Creative Industries
A Strategy for Creative Scotland 2016-17
Appendix 3

THE CONSULTATION PROCESS

This appendix outlines the consultation process that we undertook in developing the Creative Industries Strategy.

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Establishing our priorities – consulting the sector

This strategy was informed by the objectives and aspirations that were shared through a series of consultations that took place in late 2014 and mid/late-2015.

Consultation stages and timelines:

- Initial meetings and workshop sessions – led by Tom Fleming Creative Consultancy, Dec 2014
- Further development workshops – led by Clive Gillman, June – Oct 2015
- Open public consultation of draft strategy – online, Oct – Nov 2015

The first sessions were led by Tom Fleming Creative Consultancy, international specialists in this area. These led to the creation of a Framework document that was presented to the Creative Scotland Board and SCIP group. This was followed by a second set of consultation sessions that built on this work to further focus on understanding the needs of Scotland's creative businesses.

The first sessions took the form of meetings and workshops with participants drawn mainly from public sector and strategic bodies. The second sessions initially followed this format with participants drawn mainly from small creative businesses. These workshops took place in six locations across Scotland (Aberdeen, Dundee, Dumfries, Edinburgh, Glasgow and Inverness) and were followed by further meetings with a range of consultees from both businesses and sector bodies. In total, over 200 people were collectively involved in these meetings and workshop sessions. A substantial literature review has also informed the process.

Initial meetings and workshop sessions – Dec 2014

The principles that emerged from the first set of consultations were:

- A requirement to work with the specific characteristics of the many sub-sectors that comprise the creative industries of Scotland
- An aspiration to support cooperation, collaboration and co-working as mission critical
- A desire to champion public/private partnership
- A requirement to nurture the value chain
- A desire to support the creative industries to make a difference and add value across the economy and society
- A necessity to connect partners across the education and skills landscape
- A desire to open up international opportunities for the creative industries

Overall, the initial framework document concluded that there were many strengths in Scotland, but that we were not yet delivering to our potential. Not all opportunities were being converted into outcomes and there were points in the value chains of all sub-sectors where it was felt further work could be done to ease the process of bringing new goods and services to market.

It was felt that improvements were needed in:

- The digital network infrastructure
- The links between FE/HE and business
- Links to the national Curriculum for Excellence
- Conversion of talent and skills into viable employment
- Engagement with international opportunities

There was concern expressed that an over-emphasis on intellectual property was hindering potential collaboration and we were not developing cross-sectoral opportunities as well as we might.

Further development workshops – June – Oct 2015

The second set of workshops focused on these areas in more detail with groups mainly comprised of creative businesses, working together to review the following areas:

- The Creative Industries: Sub-sectors and value chains – where is intervention most needed?
- Accessing markets – What are the challenges and opportunities?
- Innovation – How can we develop collaboration and investment?
- Supporting the wider economy – How can we better sell the value of Scotland's creative industries?
- Education and skills – Are these appropriate?
- Relationships to grant aided sector – How can we add value?
- Place-making and international positioning – Building markets

The key points that emerged from this second set of workshops were:

- A need to reinforce the role of intermediaries and networks in supporting individual businesses
- The value of mentoring/peer exchange in providing 1:1 guidance and support
- The provision of alternative sources of finance beyond grants
- Challenges of public procurement
- Issues around supporting sole traders and cooperatives
- The significance of provenance and authenticity
- The desire to avoid what was called 'referral-itis' – the sometimes well-intentioned action of redirecting someone to a different institution or support system
- Age limitations – the creative industries are often seen as a young person's world, but people create new businesses at all stages of their career.

The outcomes from this process of consultation and dialogue have provided us with a snapshot of a complex, dynamic and rapidly evolving sector in which development routes are often innovative and disruptive. As such they require a strategy that is capable of being responsive to emergent methods, models and practices; one that is, above all, sympathetic to the motivations of the creative people that are making things happen.

'The decisions that we came to create Chemikal Underground, to set off this path, establishing this record label, wasn't borne out of any entrepreneurial vigour, it was a cultural vigour.'[1]

Open public consultation of draft strategy – Oct/Nov 2015

The final part of the process took place in late 2015 when a draft strategy was published and released for open consultation. This draft document was published on the Creative Scotland website on 16th October 2015 and responses were invited until 16th November.

The page on the website had 1811 unique page views, a significantly higher than average level of attention, and stimulated 41 detailed written responses. These responses were reviewed by the Creative Scotland Knowledge and Research team who produced a summary of the key consultation feedback.

