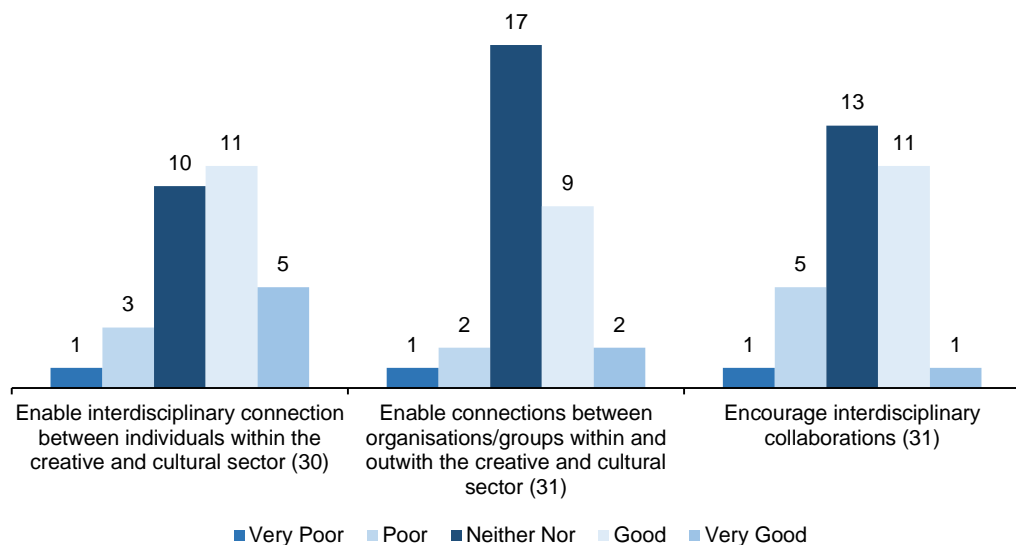
Figure B.5: Importance of Being Part of a Community Collective



N=31

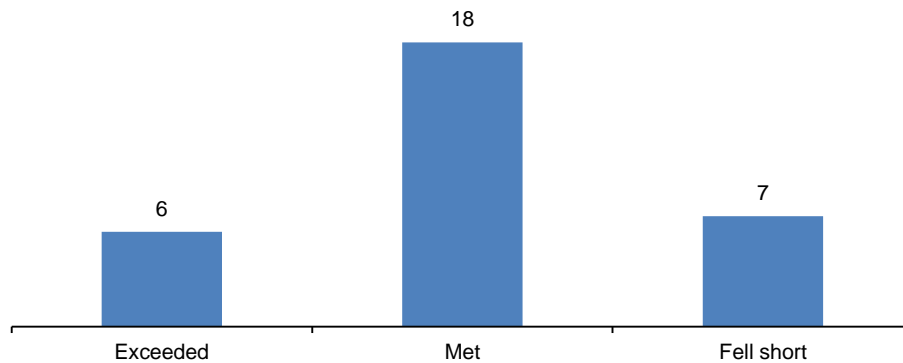
More than half of respondents rated Creative Edinburgh’s ability to enable collaboration within the creative and cultural sector as good or very good (53%, 16), however they were less positive about the network’s ability to enable collaboration outwith the creative and cultural sector (35%, 11) or to encourage interdisciplinary collaborations (39%, 12), [Figure B.6](#).

Figure B.6: Creative Edinburgh’s ability to...



Over three quarters of respondents were satisfied with the support received, reporting it to have either exceeded or met their expectations (77%, 24), [Figure B.7](#).

Figure B.7: Expectations



N=31

Of those whose expectations we exceeded comments included that the networking opportunities and events were great (two), that the network does more than expected given its size and resource (two), and that it is inspirational.

Those whose expectation were not met commented that they didn't make any contact (two), there was a lack of clarity in Creative Edinburgh's purpose (two) and there was a lack of people from outside the creative sector, limiting the potential for cross-disciplinary collaboration.

A number of those that had their expectations met commented that they had not used the network to its full potential yet (five) and others that they had made good contacts (three).

Impacts and Benefits

The most common benefits that respondents have received through engagement with Creative Edinburgh are related to networking; improved knowledge of local creative/cultural activity (55%, 17) and an increased number of industry contacts (52%, 16). In the future the most commonly anticipated benefit is to develop new collaboration activity, [Table B.3](#).

Table B.3: Outcomes and Benefits

	Now	Future
Improved local knowledge of creative/cultural activity	17	9
Increased number of industry contacts	16	9
Increased willingness to be located within Edinburgh	9	0
Enhanced market knowledge	8	4
Greater exposure to wider audiences	7	10
Improved business brand or improved marketing	6	5
Enhanced levels of innovation	5	6
Greater confidence in developing/growing your practice in the city	5	10
Greater understanding of support available to you	5	10
Entered or grew in Scottish markets	4	4
Brought new products to market	3	4
Developed collaboration activity	3	12
Enhanced business skills	2	7
Other	1	1
Entered or grew in international markets (outwith Scotland)	1	6

N=31, multiple responses allowed.

The respondent that answered 'other' specified that they had developed collaborative projects with Creative Edinburgh itself, for mutual benefit.

A total of five respondents reported to have experienced business impacts as a result of engaging with Creative Edinburgh; ten anticipate to do so in the future.

[Table B.5](#) details the response.

The most common benefit was increased turnover (three current and five future) followed by increased profitability (one current, two future).

Table B.5: Business Impacts

	Now	Future
Increased turnover/earnings	3	5
Created a new business(es)	1	1
Sustained existing employment	1	1
Increased profitability	1	2
Increased employment	0	1
Gained employment within the Creative/Cultural sector	0	1
Sustained existing profitability	0	2
Total	5	10

Currently three individuals reported to have increased their turnover/earnings as a result of engaging with Creative Edinburgh. Five anticipate to do so in the near future. In addition, two hope to increase their profitability whilst another two reported Creative Edinburgh would help sustain existing future profitability.

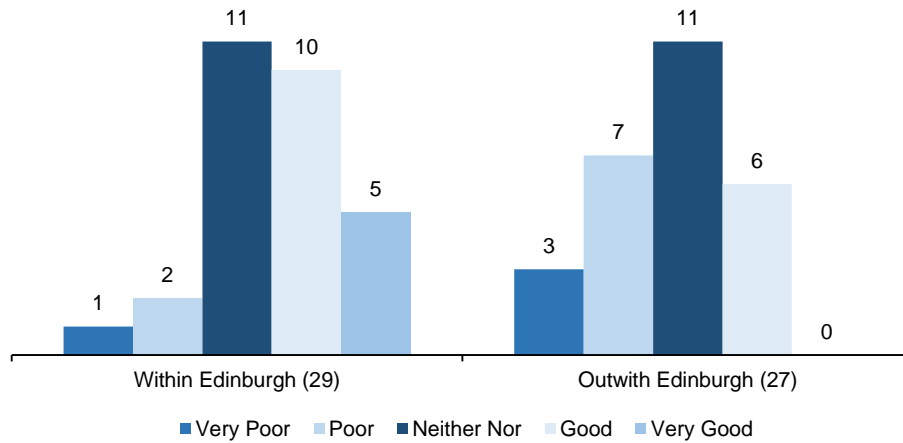
Very few respondents were able to quantify their impacts with one reporting a current increase in turnover of £20,000 and another anticipating an increase of £300.

