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With support from Impact Hub Inverness

Mapping Creative Hubs in Scotland

June 2020

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Foreword from the British Council

The British Council has worked with over one thousand creative hubs globally since 2014. We see creative hubs as communities of support for creative professionals, as well as catalyst platforms that contribute to an inclusive and sustainable creative economy.

Our definition of a creative hub is ‘*a physical or virtual place that brings enterprising people together who work in the creative and cultural industries*’. Over the last six years, the British Council has developed a plethora of programmes, research and tools that have creative hubs at heart. From the *Creative HubKit* (developed by Creative Edinburgh & Creative Dundee) which has a variety of best practice examples and has been translated into numerous languages globally; and the *Creative Hub Leaders Toolkit* (developed by British Council, Hivos & Nesta) which we published this year and provides a variety of practical tools to develop a hub business model; to programmes like *Hubs as Hosts*, which brings creative hubs from across the globe to the UK to connect, collaborate and exchange learnings with a variety of UK hubs; and our two-year *European Creative Hubs Network* project (EU funded), which brought 80 UK and 200 EU hubs together, stimulating connections, collaborations and learning with our European counterparts, at a time when this was needed more than ever. To read more about our work in this area please visit creativeeconomy.britishcouncil.org.

We committed to carry out mappings across all four UK nations in an effort to refresh the body of knowledge on creative hubs and their ecosystem: how has the sector developed, where do hubs bring impact and what are the trends. This piece of mapping aims to provide a record of hubs across Scotland, along with an overview of their sustainability, potential social and economic impacts, their interest in working internationally and their inclination to respond to global challenges.

The team commissioned to carry out the research has proven not only a deep understanding of the creative sector in Scotland, but also a strong connection with both rural and urban communities. We are grateful for their hard work and dedication in carrying out this assignment.

We wish to extend our thanks and appreciation to the creative community across Scotland, who showed eagerness and generosity in investing their time into the research.

Our partnership with **Creative Scotland** has been invaluable in developing this piece of research (co-funded through the Creative Industries Programme with National Lottery funding), while also exchanging what we have both learned along the way. We hope that we can continue to work closely, particularly now that our creative landscape has changed once again.

The COVID-19 crisis in 2020 has undoubtedly affected the culture and creative sector. For creative hubs and similar organisations worldwide, the immediate effects include the closing of physical shared spaces, a ban on all live gatherings, a forced push towards digitalisation, a rapid reduction in available funds and a steep deterioration of creatives' livelihoods, among others.

We recognise the data in this report mirrors a different reality, the one before COVID-19, yet we hope this work will help in the restoration process, by enabling creative hubs and other organisations to find, share, learn and inspire each other while demonstrating the resilience and innovation potential this sector embodies.

May 2020

Roxana Apostol and Lynsey Smith, with thanks to Imogen Lawry

British Council

Introduction

1.1 What Are Creative Hubs?

Scotland's creative industries comprise over 15,000 businesses employing more than 70,000 people, in addition to a large number of freelancers as well as students studying creative courses. Scotland's creative industries contribute more than £5 billion to the Scottish economy every year¹. As a growth sector, sustainably contributing to the economy and one which comes in a diverse range of forms, this report was commissioned by the British Council as the first stage of a UK-wide attempt to map creative hubs to deepen the understanding of the sector in Scotland and the potential for international links

The research started in February 2020, just as the international impact of COVID 19 was being realised in the UK. This report acknowledges that the creative industries will be affected for the foreseeable future by the pandemic. However, the creative hubs in Scotland are part of a global community and now in particular it's important to understand the opportunities within the sector. In sharing this work, it is hoped that creative hubs around the world will realise more than ever that they are not alone in the challenges they face.

Creative hubs are integral to the sustainability and growth of the creative economy, as well as to balanced societies. While the British Council has a definition of a creative hub, for many people even within the creative industries it raises a lot of questions. What do we mean by a creative hub? What is and what is not a creative hub? How do you know if you are a creative hub? While you may be seen as a hub working in the creative industries, it's possible that you don't see yourself as a creative hub. During the call out for this research, it was clear that many organisations working in the tech or digital sector, for instance, declined to participate as they did not consider themselves to be creative hubs. As such, gathering a truly authentic and representative picture of the sector is a challenge as the term 'creative hub' has many complex meanings.

Furthermore, within the blanket definition, there is an understanding that there are different models of creative hubs such as studio, centre, network, cluster, online platform or alternative (as outlined in the [Creative Hubkit](#) produced in 2015). Though with the study of hubs in the past few years, this classification might be out of date, thus excluding some creative hubs models, or boxing them in. As a way forward, the typology focus should probably shift towards physical and digital spaces.

What changes as a result of the hub's operation? These impacts may be, for instance, creatives' confidence and profile, new connections, platform building, training, new inward investment, jobs, audience numbers or new networks. What kinds of assets does the hub have that could be used by other stakeholders or beneficiaries? These are often intangible - processes or networks, for example. They may be particular production or education processes that others could adapt. A hub might also be an asset for higher education partners looking for research collaborators or regional development authorities managing inward investment.

¹ <https://www.gov.scot/policies/creative-industries/>

1.2 Differentiating Urban and Rural Creative Hubs

The definition of a creative hub is often very urban in context. However, based on the different definitions as identified by the British Council it is evident that the various models can look different across regions. In Scotland, 98% of the land area is rural and with 17% of the population, while only 2% of the land area is urban, populated by 83%². For this report, the definition of a rural location is anywhere that is not one of Scotland's cities.

Of the 52 hubs surveyed, 44% are in rural areas compared to 56% in urban areas. 65% of rural hubs were formed from the bottom up by community users/artists, 13% were set up by the public sector, and 22% were set up through other routes, including by another third sector organisation. Of the urban hubs surveyed 76% were set up by community users/artists, 7% were set up by the public sector, and the remaining 17% were set up through a range of different routes, such as by a private individual.

30% of the rural hubs were started before 2000, the earliest was established in 1977, 13% were started between 2000 and 2010, and 57% were established after 2010. While 20% of the urban hubs surveyed were started before 2000, with the earliest having started in 1984, a further 14% were started between 2000 and 2010 with 66% established over the next 10 years.

	Rural	Urban
% of hubs by region	44	56
Hubs by type of formation		
% of hubs formed by community users	65	76
% of hubs formed by public sector	13	7
% formed by other routes	22	17
Hubs by the period of operation		
% hubs started before 2000	30	20
% of hubs started between 2000 and 2010	13	14
% hubs started after 2010	57	66

It is clear there are differences in the context and conditions for Hubs in Scotland, but the economic and social impacts are significant for each region, as demonstrated later in this report.

1.3 Scotland working Internationally

There are already successful creative hubs in Scotland operating internationally with impact locally and nationally. There is also a lot of concern in Scotland about the impact of leaving the European Union, not only due to the loss of access to funding but also for the relationships which have been established.

² <https://www.gov.scot/publications/rural-scotland-key-facts-2018/pages/2/>

A good example of this is Room 13 Studios in Lochaber is a space where young people learn creative, entrepreneurial, technical, social and organisational skills alongside professional artists. They do this through making and investigating art, exploring ideas and being enabled to take responsibility. By working with young people aged 5-25, this community-based charity was started by a group of primary school children in 1994. The Room 13 idea travelled and as a result, there are autonomous Room 13 studios around the world. Room 13 survives on grants from trusts and foundations, local authority grants and in-kind support, corporate sponsorship, donations, local fundraising as well as providing workshops and services to community groups commercially.