This summary was used to refine the draft version of the strategy which was submitted to the Creative Scotland Board at the end of November. The Board subsequently established a sub-group to develop the final strategy prior to its approval by the Board in March 2016.

Summary of open public consultation responses

The draft strategy was presented online alongside a series of broad questions which gave respondents an open text space to submit their responses. The questions asked were:

- Does this strategy describe the overall creative industries in a way that makes sense to you?
- Do you feel that the strategy effectively represents the interests of creative businesses of all scales?
- Do you believe that all four ambitions translate into appropriate actions, or are there actions missing?
- Do you think the actions described will result in a positive impact?
- Given that the actions contained are to be delivered by April 2017, what would you like to see beyond this point?
- And, of course, any other comments you may have

1 Stewart Henderson, quoted in 'Connecting Creativity, Value and Money' Bob Last/Cultural Enterprise Office 2014

Summary of responses

Of the total responses received (41), 21 were broadly positive, welcoming the strategy; two were negative and 18 were neutral (Did not explicitly state support or objection to the overall strategy).[2]

Overarching Themes

Definition:

Fourteen of the respondents specifically commented on the issues surrounding definition of the Creative Industries. Of these there was a mixed response with some being positive

'After the absence of a CI strategy, it is encouraging to see a confident shift in how CS (Creative Scotland) define CI, moving away from categorisation obsession and instead embracing all diversification in all shapes, sizes and ambitions.'

'The definition of the overall creative industries is clear and think it is useful for the sector as a whole not to be pigeon holed or overly siloed. Practitioners and businesses are working in increasingly fluid ways across sub-sectors, therefore this will offer the most interesting space to find new opportunities and be future-proofed against.'

While others were more negative stating:

'[It] fails to give a clear account of what replaces the old definition.'

'As the draft strategy tacitly acknowledges, definitions of the creative industries reflect the purposes and priorities of those doing the defining. ….. While digital technologies are central to growth and development of creative businesses it is not helpful to obfuscate the distinction between the digital creative industries and all digital businesses.'

'There is some general confusion about the extent of disciplines considered by Creative Scotland as coming under the creative industries umbrella., …….. Clarity on this, definition coherence and a broadening of the sector to include the visual arts, performance and architecture would be a positive move'

2 Positive, negative, neutral ratings were applied during the review process by the Creative Scotland Knowledge and Research Team to help provide an overview summary of responses.

Ambition:

Two respondents urged the strategy to be more ambitious, while **two** others stated they did think it was ambitious, especially given the timeframe.

'The strategy should be more ambitious: we appreciate that the public sector funding situation will be a constraint, but the (long-awaited) CI strategy should set out a much bolder vision. There is a need for substantial change in Scotland if the creative industries are to flourish.'

Tone and approach:

Three respondents were critical of the tone of the report stating that it was 'bogged down with words' and the tone was too technical.

There was also comment that the document focused too much on the role of the public sector (primarily the role of Creative Scotland) and not enough on the role and actions of the wider creative industries:

'..it does not, in its present form, read as a document which creative businesses are likely to rally round. It is, perhaps unavoidably, too much about what Creative Scotland will do, and too little about what the creative industries in Scotland can become.'

'It would possibly benefit from being distilled down to a much shorter document that referred to the wider sector or was clear it was a document for Creative Scotland outlining what it offers to the sector.'

Timeframe and delivery:

Five respondents commented that the timeframe was tight, highlighting that it was ambitious to deliver and that it would be limiting in terms of impact and ability to influence partners, specifically Local Authorities.

Sustainability – economic, social and environmental:

Three respondents highlighted the lack of reference to environmental sustainability and the need for overarching targets and commitments in this area.

In addition, **eight** respondents highlighted that more emphasis should be given to the social dimensions of the creative industries and their social sustainability, that there is too much emphasis on economic outputs.

'The present draft understates the substantial role of creative activity in supporting participation, cohesion and enterprise in communities that are currently and historically failed by the market economy.'

'Mild caveat that there is perhaps a bit too much emphasis on how the sector can improve for the sake of the Scottish economy, as opposed to for the sake of the cultural and creative health of the nation and its people'

Sole Traders/self-employed and micro-businesses:

Many respondents highlighted the dominance of small and micro-businesses in the sector and the challenges this creates. Issues raised included:

- Falling outwith the criteria for support from Scottish Enterprise
- Difficulty for networking
- Postcode variation of support
- Criticism of the lack of mention of freelancers within the strategy
- The need to support micros in a different way to those larger enterprises and organisations
- Predominance of home-based working and the challenges and opportunities it presents

Opinions were mixed as to the degree that the strategy acknowledges and addresses the needs of small and micro businesses.