Profile of Creative Industries

Most respondents (74%, 23) believe that Creative Edinburgh has had a positive impact on the profile of the creative and cultural sector in Edinburgh, the remainder replied that they did not know. The most commonly identified reason for this positive impact is the greater number of networking opportunities as creatives often work in isolation and don't often have the opportunity to interact with their peers.

In the main, respondents were broadly positive regarding Creative Edinburgh's impact on the perception of Edinburgh as a creative city *within* Edinburgh (52%, 15) however, few (22%, 6) were positive about its impact *outwith* Edinburgh, [Figure B.8](#).

Figure B.8: Perception of Edinburgh



Judging from the eleven that left a further comment with regards to the impact on perception, respondents found this question difficult to answer, with seven of them expressing that they weren't able to answer beyond their own perception, especially with regards to outwith Edinburgh. Two respondents commented that Creative Edinburgh needs more funding in order to make any impression outside of Edinburgh.

Future Requirements

More than two thirds of respondents are either confident (55%, 17) or very confident (16%, 6) about the future. And 80% would recommend Creative Edinburgh to others.

Strengths, Weaknesses and Improvements

The main strengths of Creative Edinburgh were identified as the potential for networking (eight), the friendliness and enthusiasm of the staff (five), and its focus on supporting freelancers and SMEs (three).

Comments regarding the weaknesses of Creative Edinburgh were more diverse, but common threads included that the term creative is too wide and support can therefore be too generic (three), that there was not enough staff (two) and there was not enough finance (two).

A number of improvements were identified, which included more networking events (three), better communication of events and support available (two), getting more larger businesses/ organisations involved (two) and improving the website (two).

Around a third (32%, nine) of respondents thought that there are currently gaps in the service provided by Creative Edinburgh, including; a lack of individual communication with members, a physical hub and a lack of events for specific creative fields.

Final comments were mostly positive, with five offering praise for Creative Edinburgh and three specifically complimenting the staff.

Appendix C: Creative Stirling Beneficiary Feedback

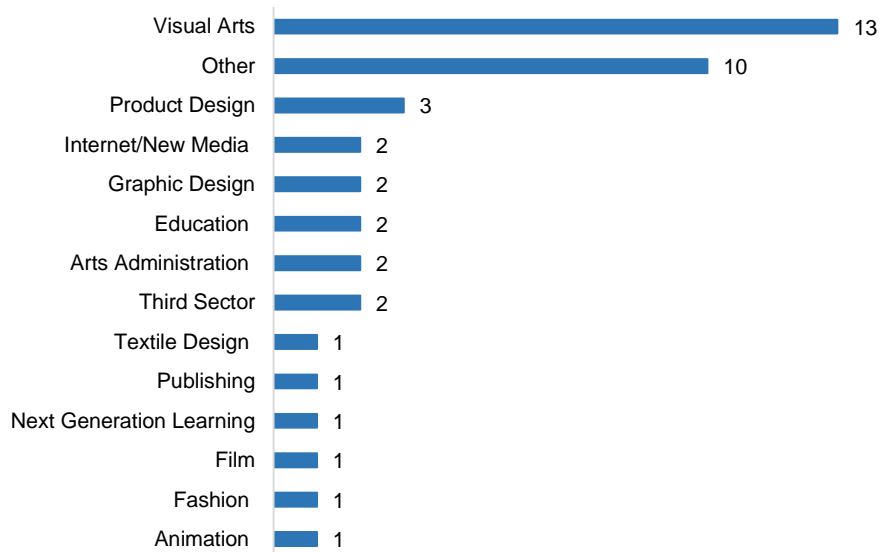
Introduction

This section provides the results of an online survey which was distributed to members of Creative Stirling. A total of 44 responses were received.

Background Details

Visual arts was the sector in which the largest number of respondents operate, with 13 respondents active in this field - this was the largest individual sector represented, with respondents from a diverse range of sectors being involved with Creative Stirling. **Figure C.1** provides a full breakdown of responses.

Figure C.1: Sector



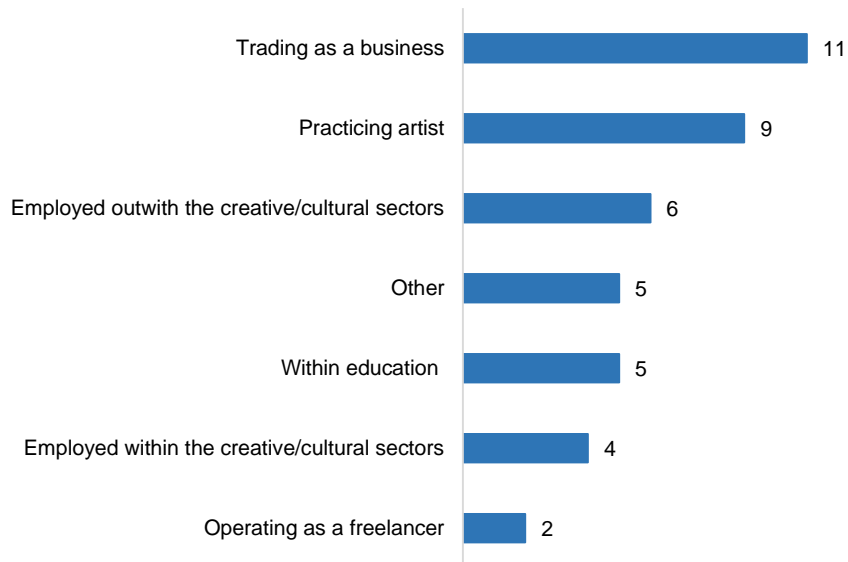
N=42

Of those who answered 'other', responses (as stated by one respondent each) included but were not limited to the hospitality sector, retail, and landscape design.

Respondents held a range of occupations, with over one-quarter (11, 26%) trading as a business, and 9 respondents being practicing artists. Further, 10 respondents were in other forms of employment, with 6 employed outwith the creative/cultural sectors – **Figure C.2**.

Of those who answered ‘other’, responses included volunteer work, advocacy work, and Stirling resident.