Many creative hubs in Scotland remain convinced of the benefits of 'international opportunities and networking' (54%) in the future, but 90% did not feel confident about sourcing EU funding in the future. (section 2.5)

Other creative hubs have been dependent on the support from the European Union and the impact of Brexit causes doubts about the future of successful initiatives and unions.

"We are very dependent on EU interns and are very worried about the impact of Brexit"

"Due to Brexit we will cease our current Creative Europe programme, we are ineligible to apply for Creative Europe+"

"Brexit (being cut off financially, culturally and bureaucratically from artists and organisations). Immigration policy, VISAs and hostile environment making international collaboration exhausting."

Part 2: Mapping Creative Hubs in Scotland

When this project started, British Council hub contacts were predominantly in urban areas such as Glasgow and Edinburgh. Over 130 Hubs across Scotland covering a range of creative industries were identified and contacted to contribute to the survey. 52 organisations responded from a wide geographical spread across the country. The sectors represented are also diverse including crafts, film, digital, start-ups, freelancers and the wider local community. While the focus of this mapping research is to understand the current social and economic impacts of creative hubs in Scotland, it does not capture the Hubs which have declined in the last 20 years. At the same time, 62% of the creative hubs who responded to the survey were established in the last 10 years.



Timeline of Creative Hub Development

Year	Hub	Year	Hub
1977	Lyth Arts Centre LTD	2013	The Birks Cinema
1984	Stirling Enterprise Park (STEP)		The Craffhub Community Interest Company
1985	An Lanntair		The Envelope Room
	Fablevision	2014	Glasgow Collective
1986	Edinburgh Sculpture Workshop		Glasgow Connected Arts Network
	Timespan		place+platform
1994	Out of the Blue Arts and Education Trust	2015	Biome Collective
	Room 13 International		Ninja Unicorn
	Taigh Chearsabhaigh		Orkney Creative Hub
1995	North Lands Creative		The Rockfield Centre
1996	Ceòlas Uibhist		Tribe Porty
	Studio Pavilion at House for an Art Lover	2017	CodeBase Stirling
1998	The Touring Network (Highlands & Islands)		Edinburgh Open Workshop
2003	Creative Edinburgh		Impact Hub Inverness
2005	The Melting Pot		The Arienas Collective
2008	Creative Dundee	2018	Creative Stirling Hub
2009	Wasps - The Briggait		Dunoon and Cowal Co-works
2010	ATLAS Arts		EP Spaces
	Dunoon Burgh Hall		Flour Mill Dundee
	West Moss-side		Polbeth Community HUB SCIO
2011	Articulate at The Pipe Factory		Regional Artist Support
	Culture Cafe		WASPS Inverness Creative Exchange
	Many Studios	2019	Angus Creative Minds
	The Stove		Culture Heritage and Arts Assembly Argyll and Isles
2012	Mareel		The Look Out (run by OutPost Arts)
		2020	Ionad Gàidhlig Dhùn Èideann
			WorkSpace Highland

2.1 Profile of Creative Hubs in Scotland

2.1.1. Models of Creative Hubs in Scotland

- 23 Centre (44%)
- 11 Studio (21%)
- 10 Network (19%)
- 6 Cluster (6%)
- 4 Alternative (8%)
- 1 Online Platform (2%)

Within the responses are Hubs that are part of a wider network, a model of Hub that has been rolled out in other areas to meet the needs of the creative industry. A key network is Wasps which has 20 buildings across Scotland, housing 900 artists and 33 organisations. Wasps manages art studios as well as Creative Hubs in Glasgow, Inverness and Perth.

Codebase UK has 3 Hubs in Scotland including Codebase Edinburgh, Stirling and Aberdeen.

Many of the Network Hubs have representative members across the regions they work within. CHarts covers Argyll & Bute which is a large and diverse land area, combining the mainland and as well as many islands. To make this work CHarts was developed by the Council to support the creation of 9 'hubs' with steering groups. Now entering a new phase, CHarts is focusing on enterprise, skills and place-making.

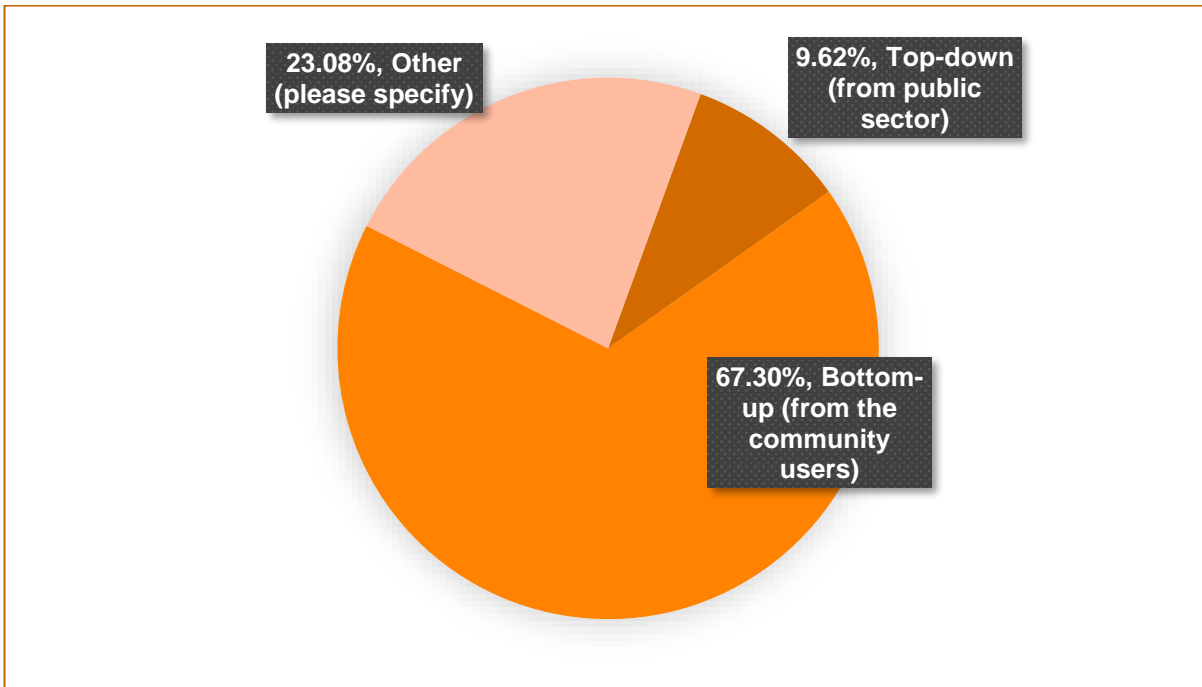
Not many Scotland-based Hubs have international offices, however, Impact Hub Inverness is part of a worldwide network which has Hubs and members in 100 locations across the world. While Impact Hub Inverness is the first Impact Hub in Scotland, it works closely with Impact Hubs in London and assists in establishing Hubs in other parts of the world through mentoring and a process to ensure the values of Impact Hubs are maintained and shared.

LibertySpace offers co-working spaces in Fife and these include Kinross Business Centre, Liberty House, Rosyth Business Centre, and Dalgety Bay Business Centre. These spaces provide much-needed enterprise in areas outside the cities of Glasgow and Edinburgh, helping to drive a local economy and retaining talent in the area. They also provide affordable spaces for any start-ups who may eventually relocate to Edinburgh or Glasgow as they develop.