Measuring Excellence:

Two respondents highlighted the difficulty with achieving this within the context of the creative industries.

'There is also an inherent contradiction, which the draft Strategy doesn't acknowledge, between 'excellence' (and the references to the forthcoming Artistic and Creative Framework) on the one hand, and the drive to achieve commercial success and growth on the other.'

COMMENTS ON SPECIFIC AIMS

Aim 1. Investing together

Role of SCIP:

Eight respondents expressed specific concerns around the role and remit of SCIP. Criticisms include that it is too large, unwieldy, opaque and lacks profile. Concerns were also raised about the disconnect with the sector and that it lacks genuine leadership. 'Creative Scotland has not been given sufficient authority to lead effectively.'

Detail on funding:

Four respondents commented on a lack of specific detail about funding available and what the priorities are for funding.

'We would welcome drilling down into what type of activity should be supported as a priority.'

In addition, loan finance was welcomed by **one** respondent and another highlighted the key role that crowdfunding has in the sector.

'Crowdfunding essentially was invented by this sector. We feel that the strategy document should engage with this new source of funding.'

Skills:

There was a range of comments about the strengths and weaknesses around current skills provision.

Concerns included impact of cuts in FE on the skills development options available and skills gaps highlighted included leadership development employment routes for young people, a responsibility to address issues of equalities and barriers, and the need for more business support and skills.

'It would be good to see more active business support for people (like myself) who are having artistic success but don't have the skills or connections to translate that into commercial success.'

Aim 2. Innovating for the wider economy

'It's great to see the focus on innovation in the public sector referenced here. It's long overdue for the creative industries to help shape and lead this thinking to influence the wider economy/society.'

Creative industries or creativity in industry?

Three respondents stated that the strategy should be clear as to whether it wishes to promote innovation within the cultural sector or wider economy.

'Needs to be further consideration of how it can support the development of creativity within business more widely….this is a complex issue and raises the fundamental question of how should Creative Scotland develop its work in this area in conjunction with other agencies such as Scottish Enterprise and its responsibility for economic growth.'

Emphasis on promotion rather than support:

Two respondents commented that most of this section concentrated on promotional activities rather than helping businesses to innovate.

Role of universities:

Thirteen respondents commented on the role of universities and research within the strategy, of which **four** were from academic institutions.

Comments included:

The absence of an effective forum where those directly working in creative industries' related areas can engage with practitioners, employers and SCIP members at a strategic level and the need to come together to provide a more coherent training provision across Scotland.

More detail required on the progression routes for those studying at HE/FE (beyond SDS routes) – how they are supported into creating sustainable businesses.

Highlighting of the issue of ownership of intellectual property by students not institutions.

Role of research:

There were **two** specific comments on the need for better sharing and understanding of data collection, but also a need to concentrate on more qualitative evidence into how creative practitioners operate and investigation of the social and cultural impacts as well as economic.

Aim 3. Inclusivity through people and place

Urban and rural needs:

Six respondents highlighted the specific needs of creative industries in rural communities and the need to support these. These included digital inclusion, difficulty of accessing networks (which are mainly city-based) and help to reach wider markets.

‘Scale is only one dimension to be considered – density of activity, proximity and communication links have to be borne in mind as well.’

Conversely **one** respondent highlighted the importance of cultural hubs within Scotland’s cities and the need for these to be developed and nurtured as ‘key producers of urban diversity and openness which directly translate into (non-tangible) urban amenities’. Another highlighted the need to support Creative clusters.

Networks:

Were broadly welcomed, however some also highlighted the accessibility issues around networks for those in rural areas.

‘The social capital developed through local place networks has often proven to be more valuable to all than simply pump-priming a select few.’

Re-use of spaces:

This was broadly supported by many respondents, but highlighted the need for a longer term strategy for delivery. One respondent suggested the strategy widen the view to take account of a vibrant creative home-based business sector in Scotland.

Inclusivity on people and place could go a lot further and tackle the promotion of diversity and progression within the creative industries; ‘there could perhaps be a more vocal phrasing on partnership working and employment routes.’

Aim 4. International Positioning

A number of organisations outlined their ambitions for furthering their international work and welcomed this Aim.

Go and See:

Three respondents particularly welcomed the 'Go and See' proposal, with **two** others offering to share their experience.