Figure C.2: Current Situation

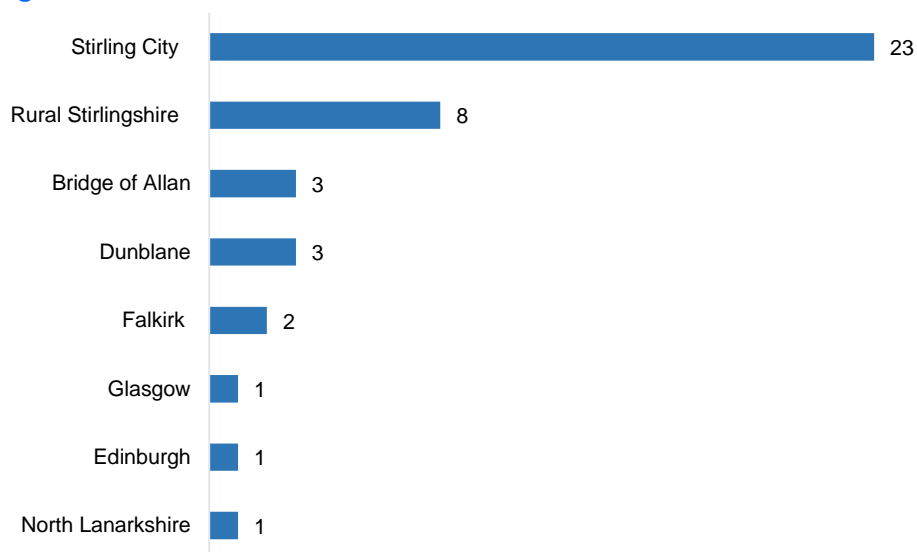


N=42

Those who were operating as businesses were asked to identify the year in which they started trading. Responses ranged from the oldest (1983) to the most recent (2013), six of which began trading since 2010.

Unsurprisingly, the majority of respondents are based in the Stirling local authority area (31, 74%), with 23 (55%) within the city itself – [Figure C.3](#).

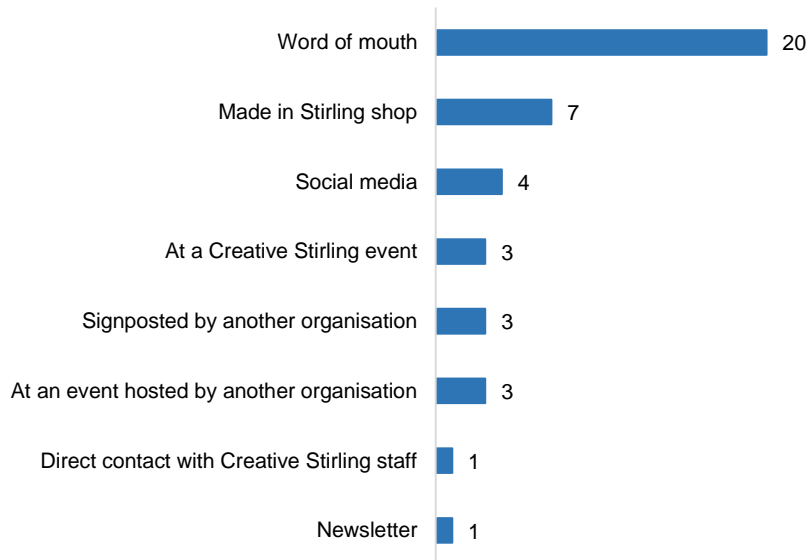
Figure C.3: Location



N=42

The most prevalent method of finding out about Creative Stirling was through word of mouth (20), with the Made in Stirling shop also a popular means (7) – **Figure C.4**, over.

Figure C.4: Awareness

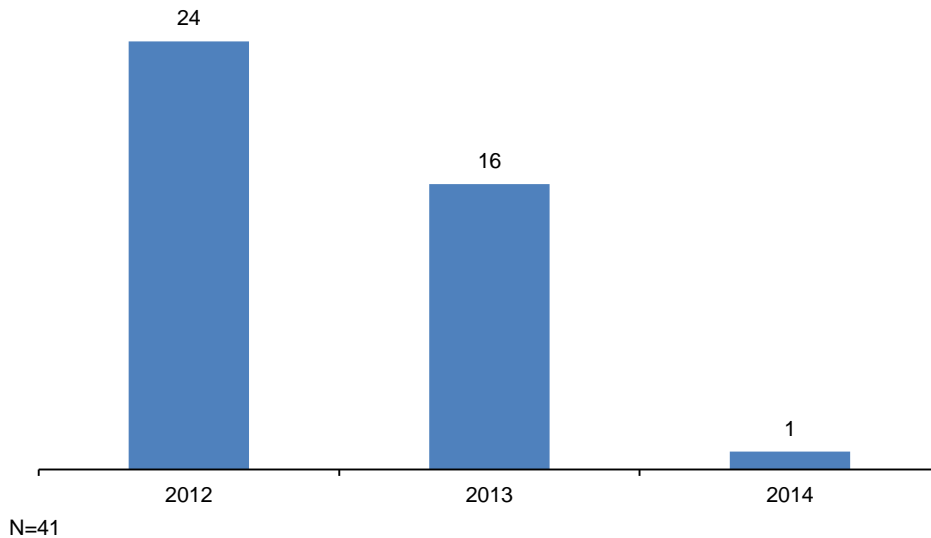


N=42

Of those who were signposted to Creative Stirling by another organisation, two were directed by Stirling Council, with Business Gateway directing the other respondent. Similarly, Business Gateway held an event at which one respondent found out about Creative Stirling, with another respondent being made aware through an event being held at Stirling Castle.

Almost three-fifths of respondents (24, 58%) experienced their first involvement with Creative Stirling in 2012, with 16 in 2013 - **Figure C.5**.

Figure C.5: First Involvement with Creative Stirling



Engagement with Creative Stirling

Engaging with Creative Stirling was largely seen as a networking opportunity, with 29 respondents seeking to meet likeminded people, and 19 looking to develop collaborations – 15 respondents also sought to develop contacts within the industry (Figure C.6). Relatively few respondents sought to access sources of support or business start-up information (6 and 5 respectively), perhaps hinting that starting a business is not a priority for respondents.

Figure C.6: Reasons for Engagement



Of those who engaged with Creative Stirling for 'other' reasons, responses included to rent studio space, to access other facilities, and to stay informed of industry developments and practices.

Almost half of respondents (15, 47%) indicated that they engaged with Creative Stirling in seeking to develop an active community, and to engage with activities in the local area. Further, 11 respondents hoped to develop networking and/or collaboration opportunities through engagement with Creative Stirling, while 6 respondents engaged in order to benefit themselves/their business professionally and/or financially.