Many creative hubs are responsible for more than one space and assist other creatives in locating appropriate space whether that is a studio or co-working space. These include Edinburgh Printmakers and place+platform who work with the social enterprise Settlement Projects to manage SETT STUDIOS in Bonnyrigg. Further north, Shetland Arts owns and operates Mareel, Bonhoga Gallery & Garrison Theatre.

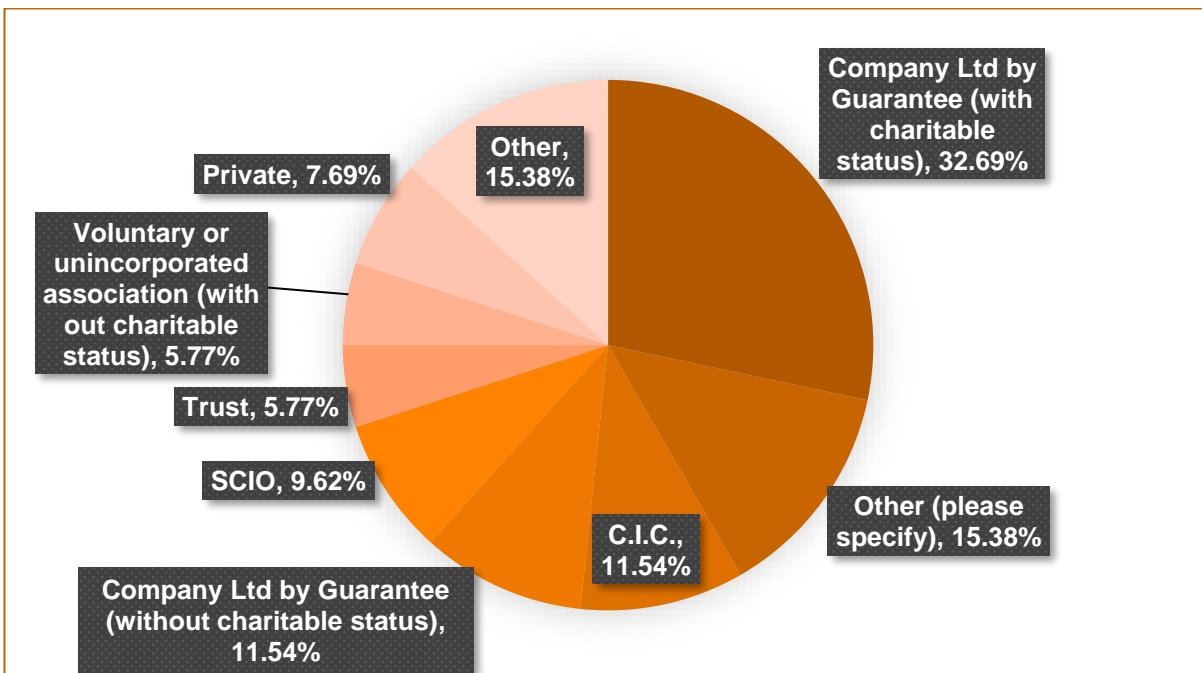
It should also be noted that while some Hubs share similar names such as Creative Edinburgh, Creative Dundee and Creative Stirling, they operate using very different models, often to serve the needs of the different members and communities. The common name does not signify being part of the same organisation.

2.1.2 Formation of Creative Hubs



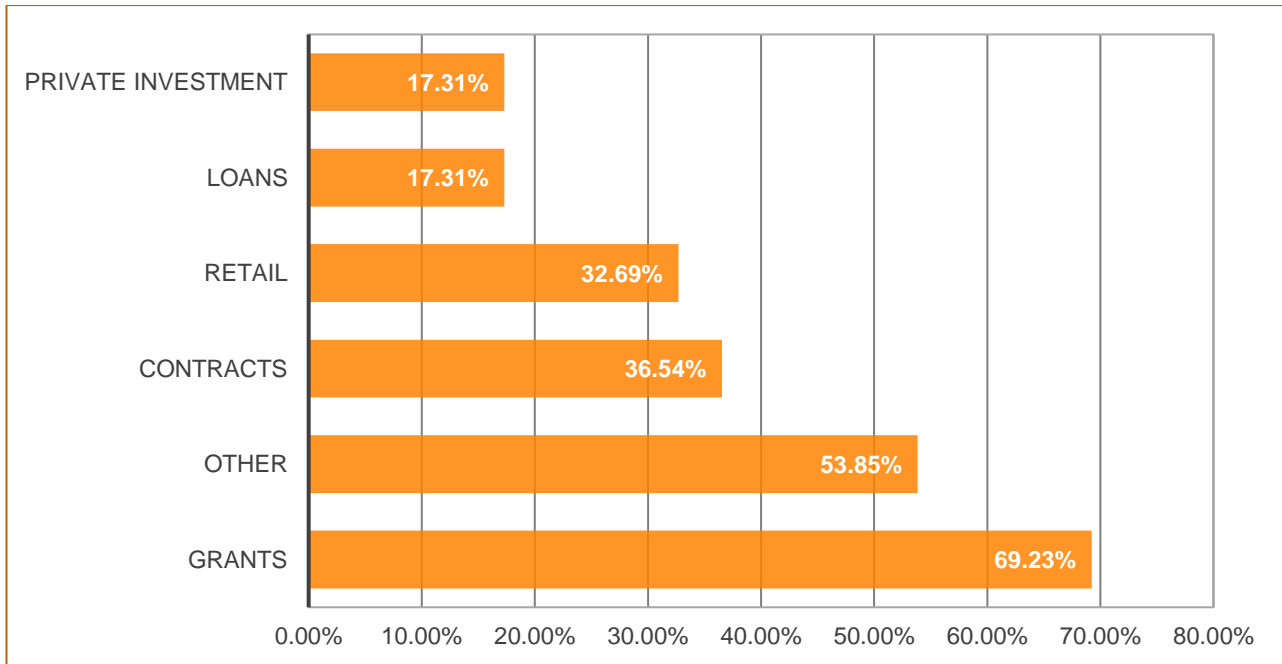
Many hubs are formed as a result of community users such as a group of artists and several organisations coming together with a like-minded vision for the creative industries in their area, to allow for growth as well as to prevent duplication. However, some have developed as a result of intervention by local authorities or representatives identifying the potential for the creative economy and industries for Scotland.