Brand:

The concept of support through international branding and a platform for small makers and businesses was welcomed but warning that it shouldn't become a 'shop window of nothing'.

Final review

Following on from the public consultation, and the summary of responses, Clive Gillman, Director of Creative Industries at Creative Scotland, responded to the key issues raised. This 'review statement' was subsequently used to inform work with the Creative Scotland Board in refining the final version of the strategy.

The public consultation said:

'The precise distinctions between the definition of the Creative Industries used by the UK government, the Scottish government, and this strategy are not as explicit as they could be.'

Our response:

We will provide a clearer explanation of the distinctions between these different approaches in the companion documents.

The public consultation said:

The strategy could be bolder and more ambitious and provide more of a rallying cry for the future of this sector. That the document is overly focused on the working practices of the public sector agencies that comprise SCIP

Our response:

We will need to retain some level of focus on how SCIP works to ensure effective alignment of policies and actions across the main partners, but we will now break the strategy down into two separate documents: one focusing exclusively on Creative Scotland's ambitions and actions; the other a shared plan for SCIP. Although there were requests from some respondents to provide a statement that is less focused on the actions of Creative Scotland and more about the sector itself, we feel that our first actions should be to set out what Creative Scotland is to do to learn from and support the sector in the short period before the strategy is refreshed in 2017.

The public consultation said:

A number of respondents commented on the apparently short timeframe for the strategy

Our response:

The strategy has been written with an intentionally short timeframe in order that all of the Creative Scotland strategies (for Screen, Arts, and Creative Industries) will all come into alignment for review in April 2017. Although the actions contained within the strategy are all linked to this deadline, it is expected that the higher level ambitions and aims will remain beyond this date and inform the next set of actions that will be detailed for the period beyond April 2017.

The public consultation said:

Some respondents commented on the use of the term 'sustainable' and requested that this be qualified further.

Our response:

We will work to develop further detail that helps to explain more clearly our approach to economic sustainability. We will also ensure that we include clearer statement about environmental sustainability and the creative industries.

The public consultation said:

That the strategy understates the broader benefits to society of a thriving creative industries sector.

Our response:

This is a fundamental aspect of the strategy and we are concerned that this does not come across strongly enough. We therefore will seek to address this in the final version and companion documents.

The public consultation said:

There were some comments about the fact that the strategy does not acknowledge a possible conflict between excellence and commercial success

Our response:

We recognise that this is an area where more work is required to address the concerns that some have. We will reflect this in the text of the strategy and seek to develop ways in which this potential conflict will be managed during the life of the strategy.

The public consultation said:

A number of respondents highlighted specific methods for future funding that were not explicitly mentioned in the strategy.

Our response:

We welcome the highlighting of these methods and we will work within the actions of the strategy to explore which of these might be best suited to the creative businesses of Scotland.

The public consultation said:

There was considerable interest in the role of the creative industries as a catalyst for innovation in the wider economy.

Our response:

While this is included as an action in the draft, we will need to strengthen and clarify this action through our partnerships, specifically with Scottish Funding Council, to ensure that it better captures the ambition to employ creativity as a significant catalyst for the wider economy and for society as a whole.

The public consultation said:

There was some concern that some activity would be confined to the ‘independent creative area networks’ that were named in a footnote in the draft strategy.

Our response:

This was never an intention and we will revise this text to ensure this is as clear as can be.

The public consultation said:

There were a number of comments relating to the role of Scotland’s Universities and Colleges

Our response:

Some issues were quite detailed and lie beyond the scope of the strategy as actions, but these comments will be used to inform any partnership activities that will result from the strategy. Other comments related to the methods through which the Universities and Colleges sector can contribute to the fundamental aims of the strategy – to support the development of sustainable creative businesses. Our work in this area has principally been driven by our partnership with the Scottish Funding Council and the need to work with Universities and Colleges to support the development of innovation for the creative industries sector. This work is likely to emerge through the SFC rather than directly within this strategy and so the strategy does no more than simply acknowledge and commit to this partnership. Creative Scotland will be looking to develop effective evidence-based actions and will be working directly with academic partners to achieve this.

Overall

We recognise that this area of policy has a tendency towards jargon and opaque language that may mask weak assumptions about how things actually work. We are committed to producing a document that makes sense both to policy makers and to practitioners and will continue to review the words we use to make sure they are clear and contribute to a better understanding of what we are trying to achieve.

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This appendix was written in support of the Creative Scotland Creative Industries Strategy 2016-17. The strategy and all supporting appendices and resources is available at www.creativescotland.com/creativeindustries

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