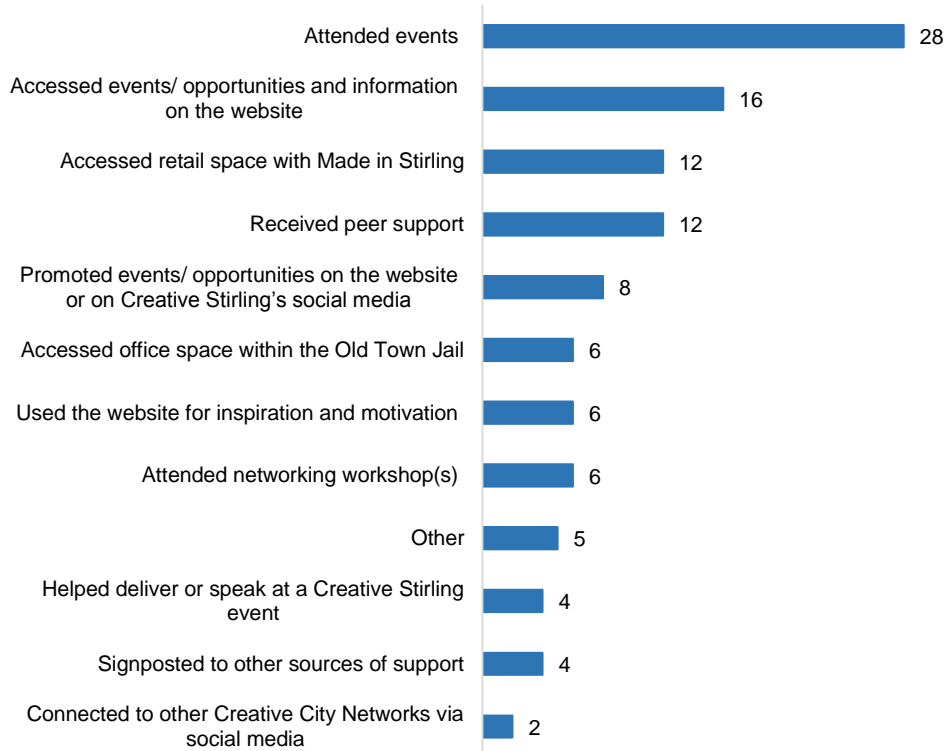
The most commonly accessed form of support is attendance at events (28 respondents), with use of the Creative Stirling website for information/events also being popular (16) – [Figure C.7](#). A number of respondents also made use of retail space with Made in Stirling (12), and/or office space within the Old Town Jail (6).

Those who expanded on the 'other' types of support accessed had accessed employment/volunteering opportunities.

The most commonly attended events were Feastival and First Friday events, attended by 4 and 3 respondents respectively. A number of individual respondents also indicated that they attended events such as Stirling Fringe Festival, MakeLab, pop-up cinemas, GEM media events and events at the Old Town Jail.

Those who attended networking workshops were in attendance at events at Barnton Street Music Store and the Old Town Jail.

Figure C.7: Support Accessed



N= 42; Multiple responses possible.

All six respondents who had attended networking events facilitated by Creative Stirling had attended less than five. When asked to indicate what they had gained from attending such events, responses included:

- introduction to new people (3 respondents);
- promotion of their own work (1); and
- opportunity to develop collaborative projects and events (1).

All respondents were asked to rate the quality of the various types of support they had accessed, on a scale from very poor to very good. [Table C.1](#), over, presents the combined ratings of very good/good for each type of support.

All forms of support were rated as very good/good by at least 50% of the respondents who accessed support, with all rating the ability to connect to other Creative City Networks and delivering/speaking at a Creative Stirling event as very good/good (granted, relatively small number of respondents engaged in these types of support).

Over four-fifths of those who accessed either retail space through Made in Stirling or office space within the Old Town Jail felt these types of support were very good/good, with 79% rating the events they attended as very good/good.

Table C.1: Rating of Support

	Nos	1 – Very Poor	2	3	4	5 – Very Good
Attended events	28	0	2	4	10	12
Accessed events/ opportunities and information on the website	16	0	2	4	7	3
Accessed retail space within Made in Stirling	12	0	0	1	6	5
Received peer support	11	0	0	1	2	8
Promoted events/ opportunities on the website or on Creative Stirling's social media	8	0	0	1	2	5
Attended networking workshop(s)	6	0	0	3	0	3
Used the website for inspiration and motivation	6	0	1	1	3	1
Accessed office space within the Old Town Jail	6	0	0	1	1	4
Signposted to other sources of support	4	0	0	2	0	2
Helped deliver or speak at a Creative Stirling event	4	0	0	0	1	3
Other	3	1	0	0	0	2
Connected to other Creative City Networks via social media	2	0	0	0	2	0

Respondents were invited to provide reasons for their ratings of the support, with positives including:

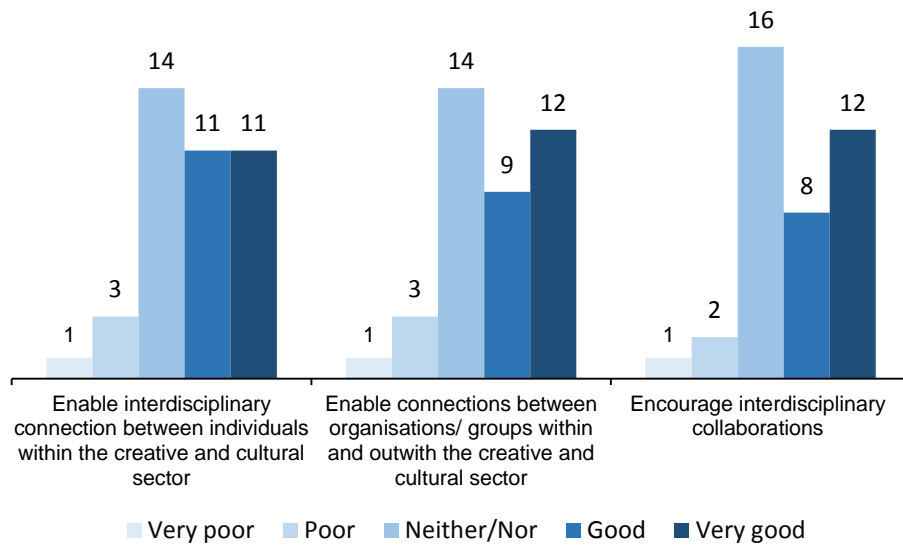
- the friendliness and expertise of Creative Stirling staff (4);
- the quality of events (3);
- the innovative nature of Creative Stirling and their work (3);
- good networking opportunities (3); and
- the great office/retail venues provided (3).

The small number of respondents who provided negative feedback cited:

- a lack of leadership/clarity in Creative Stirling's work (2);
- poorly organised/promoted events (2); and
- events seen as too focused on younger people (1).

Respondents were positive about the ability of Creative Stirling to enable interdisciplinary connections across the sector, with their abilities of enabling connections between individuals within the sector (22), organisations/groups within and outwith the sector (21), and encouraging interdisciplinary connections (20) all being rated as very good/good by more than half of respondents – **Figure C.8**.