2.1.3 Legal structure of Creative Hubs



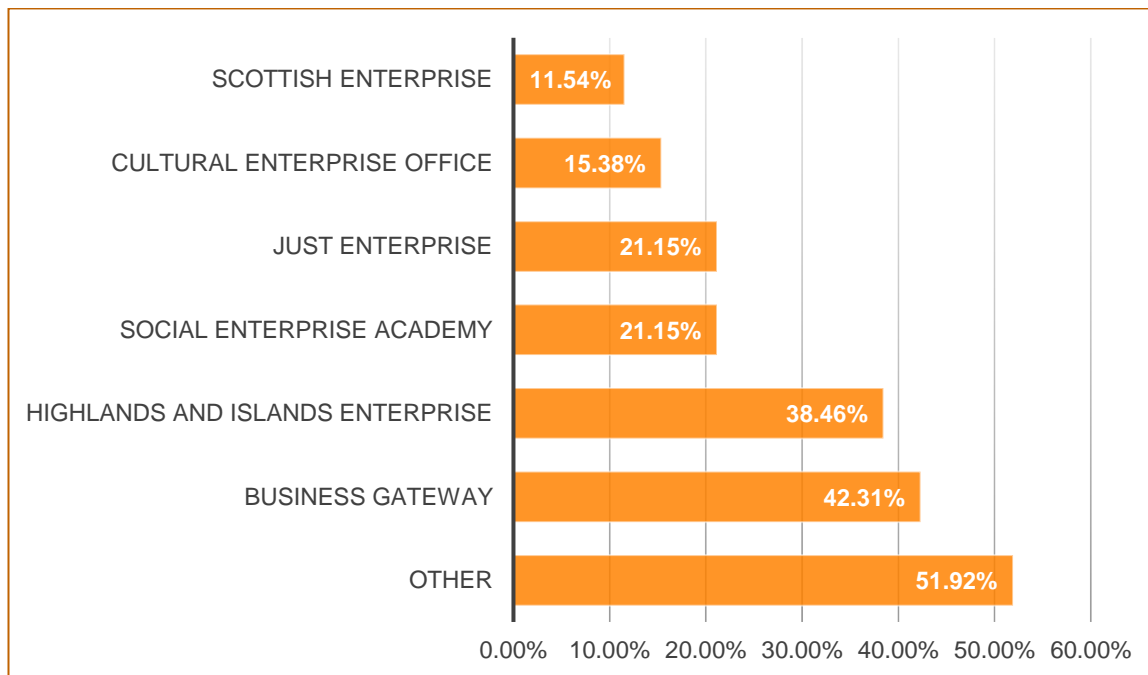
Very few creative hubs have no legal structure, however some are still formalising their structure with many of them adopting a social enterprise model and becoming a Community Interest Company (C.I.C).

2.1.4 Sources of income



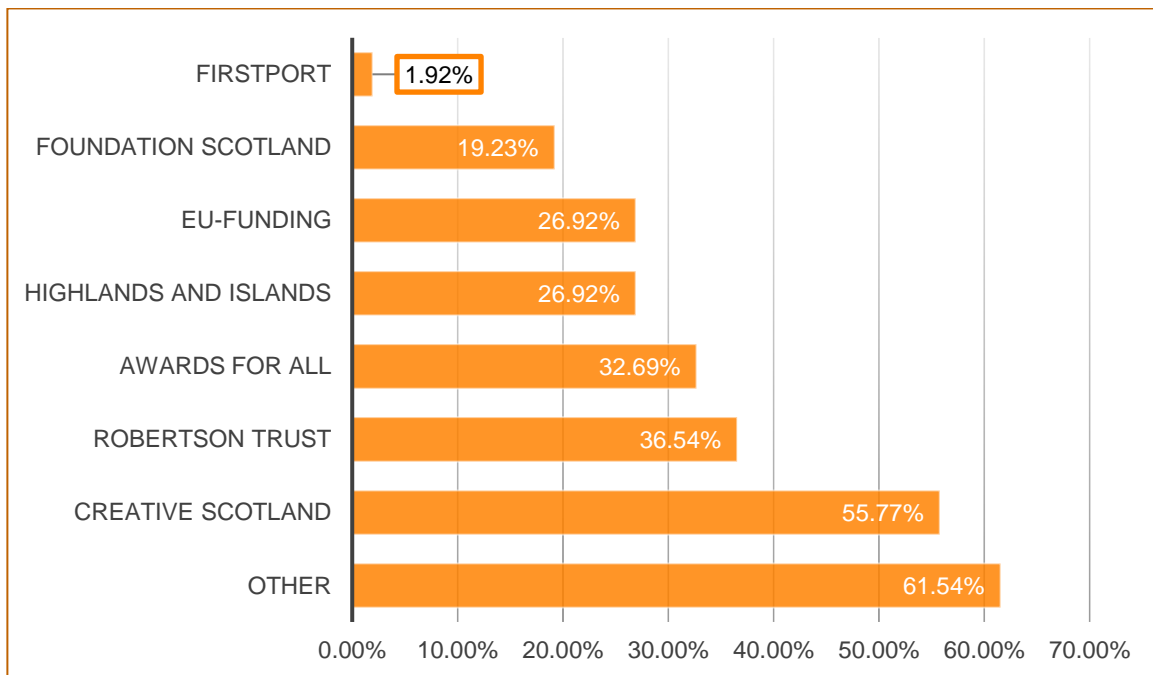
Many creative hubs generate income through leasing space, retail, memberships, donations, sponsorships, box office income or hire for events and providing services on a commercial basis. This appears to be a healthy attitude towards a truly creative economy, although the majority of creative hubs who responded to the research are dependent on public funding (69%), despite positive signs towards more sustainable income generation.

2.1.5 Support and advice accessed from:



It is encouraging to see creative hubs have been accessing advice from Business Gateway, which is backed up by the positive signs of entrepreneurial income generation. With regards to other sources of advice, it is also encouraging to see peer support in the form of mentoring, coaching, networking with other hubs along with other business networks. While the traditional support agencies are being utilised, it is the peer support from the sector which proves the most significant.

2.1.6 Funding accessed from:



There continues to be a diverse range of funders for creative hubs which suggests that creative hubs are not fighting for the same pot of money. Trusts, Foundations, private and capital investors have been supportive in the past. This may have been enhanced through the 2015 Community Empowerment Act ³. Whether or not this is a direct link or if the Act instilled confidence in communities to address local needs, of the respondents to this research, 40% of the creative hubs were established after 2015. However, support for some creative hubs has been difficult to identify due to the balance of social and economic impact.

"been told we're too far advanced for StartIt and may be over-reliant on grant funding for BuildIt. They also commented that it would be difficult to demonstrate our social impact"

Whether this is a lack of understanding about the benefits of creative hubs, perhaps social impact has not been accurately demonstrated, or that, in general, social enterprise models embrace the income generation ethos successfully so do not need third sector funding, it might indicate that creative hubs fall between the gap as too creative for social impact and too socially benefiting for creative funding. Is a creative hub not both?