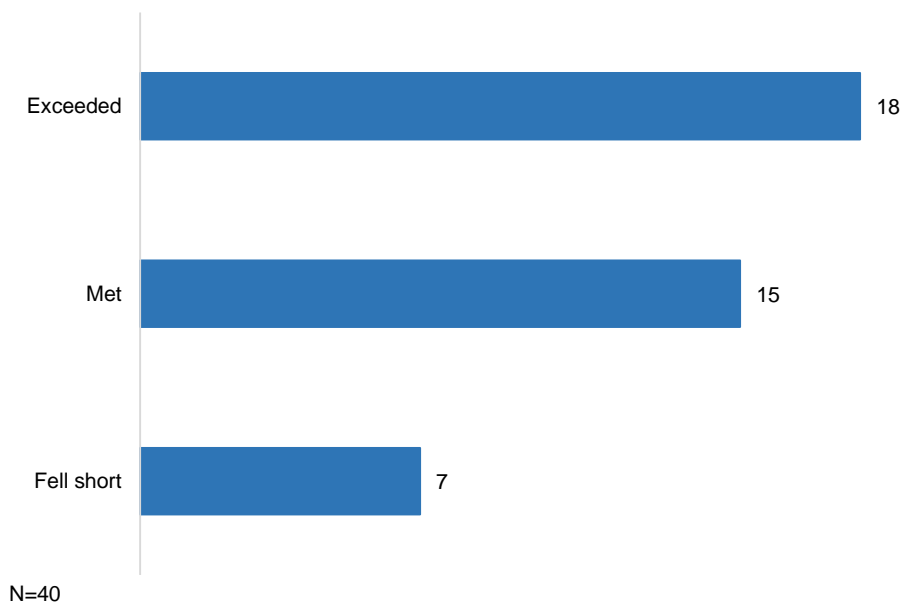
Figure C.8: Creative Stirling’s ability to...



N=40

Creative Stirling exceeded the expectations of 18 respondents, with a further 15 stating that their expectations had been met – **Figure C.9**.

Figure C.9: Expectations of support



N=40

Of those whose expectations had been exceeded, reasons included the:

- expertise of staff (4);
- supportive nature of the staff (4);
- nature of the work Creative Stirling undertake (3);
- respondents had benefitted greatly from their involvement (2); and
- there was a diverse variety and range of events on offer (2).

Those who felt that the support fell short of their expectations cited:

- a lack of strong direction/identity (3);
- a lack of communication from Creative Stirling (1); and
- the lack of depth of their engagement (1).

Further, four respondents whose expectations had been met at this stage stated that their experience has been fairly limited/recent so far.

Impacts and Benefits

The most widely enjoyed benefit to date was an improved local knowledge of creative activity (24), with a considerable number of respondents also having an increased willingness to be located within Stirling (18) – 15 respondents had a greater confidence in growing/developing their practice in Stirling. Only four respondents had not experienced any benefits yet from engaging with Creative Scotland, while one does not expect any in the future.

Encouragingly, almost half of all respondents (19, 45%) expected to develop collaborative activity in future (a benefit already identified by 13 respondents), while 16 respondents expect an increased number of industry contacts in future (with 15 respondents already experiencing this). Further, 18 respondents each predicted a greater exposure to a wider audience, and enhanced levels of innovation in future –

[Table C.2.](#)

Table C.2: Outcomes and Benefits

	Now	Future
Improved local knowledge of creative activity	24	16
Increased willingness to be located within Stirling	18	9
Enhanced market knowledge	15	7
Greater confidence in developing/ growing your practice in the city	15	11
Greater understanding of support available to you	15	13
Increased number of industry contacts	15	16
Greater exposure to wider audiences	15	18
Developed collaboration activity	13	19
Enhanced business skills	12	9
Enhanced levels of innovation	10	18
Entered or grew in Scottish markets	9	9
Improved business brand or improved marketing	8	6
Brought new products to market	8	6
None of the above	4	1
Entered or grew in international markets (outwith Scotland)	3	11

N=42; Multiple responses possible.

A total of 14 respondents indicated that they had experienced business impacts as a result of engaging with Creative Stirling, with 6 respondents each having increased their profitability, and their turnover/earnings to date. Similar numbers of businesses expected to increase these impacts in the future, with 6 predicting increased profitability, and 7 expecting to increase turnover. Engagement with Creative Stirling had had little impact on employment so far – [Figure C.3](#), over.

Figure C.3: Business Impacts

	Now	Future
Increased turnover/earnings	6	7
Increased profitability	6	6
Created a new business(es)	4	4
Sustained existing employment	3	1
Increased employment	2	3
Gained employment within the Creative and Cultural sector	2	2
Sustained existing turnover/ earnings	2	2
Total	14	15

The value of these impacts are outlined in [Table C.4](#). It should be noted, however, that only a small number of respondents provided values to these impacts, thus the values presented should likely be considered as a minimum.

Table C.4: Value of Impacts

	Now	Future
Created a new business(es)	4	4
Sustained existing profitability	£70	£75
Increased profitability	£3,000	£5,700
Sustained existing turnover/earnings	-	-
Increased turnover/earnings	£10,000	£7,900
Sustained existing employment	1	-
Increased employment	1 FTE	-
Gained employment within the Creative/Cultural sector	1 PT	-

N.B. Only values provided in numerical form are presented here. Some respondents quantified their responses in percentages, however, with no baseline to calculate change, it was not possible to include these values.

Overall, respondents were largely in agreement that Creative Stirling has had a positive impact on the profile of the creative sector in the city, with 34 respondents believing this to be the case - only one respondent did not think this to be true.

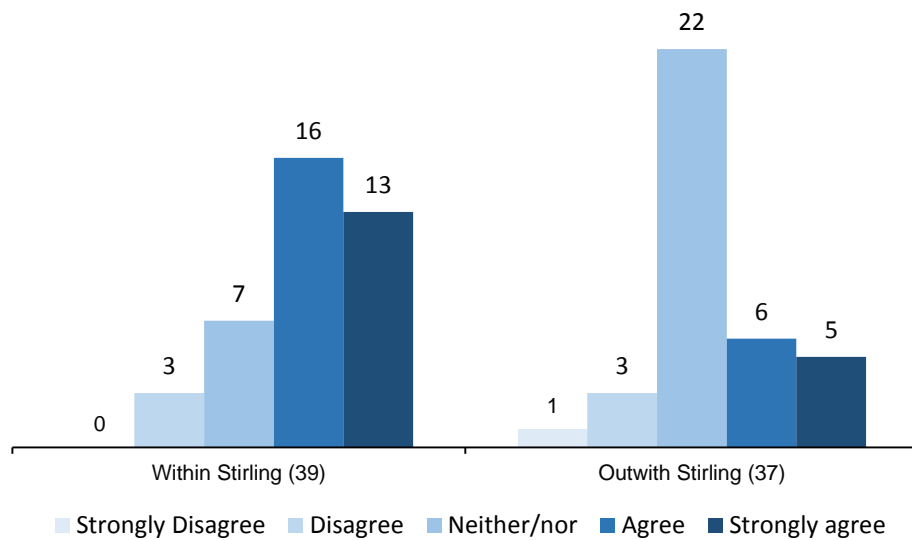
The most popular reason for this sentiment was that Creative Stirling markets/provides a platform for the activities that are taking place in the city (11 respondents). Other reasons for this include:

- the Made in Stirling shop (5);
- valuable networking opportunity provided (5);
- the dynamic and positive nature of their work (4);
- the quality of the events (4); and
- there are no other organisations performing the same kinds of work (4).

A majority of respondents (29) felt that Creative Stirling is having a positive impact on the perception of Stirling as a creative city within the city; however, there was less support for raising this perception in those outwith the city – [Figure C.10](#).

A small number of respondents provided responses for their ratings, with the most common being that Creative Stirling have made a good start, but this work needs to be continued (5), and that word of their events is spreading (3).

Figure C.10: Perception of Stirling



Future Requirements

The majority of respondents (27) indicated that they were very confident/confident for the future, with only two respondents not at all confident/having very little confidence.

Encouragingly, 32 respondents would recommend Creative Stirling to others, with the remainder undecided – no respondent would not recommend Creative Stirling.

The main strength of Creative Stirling was identified as the quality and friendliness of the staff (11), with the passion/enthusiasm of the organisation/staff also noted (9). A number of respondents (6) commented that a local organisation working for local people was a strength.

The challenge of being financially sustainable (7) was seen as the biggest weakness of Creative Stirling, with 5 respondents pointing to the low profile/lack of promotion as the biggest weakness. Other weaknesses identified included lack of communication (2), lack of political support (1), and that Creative Stirling does not cover all creative sectors (1).

In keeping with some of the identified weaknesses, the most commonly suggested improvements which could be made included collaboration with Council/other organisations (4), increased publicity of Creative Stirling (4), hold more events (3); and improve communication (3).

Just over one-quarter of respondents (10, 26%) felt that there are currently gaps in the services provided by Creative Stirling, with the most commonly identified being the lack of regular activities (3). Other gaps in service provision, as suggested by one respondent each, included to target the older generation, offer education sessions/workshops, to target established businesses (i.e. rather than start-ups), and to engage with a wider range of advertising and advertising methods (i.e. not just social media).

Final Comments

A number of respondents chose to offer final comments, with the most popular being to keep up the good work (8). Other comments included:

- seek to engage a wider range/demographic of people (3);
- Creative Stirling are a good organisation (2);
- hope to see the organisation develop and grow (2);
- the respondent has been able to stay in Stirling rather than relocate because of Creative Stirling (1); and
- they would like to see the vision and objectives of the organisation articulated in order to provide more information (1).

Appendix D: Creative Dundee Focus Group Findings

Introduction

A focus group was held on Tuesday 21st January at the Hannah Maclure Centre in Dundee. A total of ten attendees participated in the focus group and included a mix of freelance creatives, start-up businesses, creative academics and those employed within the creative industries.

Awareness

The way in which attendees first found out about Creative Dundee varied greatly from undertaking an internet search for support, through finding out by word of mouth, to attending an event. One attendee reported being featured on the blog years ago and having an awareness of Creative Dundee through its progression to its current state.

Reasons for Engaging

The main reason attendees chose to engage with the network was to undertake networking with likeminded people in an informal, relaxed way and not the “*formal networking*” often undertaken which is off-putting.

Other reasons reported were to access/share new ideas, to showcase work/ideas to a new/wide audience, and to receive business start-up support/guidance.

Involvement

Attendees reported to have made use of a number of Creative Dundee services and activities. The most spoken about event was Pecha Kucha (short presentations to showcase work or interests). Attendees became very enthusiastic when talking about the event and its format as well as the quality of the events.

Other events included:

- Christmas Party which was reported as not only a networking event but also a social event allowing people who often work in isolation or with small teams to come together in a social capacity for Christmas (something freelancers don't tend to do); and
- Mid-Week Meet an informal networking event structured around casual discussions with other attendees.

In addition to the events, Gillian also provides mentoring and support for the members and is very approachable should they have any questions.

All agreed the support provided by Creative Dundee meets their needs.

Benefits and Impacts

The most reported impact was that Creative Dundee provides a “*readymade audience*” for individuals to showcase their ideas e.g. the Pecha Kucha nights provide a potential audience of 200/300 people. In addition, promotion through social media has the potential to reach Creative Dundee's Facebook member base of c.2000 people.

Attendees found it difficult to determine the direct business impacts as a result of engaging with Creative Dundee, however it should be reported that attendees highlighted the creation of contacts can and has led to collaboration projects which in turn potentially positively impacts on their business (sales, turnover, profit etc). One attendee reported to have gained a contract from the DCA which could be traced back to Creative Dundee.

The reputation Creative Dundee has been able to build for itself as a network was seen as very positive and being associated with it was viewed as only being a positive attribute for its members.

Attendees also reported benefitting through increased self-confidence by engaging with a wide variety of likeminded people as well as using the online content within Creative Dundee's website for inspiration and motivation.

Impact for the City

The focus group attendees were very passionate about the impact Creative Dundee is having on the city. Firstly, it was agreed that Creative Dundee has made the city “*sticky*”: In previous years there was an issue with job retention, students choosing to study in the city would relocate after graduation. Attendees reported this is less of an issue for Dundee now as students are understanding the benefits of remaining in the city and its evolving creative landscape.

Secondly, Creative Dundee played a pivotal role within the Dundee City of Culture 2017 bid. Although Dundee was unsuccessful, the process involved has helped to increase the profile of the creative industries within the city as well as amplifying Creative Dundee’s ability to connect with other creative organisations.

Strengths, Weaknesses and Improvements

Attendees reported the sense of ownership and empowerment of Creative Dundee’s members was a key strength. The bottom up approach of the network has allowed for the creation of a real community within Dundee. People are proud of their city and the network which has been created.

Also the high standard and quality of events was reported as one of the key strengths of the network. The events are tasteful and those chosen to present/speak are engaging. In addition it was felt staff at Creative Dundee put a lot of effort into maintaining the quality of content within the website and promotional material. Creative Dundee has learnt to use media sources to its advantage.

Creative Dundee was also reported as being very inclusive and open to all within the creative industries, from students through to business start-ups, to established businesses, as well as creating the linkages between other organisations within the city such as Dundee V&A.

When asked if there were any weaknesses of Creative Dundee, attendees chose to instead focus on suggested future improvements. One reported that there was little engaged content on the website and at some events such as the Pecha Kucha which made it difficult to ask questions. It was voiced that more in-depth discussion would be beneficial.

Another reported that perhaps the City Networks could start connecting with one another to deliver partnership events/networking in different cities, Perth was suggested¹².

In relation to different locations, another attendee suggested holding the current events in less central locations within the city in order to reach an even wider audience.

Best Practice

A number of aspects were raised as best practice which other cities could learn from which were:

- the attitude of the network – inclusive and proactive with evidence of what is/has been achieved e.g. Dundee City of Culture 2017 Bid, Pecha Kucha events filmed and archived on the website;
- Pecha Kucha format should be adopted elsewhere and it is essential the high quality of the events are maintained; and
- as stated above it is important to document events and archive the content online for future reference and to increase web presence.

¹² Perth and Kinross Council have recently been in touch with Creative Dundee in relation to their Creative Future PK project funded by Creative Scotland.

Appendix E: Creative Edinburgh Focus Group Findings

Introduction

A focus group was held on Thursday 23rd January at the Creative Exchange in Edinburgh. A total of ten attendees participated in the focus group and included a mix of freelance creatives, start-up businesses and those employed within the creative industries.