³ <http://www.legislation.gov.uk/asp/2015/6/contents/enacted>

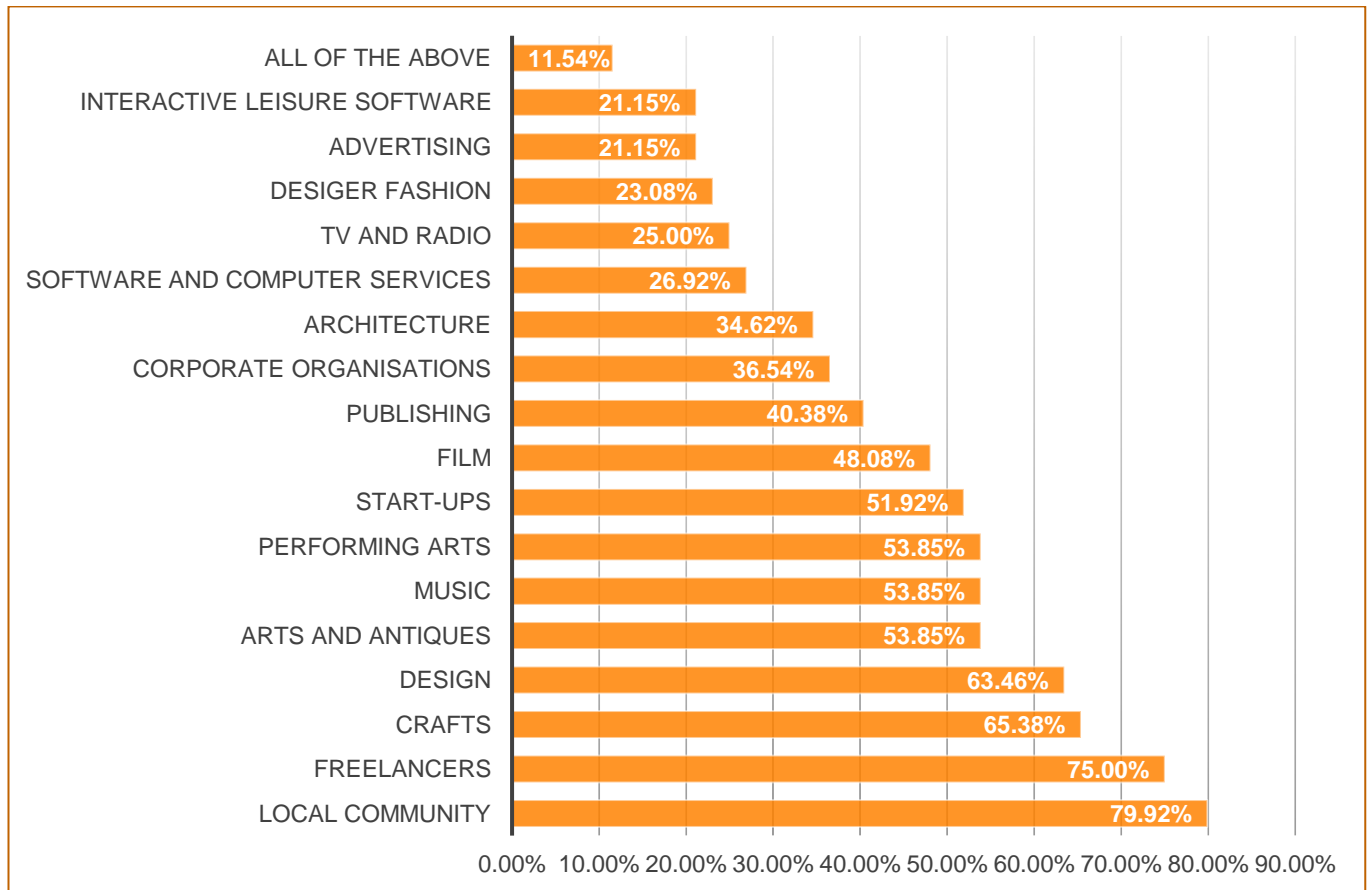
2.1.7 Services provided by Creative Hubs

Many hubs are offering peer support which was also indicated in 2.1.5. This confirms the collaborative approach of individuals and organisations within the creative industries, enabling them to create a community vibe. Doors are open, people are always willing to talk. This supportive approach is one of the key reasons people utilise creative hubs.



2.1.8 Sectors using Creative Hubs

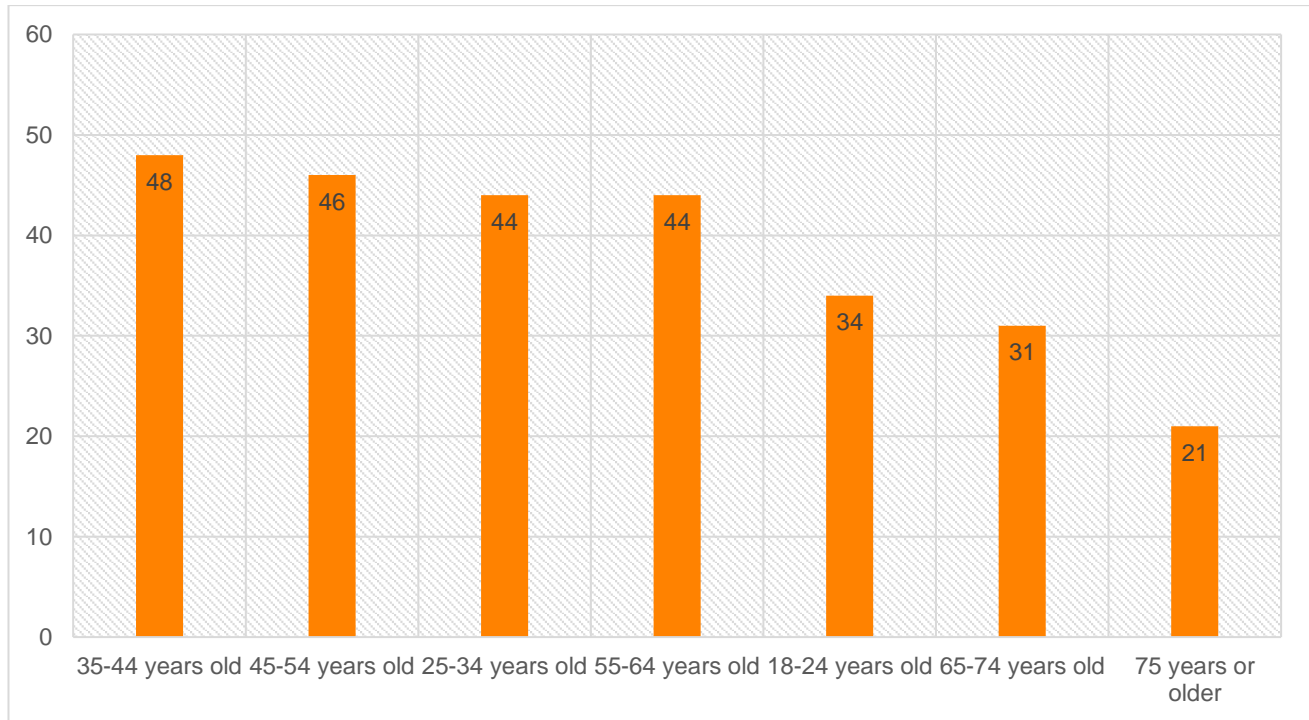
There is a wide range of users across the different creative hubs, as shown in the chart below. The 'local community' was cited as a user in over three quarters of the hubs surveyed, perhaps not surprisingly. Over one tenth of the hubs surveyed said that they had a very broad range of users, from crafts (65%) to advertising and interactive leisure (21%).



2.2 Demographics

In 27 creative hubs, women make up more than 50% of the workforce, while in 7 Hubs men make up more than 50% of the team. Across 12 creative hubs, there is an equal split across the genders. Across all the Hubs, 10 identified team members with other gender definitions.

2.2.1 Age of Creative Hub users, across total no. of hubs:



For 44 – 48 hubs (up to 92%) the majority of users are 25 – 64 years of age. This may be an indication of the growth of the sector for both experienced freelancers as well as start-ups. Interestingly the 18 – 24 years age groups are only served by 34 of the hubs surveyed (65%). There is opportunity for creative hubs to make a social impact by working more with the younger demographic. As is explored in the case studies, not only does engaging young people bring them into an entrepreneurial environment and develop skills for the creative industries, it can also give them the confidence and communication skills to seek further education. In turn, this will then contribute to the wider economic benefits in the long term.

2.3 Outputs

2.3.1 Jobs and roles created as a result of the Creative Hubs

Overall, the hubs surveyed estimated that the following jobs and roles had been created as a result of the Hub:

- 175 Full time
- 429 Part-time
- 560 Voluntary

There is some variation in employment between rural and urban hubs, with the percentage of part-time employment positions created being higher in rural areas.

Jobs created and roles	Rural	Urban
Full time	89	86
Part-time	249	180
Voluntary	392	168

2.3.2 Opportunities created as a result of the Creative Hubs

In the survey, respondents estimated that the following opportunities had been created:

- 1935 new products
- 1490 new services
- 2262 new collaborations
- 574 new subcontracting opportunities
- 415 new research

Across Scotland, the economic impact of creative hubs is clearly demonstrated by these figures. In addition to the new products and services being developed, the success of hubs was said to lie in their ability to support collaborative approaches to working.

2.4 Impacts

This study wanted to also look at the potential for international networks and links with creative hubs globally. To truly capture the role of the creative hub as part of the global creative economy, Hubs were asked about how their work related to the UN's sustainable development goals (**SDGs**). This captured the key values at the heart of the creative hubs which are lived experiences. Goals 8, 10 and 11 were the most commonly cited SDGs that linked to the work of the hubs surveyed.

GOAL 10: Reduced Inequality/balanced society

Outcome 3: Providing collaborative, inclusive spaces.

Providing opportunities for collaboration between members was also seen to be another role of their hub (61%).

Respondents saw the highest impact of the hubs locally on well-being (74%), socially (63%) and community (66%) and slightly less on sustainability (54%) and inspiring creativity (48%).

Creative hubs continue to drive gender equality and empowerment of women. 30% of survey respondents have an equal split between male and female membership, and a further 45% have a predominantly female membership, allowing more visibility of women in the industry.

However, there is still a slight gender difference between the business-related creative industries and the cultural-related industries. Of the 52 respondents, 6 had a higher proportion of male members and of the six, three were in the games, digital, and wood and metalwork industries.



“We currently support visual artists, arts charities and social enterprises, and creative industry organisations from the Borders to the Shetland Islands. Their work, in turn, touches the lives of people around the world. (We) foster collaboration, nurturing and retaining talent, and encourage young people to stay in the region to develop creative careers.”

“Children and young people set their own rules based around respect for everyone and respect for the work of others; a management team takes the lead and generates ideas for running the studio and participating in fundraising.”

“The network addresses rural deprivation. Sparse populations reduce the customer base, resulting in limited venue options and increase the out-migration of young people to pursue careers/education. Audience development is consequently a common struggle for partners in these locations. The support we provide these artists help to build networks, share knowledge and develop their artistic practice within an encouraging community of practitioners to reach new audiences and markets.”

“74% of our members are female, most of whom are returning to work after having children.”

section of sectors, 65% of which fall within the CI definition. Monthly meetups attract between 10 and 18 people. Our goal is to create richer knowledge networks in this rural and remote and rural community in the absence of a creative hub that is focused on the needs of working-age people. The meet-ups build peer support, enable tacit knowledge exchange and have led to work collaborations. We use multiple spaces in our community to further the connections between participants and people/agencies who manage space to encourage further exchange. The work of this project has been driven by volunteers from our local freelance community and led by... a design and research agency set up to develop design and service solutions from a more rural perspective."

Raising the international profile of creative industries:

"Robust creative hubs naturally encourage entrepreneurship and job creation. By presenting a sustainable working model as a creative organisation we are demonstrating that the sector can be sustainable. We also do consultancy around sustainability and viability of creative careers, internationally. Our public programme is dedicated to providing a platform for under-represented creatives, providing new perspectives through an international arts programme. We also work across Sub-Saharan Africa with creative hub leaders, and the examples we use are generally those that have some sustainability and models of income generation".

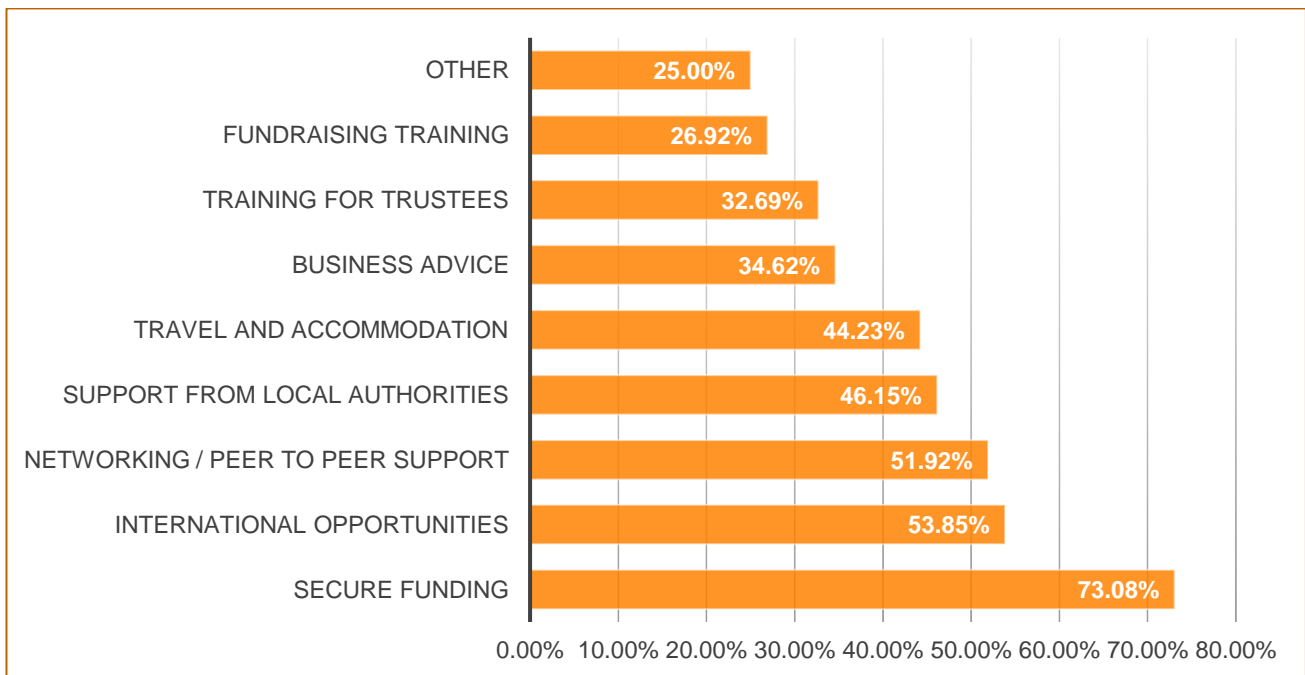
"(We) requires to build partnerships nationally and internationally to be sustainable and be a successful umbrella arts and cultural body"

'We have so much to sell nationally and internationally, our hub is about selling that, creating value and growing networks and opportunities to spur all of the above.'

2.5 The future

Thinking about the future, 71% of respondents said that they were very confident that they would continue working with the local community, with 62% of the hubs very confident that there will be more demand on the Hub for member space. On average 14% of respondents said that they have an impact internationally with this expected to rise, with 34% being very confident that over the next 5 years they will develop internationally.

Financial sustainability continues to be an issue with 34% of Hubs saying they were not confident of the financial sustainability of their hub. It should be noted that the majority of survey responses were received before the pandemic so there were already factors affecting confidence in early 2020, prior to any further impacts that the crisis will have had since.



Expectations for the next 5 years

In February 2020, Scotland's economic strategy identified the creative industries as being "one of the growth sectors in which Scotland can build on existing comparative advantages and increase productivity and growth".⁴

This reflects the growth of the sector across the UK as opportunities in the creative industries continue to grow, at twice the national rate, and now accounts for more than 6% of all jobs in the UK, according to new government data. The Department for Digital, Culture, Media and Sport's most recent economic estimates for employment showed that there were 2.1 million jobs in the creative industries in 2019, an increase of 3.0% from 2018.⁵ The number of jobs in the

⁴ <https://www.gov.scot/publications/scotlands-economic-strategy/pages/5/>

⁵ <https://www.gov.uk/government/publications/dcms-sectors-economic-estimates-2019-employment/dcms-sectors-economic-estimates-2019-employment>

Creative Industries increased by 34.5% from 2011: more than three times the growth rate of employment in the UK overall (11.4%).