In addition, a telephone interview was undertaken with a Creative Edinburgh member who couldn't attend the focus group. Feedback has been included within the focus group write up.

Awareness

Participants first found out about Creative Edinburgh in a variety of ways including attendance at an event hosted by another organisation, internet search, asked directly by Janine, and through social media. It became evident there was no one clearly defined way in which participants became aware of the network.

Reasons for Engaging

All were in agreement that they first and foremost became involved with Creative Edinburgh in order to network with likeminded creative people. Many felt it was important to engage with others operating within the same sector as creatives often work on a freelance basis or in solitude, therefore taking the time to meet with people not only enables the exchange of idea etc., it also reduces the time spent in isolation.

Other reasons included to become exposed to new ideas and ways of thinking, to develop a new business in a new city, or to access legal advice.

Involvement

The majority of attendees had made use of a variety of events/services offered by Creative Edinburgh ranging from accessing the website, through attending informal

coffee mornings and Glug events (pizza and beer nights), to attending the more formal offerings such as the Awards Event and business mentoring.

Attendees spoke highly of the Glug events, reporting the speakers to be of high calibre within the creative industry and the format of the event to be engaging and participatory. The same was true of the Creative Corporate Love events (bringing together creatives with the larger companies within the city).

A couple of attendees were unaware of certain services provided such as the mentoring scheme and access to legal advice. This caused a discussion to break out regarding what exactly is offered and where attendees would be able to access this information. It was clear that some attendees had a better understanding of the services offered or were more inclined to email the project director directly if they had a query.

Attendees were positive about the support meeting their needs, reporting the support enabled them to come into somewhat regular contact with likeminded people in a safe environment. Janine was very much at the forefront of discussion

Benefits and Impacts

Benefits

Numerous benefits were reported as a result of engaging with Creative Edinburgh. All were in agreement that the meeting likeminded people with the same interest was the most beneficial aspect of the network. The network provides a space/audience to discuss and showcase work, as well as enabling peer support. Attendees reported it was important to gain reassurance from others in a similar context as well as providing self-confidence and building self-esteem.

In addition to the personal benefits, access to the established network of individuals, companies and freelancers was deemed beneficial. Attendees reported having been able to find potential people to work and/or collaborate with on future project/jobs as a result of engaging. Whilst others reported being able to showcase their work to a large audience was something that would not be feasible solely using your own contacts.

Business Impacts

Attendees found it more difficult to determine what business impacts were associated as a result of Creative Edinburgh, as one attendee quite rightly stated the initial connection may have been made within the network however a number of other factors would also have had an influence.

For those that were able to comment, one reported having employed another member of Creative Edinburgh on a part time basis whilst another reported having secured funding to undertake a project as a result of support provided by the network. This then had a knock on effect for another attendee at the focus group as she was then contracted to provide support.

Impact for the City

Creative Edinburgh was seen as having a positive impact on Edinburgh as a creative city as well as increasing the profile of the creative industries. The network highlights the amount of activity taking place within the city.

It also provides a localised network which is important as there are many national networking activities taking place, however this is more accessible for the people of the city.

It was also felt there is much support for new businesses elsewhere for example within other cities such as Glasgow or within areas of higher deprivation. A couple of attendees reported this to have a negative effect on their business. One reported having located to Glasgow to set up as there was more support (including financial) within the city, whilst the other contemplated a move elsewhere. Since finding out about Creative Edinburgh the Glasgow based attendee reported to have relocated back to Edinburgh.

Strengths, Weaknesses and Improvements

The passion and dedication of the staff within Creative Edinburgh was reported by all as a key strength of the network. It was reported the staff go “*above and beyond*” and are proactive in their approach.

One attendee reported Janine sought her out as she had seen the attendees work and actively encouraged participation of the network as it would be beneficial to the attendee. The attendee reported there was no hard sell, it just seemed as though Janine took an interest in what each member is doing. This was reiterated by the rest of the group.

The nature of the network and the events were also reported positively i.e. it is very inclusive, honest and open. People are not afraid to voice their ideas or collaborate with others as they feel safe within the network. One attendee reported that quite often creative people are seen as intimidating or “scary” however attending the events has open their eyes and understanding.

A couple of suggested improvements were made to address weaknesses of the network experienced.

Firstly there was a consensus amongst the group that the sharing of information needs to be improved as there was often confusion as to the extent of services offered, the types of memberships and the associated benefits. It was also highlighted that the sharing of events can sometimes be sporadic and the content can be missed if published on social media. A calendar of events was suggested to overcome this.

It should be noted that attendees realised that resources were limited within the network and that this type of requirement may not be feasible without added resource.

One attendee reported the web content within Creative Dundee to be particularly beneficial as all events are filmed and the content put online as a point of reference.

Gaps in Service

The majority of attendees were in agreement that they did not feel there were gaps in the current service provided.

One attendee reported more should be done to aid the process of applying for funding etc. however others agreed that appropriate signposting was offered and some had made use of signposting to the Cultural Enterprise Office. Again, this related back to the issue of information sharing of information.

Best Practice

An example of best practice was the dedicated and passionate person/people with an in-depth understanding of the creative sector leading the network.

Appendix F: Creative Stirling Focus Group

Findings

Introduction

A focus group was held on Wednesday 15th January at the Old Town Jail in Stirling. A total of seventeen attendees participated in the focus group and included a mix of freelance creative, start-up businesses, practising artists and those with an interest in the creative industries.

Awareness

Attendees became aware of Creative Stirling through a number of different channels including the attendance at a CS event, passing by the Made in Stirling shop, word of mouth, being signposted by another support organisation, and prior involvement through participating in the CS consultations.

A small number of attendees reported that at first it was a little unclear what Creative Stirling was and what it provided. It was suggested that greater visibility within the city is needed to ensure that the network is reaching the right people with a clear message.

Reasons for Engaging

Reasons for engaging with Creative Stirling were more evenly spread (when compared with the Dundee and Edinburgh responses) across a number of responses which were to access retail space within the Made In Stirling shop, to engage in networking opportunities, to make use of the print room, and to meet likeminded people in order to share ideas.

Involvement

Made in Stirling was the main focus of the discussion with several attendees having sold their products within the shop. Other attendees reported making use of the website and attending events hosted by Creative Stirling including the First Friday events in order to meet likeminded people, showcase talent and foster the development of collaborative projects.

The Pop Up Cinema was also spoken highly of, with one attendee reported it to be a “*fun and uncomplicated*” night.

Benefits and Impacts

Benefits reported centred around social inclusion across Stirling. The development of a local community within Stirling that enables the sharing of ideas was regarded positively and it was reported that the peer support and idea sharing has led to increased confidence and motivation. Also the location of Creative Stirling within the Old Town Jail at the “top end” of the town was regarded by some as being positive. The area in which the building is located is viewed upon as being of an area of higher deprivation therefore by being located there it can positively impact on the perception of the area.

Attendees reported the ability to test trade within the shop has allowed them to develop their skills and capacity and to gain a better understanding of their customer base. In addition, attendees also reported business impacts have been experienced as a result of test trading. Individuals reported an increase in sales, which in turn has led to an increase in turnover and potential to increase profitability.

In addition to the test shop, the option of affordable office and studio space as well as the print studio within the Old Town Jail was seen as being beneficial to those artists looking for such amenities.

Impact for the City

All attendees were in agreement that Creative Stirling is positively impacting upon the city and people’s perception and understanding of the creative industries. Creative Stirling has broken down the barriers and is making the creative sector more available for the local community.

Stirling was also reported as being a great destination for tourism however it was felt that this should not be Stirling’s only attractive feature. Attendees reported the two sectors could benefit from greater interaction with each other as the creative industries can be used to promote/advertise the current tourism offerings as well as provide additional attractions e.g. events, Made in Stirling shop. This topic of greater partnership working is discussed in more detail with regards to future improvements.

Strengths, Weaknesses and Improvements

Overall, attendees were very positive about Creative Stirling and were in favour of the bottom up approach used to develop and deliver the network to a local community. A critical success factor which was highlighted was the attitude of those staff members closely involved. The staff are passionate, dedicated and motivated to make the network a success.

Another strength reported was the high standard of promotional material used - the website, signage etc. has a professional look and feel about it, which in turn has a positive impact on the perception of the network.

Attendees were reluctant to define any weaknesses and instead focussed on areas which could be improved. The majority of attendees reported greater partnership working with other local organisations within and outwith the creative industries would increase Creative Stirling's reach. Greater partnership working could also help towards the wider strategic aims and objectives of the city.

As mentioned previously, a small number of attendees stated the need for greater visibility of Creative Stirling within the City in order to reach a wider audience as well as increasing the profile of the network.

Best Practice

Attendees were in agreement that the test shop, Made in Stirling, should be highlighted as best practice. The shop allows creative practitioners to sell their products within a safe environment, develop their skills and understanding of operating their business including day to day procedure, pricing and customer, and maintain control over their product (something that is often lost if selling products through other retail streams).

It was felt that other cities/towns would be able to adopt this process quite easily and reported that a similar set up had been developed in Callander.

Appendix G: Event Attendance

Introduction

A member of EKOS attended an event hosted by each Creative City network in February 2014 in order to gain a more in-depth understanding and feel for each of the networks. The following events were attended:

- Creative Dundee – Pecha Kucha;
- Creative Edinburgh – Creative Circles; and
- Creative Stirling – ‘Pecha Kucha’ Style Event.

A write up of each event is detailed over.

Network: Creative Dundee

Event: Pecha Kucha

Date: Tuesday 25th February 2014

Location: Chamber East, Dundee

'Pecha Kucha' is an event format developed in Tokyo. The concept of the event is quite simple, presenters are given a time slot of just over six minutes to present their idea – this can be about anything at all as long as the presenter has a passion for the subject (and is within reason). They are provided with space for 20 slides each with a time allocation of 20 seconds. Pecha Kucha is designed to enable the presenters to share their ideas, projects, work etc. with the audience. In addition, PK nights are designed to foster networking opportunities in a relaxed atmosphere.

Creative Dundee has run a total of eight PKN since 2011. A member of EKOS attended the most recent PKN held in Chamber East, Dundee. The event ran for two hours between 7.30pm and 9.30pm with a 20 minute break just before the first hour.

A total of 12 presenters took to the stage with topics ranging from dance, architecture, mental health technology, environmental regeneration and games design. One presenter even chose to speak about her love of beards.

The event was well attended with 200 people in the audience. There was a good mix between first time attendees and those that had been to more than one event before. Networking was encouraged during the break and attendees were given the opportunity to shout out any upcoming events, news, opportunities that had that they would like to share with the group.

Creative Dundee is very open about sharing ideas and opportunities which became apparent upon finding a seat. Numerous flyers promoting local organisations, events etc. were positioned on the chairs put there by individuals attending the PKN.

Tangible outputs from the event are difficult to capture at the time of attending the event, however this adds to the process of growth and development through increased contacts, networks, greater understanding of support available, greater understanding of the sector in the city and surrounding area as well as peer support and increased confidence and motivation.

Network: Creative Edinburgh

Event: Creative Circles

Date: Tuesday 4th February 2014

Location: Brew Lab, Edinburgh

Creative Circles is a coffee morning held on the first Tuesday of every month developed in order to bring together individuals from the creative industries. The aim of the event is to engage people in networking activity in an inviting and casual atmosphere.

The event is held at Brew Lab, an artisan coffee bar, chosen for its relaxed atmosphere and appropriate space.

A member of EKOS attended on Tuesday 4th February. Creative Circles ran from 8.30am-10.30am with roughly 25-30 people in attendance over the course of the two hours. Attendees ranged from undergraduate students currently at university through to freelancers, to SMEs, as well as board members keen to keep up to date with the industry and its members.

The format of the event was very relaxed, individuals turn up, order a coffee and then begin networking. There is no formal introduction to the event and people are free to join or leave at any point. Conversations quickly started between individuals or small groups.

There was a good mix between core attendees that come on a regular basis and the first timers that had heard about Creative Edinburgh and wanted to find out more.

It became clear attendees were very much in attendance for a number of reasons and strongly believed that by attending the event they would gain either by increased contacts, networks, sharing of ideas, introduction to new opportunities, or even to receive peer support/advice.

Network: Creative Stirling

Event: 'Pecha Kucha' Style Event

Date: Friday 7th February 2014

Location: Burgh Coffee House, Stirling

A member of the EKOS study team attended the Creative Stirling Pecha Kucha style event on the evening of February 7th, held in the Burgh Coffee House in Stirling. There were around 25 – 30 people in attendance, comprising Creative Stirling volunteers and staff, speakers and members of the public.

The format of the event saw four guest speakers each present a series of 20 PowerPoint slides, each of which was displayed and discussed for 20 seconds. There was an opportunity for a Q&A with each speaker after their presentation, or during discussion breaks during and after the event. The speakers at the event were:

- Ewan John – artist - Ewan spoke of his career and work to date, and some of his work was displayed in the venue;
- Barry McDonald – director of Stirling Fringe Festival – Barry talked of the development of the inaugural Stirling Fringe Festival in 2013, and the developments for 2014's Festival;
- Tony Cain - Head of Housing and Customer Service, Stirling Council. Tony seemed to be appearing in a personal capacity, rather than as a representative of the Council, and spoke about some of the past, existing, and forthcoming architecture in the city; and
- Selina Wagner – animator. Selina's talk centred around a short animated film she had made, and the inspirations and process this involved. A screening of the film followed.

The event seemed to be well received by all in attendance, with all talks prompting interest and discussion. The format of the event ensured that talks were lively, concise, and informative and this enabled spectators to engage with the speakers.

This event seemed like a good networking opportunity, although it was unclear how many people were attending a Creative Stirling event for the first time, or who had attended similar events before.