Research from Nesta, in partnership with the Creative Industries Council, reveals creative industries across the UK are driving local and national economic growth, identifying that local economies have grown their creative industries employment by an average of 11 per cent, twice as fast as other sectors (where local economies experienced, on average, 5.5 per cent of growth).⁶ This amount could total 1,000 new creative industries jobs a week, important for the UK workforce and economy because creative jobs are highly skilled, can contribute to productivity growth, and are resilient to automation.⁷

The response to this research indicates that the aspirations of the creative hubs in Scotland align with the predictions across the UK. To realise their growth ambitions, creative enterprises highlighted the importance of collaboration and partnerships - a trait that is particularly unique to this sector.⁸

Of the 52 Creative industries organisations surveyed:

- 84% are very confident/confident that they will expand the Hub, and
- 97% are confident or very confident that there will be more demand on the Hub for member space

This indicates that creative hubs continue to be a growth area as a solution to affordable office space, reducing isolation and collaborative working. These may be a reflection of the growth in creative industries as a sector rather than the individual hubs themselves.

Areas that the Hubs felt less confident about included:

- 35% felt not confident about financial sustainability
- 32% felt not confident about political influence locally and/or nationally.

These expectations feel intrinsically linked. The creative industry sector will be hit hard by the impact of Covid19 and Brexit. The need to influence politics locally and nationally is a concern and there could be a need for a collective voice for creative hubs in Scotland, as well as the rest of the UK to evidence the economic, social and cultural benefits locally and nationally as the economy recovers in the future.

⁶ <https://www.nesta.org.uk/news/creative-industries-are-driving-economic-growth-across-the-uk-on-track-to-create-one-million-new-creative-industries-jobs-between-2013-and-2030/>

⁷ https://media.nesta.org.uk/documents/the_future_of_skills_employment_in_2030_0.pdf

⁸ <https://www.creativeindustriesfederation.com/sites/default/files/2018-12/Creative%20Industries%20Federation%20-%20Growing%20the%20UK's%20Creative%20Industries.pdf>

Part 3: Creative Hubs Case Studies

3.1 Introduction

The case studies consist of 5 interviews and an evaluation of the different models. By looking at case studies across the different regions of Scotland, the case studies reflect the diverse range of activities, communities and skills in the creative industries.



Starting in the North of Scotland we look at Orkney Creative Hub, then down to Inverness, the capital city of the Highlands, then over to the iconic Isle of Skye to Atlas Arts before heading down to Codebase Stirling, and then moving over to Creative Edinburgh in the Scottish Capital of Culture.

3.2 Approach

The 5 case studies were selected to represent a diverse mix of rural and urban hubs, as well as variation in how long they have been established, and to represent the different models of creative hubs. It is hoped these examples and case studies will be able to demonstrate the context and conditions the hubs are working with, as well as the role they play locally and internationally with the creative industries sector.

3.3 Method

The interviews aimed to:

- Look at the social purpose of each hub
- Look at which hubs plan social impact and measure it/which ones don't and why not
- Show how their activities contribute to/impact on wider outcomes of the British Council.

Each hub was also asked to contribute to an evaluation of their social, environment and economic impact to establish what level of activity they were at, as well as looking at issues around leadership. The purpose of this evaluation is to share with the wider sector examples which might relate to opportunities or challenges in the future.

Case studies were asked to indicate the following impacts by level of measurement:

- **No Evidence** indicating this is not an area that has been examined or not applicable.
- **Start-Up** indicating a new development, less than 1 year in progress, with some impact to measure.
- **Growth** indicates an area increasing in impact with a lot of evidence/data behind it,
- **Mature** indicates it is well established and core to the identity of the hub.

There was also the option of **Decline**, however, this was not needed for these case studies.

IMPACTS	Orkney Creative Hub	ATLAS Arts	Impact Hub Inverness	Codebase Stirling	Creative Edinburgh
Leadership	Mature	Growth	Growth	No evidence	No evidence
Innovation	Growth	Growth	Growth	Start-up	Mature
Community	Growth	Growth	Mature	Growth	Mature
Online Activity	Start-up	Start-up	Growth	Start-up	Mature
Reputation	Growth	Growth	Mature	Start-up	Mature
International	No evidence	Growth	Mature	No evidence	Mature
Cultural	Growth	Mature	Start-up	Start-up	Mature
Economic	Growth	Growth	Mature	Growth	Start-up
Social	Growth	Growth	Mature	Start-up	Growth

CLUSTER HUB

Orkney Creative Hub

In a snapshot

Legal status: Community Interest Company (C.I.C)

Website: www.orkneycommunities.co.uk/OrkneyCreativeHub/

Main source of income: Private investment, Retail, Income from studio and activity rentals, Workshop events and a local monthly magazine

No. of members: 200

Address/Location: KW16 3JP

No. of events in 2019: 100+

Gender balance: Female 80/ Male 20

Age group: 18 - 75 +

Staffing: PT 7, volunteers 4

The Orkney Creative Hub grew out of a need for arts and crafts supplies for the island community which has a heritage rich in arts and textiles.

In 2006 there was a small retail outlet called The Strond which closed due to lack of funding to develop the space. Through support from Voluntary Action Orkney (VAO) and Highlands and Islands Enterprise (HIE), a new social enterprise For Art's Sake (FAS) was established in the centre of Kirkwall. For Art's Sake sold materials as well as providing a much needed retail space for local artists and crafters. Over time, For Art's Sake outgrew these premises and with support from Business Gateway, several creative Orcadian organisations came together in 2015 to establish Orkney Creative Hub (OCH).

The initial mission was to find a space for all the makers but it wasn't until 2018 that they were offered a space in the centre of Kirkwall to establish themselves with artist studios and retail space. In addition to this, they were offered space in the former Ortak factory which has become Orkney's only 'messy' studio space and they also took over the publication of The Orkney Advertiser.

No. 25 is the retail space which sells supplies as well as makers' artworks. There is also a workshop space which has a programme of arts and crafts every day. As well as bringing groups together to focus on particular craft skills, they work with Third Sector Organisations including Crossroads and the Blide Trust to provide sessions for their users.

The Orkney Advertiser was a traditional local magazine which has become a fusion of social, commercial and community under the authorship of OCH. They now feature a what's on guide, healthy eating, as well as support around mental health.

The Ortak building has long been a symbol of creativity in Orkney due to being the base for the former jewellery brand. OCH now rents a 'messy workspace' for printmaking, 4 artist studios and a large vaulted room for the 'Loom Room'.

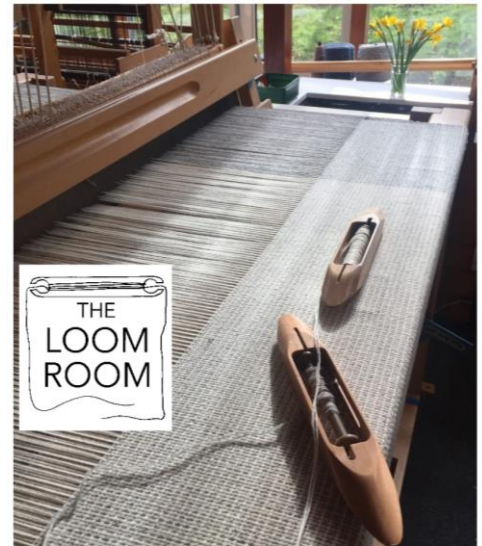


Photo 1: Loom Room weaving by Jack Whitwell

In October 2018 they recruited a fine art graduate through the HIE Graduate Place scheme to run workshops as she had experience of weaving. As a result, she relocated to the island, runs enough workshops to self-finance her position and has set up her own business, Orkney Cloth. She also successfully ran a crowdfunding campaign to secure a Harris Tweed loom which is being relocated to Orkney, benefiting the economy of both islands.

Recently OCH acquired a local framing business which is going to give it another income stream and provide a service to local makers.

The vision for OCH is to support creativity in Orkney and support artists who have ideas. Through a link with Orkney College, which had looms and knitting machines they couldn't use, OCH has taken them in and put them to use. A sewing machinist is planning to start sewing machine classes in the summer. This development links OCH to the textile heritage of Orkney and offers opportunities to the individual and the community.

Key to the success of OCH has been the support it has built from within the local community. The website is starting to promote the regular available activities including weaving workshops. An especially significant link is the national Association of Weavers, Spinners and Dyers who have enabled their international links. The AWSD helped to promote the Harris Loom crowdfunding campaign, resulting in contributions from all over the world. The next stage of extending the network includes making the courses online to reach international markets. The future aim is to develop a tourism-based creative industry on the islands and to establish links with Global Yell in the neighbouring island, Shetland, to offer an arts and crafts heritage experience.

Opportunities often develop out of the daily community groups, through conversations with them. OCH is open to trying new ideas and is often approached by artists who would like to run workshops or develop skills. The 5 members of staff are all artists with their own disciplines, and they are happy to run workshops centred on these. While there is a regular programme of daily workshops, such as 7 sessions on weaving, they also offer a 'floating workshop'. On the first Saturday of every month, they offer a new skill workshop. This has been very successful, as

some of the one-off workshops have turned into permanent groups such as the Lacemaking group.

With the offer of several affordable studio spaces, OCH provides a service for artists seeking to develop their businesses. Previously one tenant was working out of a barn with no heating. The benefit of using OCH spaces is the convenient location in the centre of Kirkwall making it easier for visitors to find them, and access to free WIFI enabling them to set up professional online shops for their produce.



Photo 1: Papay spinning outreach by Jennifer Foley

As OCH is relatively new to being established in this current model, it is yet to formally measure the social and economic impacts. They can identify plenty of individual benefits. Through the Connect project, a group for vulnerable young people, some young people participated in workshops with other adults. As a result one participant, who had been extremely withdrawn, grew in her confidence and social interactions to such an extent that she applied successfully for college. It was the bond with the older group that enabled her to thrive.

After a period of significant growth, there is a future focus on consolidation. The nature of OCH has always been to look at new opportunities when they come along, working flexibility to take new opportunities. As a result, the spaces are at capacity now. The relationship with the community is key. The Strond and For Art's Sake helped them to get to know the community. As a result, they know where to take a risk and where not.

The framing business is another strand to generate income, supporting everything else that is happening. In addition to this, there is a desire to move on into the wider world by developing the heritage craft tourism industry. There have already been successful links with an Australian group visiting Orkney for a weaving workshop. There are further links with cruise ships companies to put on specific events for their guests and OCH has even linked up Scandinavian tourism groups to widen their reach within the textile community.

On a local level, the OCH-managed Advertiser is the main source of promotion and there is an increased awareness of the benefits of social media. Heritage crafts are growing in popularity just now so developing a website and social media to attract a wider international audience is key for promoting and celebrating success.

Working in partnerships with VAO, HIE, and Business Gateway has helped OCH development for the best of the community. OCH is all things to all people, and it tries to deliver whatever anyone wants them to do. There is an understanding that creative wellbeing is even more important than ever, and the role of the hub is to get everyone out being their best creative self to the best of their ability.



Photo 3: No 25 Exterior shot by Gary Scollay

ALTERNATIVE HUB

Atlas Arts, Skye

In a snapshot

Legal status: Company Ltd by Guarantee (with charitable status)

Website: www.atlasarts.org.uk

Main source of income: Grants

No. of members: 0

Address/Location: IV55 8GU

No. of events in 2019: 50

Gender balance: n/a

Age group: 18 - 75 +

Staffing: FT 3, PT 2, volunteers 5

Founded in 2010 after public consultation following the closure of An Tuireann Art Centre in Portree, ATLAS Arts brings the communities of Skye and Lochalsh together through artistic processes. ATLAS Arts does not have a physical space, rather it works across the island with spaces, organisations or buildings which already exist. The founding Director departed in 2018 and the new Director has recently come into post.

The main focus for the organisation is supporting visual arts, which they do through collaborative commissioning. One key challenge for ATLAS is building recognition with the wider creative and cultural industry sector, owing to perceived remoteness and the nomadic nature of their programme. Part of this challenge presents itself through the difficulty of a face to face conversation about the context and conditions of working on Skye and with communities, to explain the challenges of a creative hub and the practice of a visual art organisation without a venue, outside the central belt. Two recent projects being piloted in Scotland to expand these conversations are The Rural Art Network, a partnership with Queen Margaret University looking at how to work across the complexity of rural settings, and Taisbean - a Scottish Contemporary Art Network project for curators working in the North of Scotland. An informal North Cultural Leaders network made up of Creative Scotland Regularly Funded Organisations (RFOs) also meet regularly to talk about specific challenges and to share practice.



Photo 4: Are you LOCALIZED, Tatham and O Sullivan, The Lump, Portree, 2014 (and ATLAS office)

ATLAS finds that many of the differences between how their organisation needs to operate, as opposed to a gallery space in a city, are often what urban spaces might find easier - and vice versa. With different kinds of infrastructure in smaller communities there is no choice whether to 'invite the community in' or not - they are already part of the community as one of many stakeholders. This is an important responsibility of the hub. Conversely, in a city, people may be more inclined and able to meet in a singular central hub, whereas this is more difficult across ATLAS' remit - Skye alone spans 640 square miles. On Skye, day to day life doesn't operate without community knowledge and informal economies, and there is a strong sense of what it means to be part of this ecology. Many towns and villages on Skye have strong identities, with their own community halls and trusts, and it is easy to find out what is happening in your local area and who is involved. It is often difficult however to bring people together across the different peninsulas, with poor public transport links and long drives between them. Not having a physical space is important so as not to be seen as fixed in one place, to be 'fleet of foot' - but also a challenge as without a space, communicating a clear message on the organisation's work can be difficult.

So how does a hub operate in a dispersed rural setting and connect with audiences? With ATLAS, artistic practice doesn't necessarily mean making art to put in a space for people to come and see. They are interested in process - working with artists and communities over longer periods, connecting conversations and knowledge across the island. Things don't necessarily happen quickly.

And conversations are key to a creative hub and it is complexity, you become a hub for many things – it's much more than art – it's the knowledge, the process, a point of contact, the opportunity to bounce ideas off others – a creative hub that is holding different knowledge. ATLAS try to do this whilst also moving around.



Photo 5: Keg de Souza, Temporary Spaces, Edible Places. 2014



Photo 6: CLIMAVORE, Oyster Table gathering, Cooking Sections, 2017

Currently, ATLAS Arts is exploring questions around economic models and alternative futures, in line with the values of the organisation, the aspirations of the community, and to embrace global impact. For example, their ongoing project CLIMAVORE: On Tidal Zones, explores food production as our climate changes. This approach has raised the question of running an arts organisation alongside the changing financial and environmental climate. They are now looking at alternative models for working with the community, exploring new kinds of non-monetary exchange and distributing resources in a different way. New approaches include exploring ideas around solidarity economics - examining local cooperative models, open-source libraries, self-publishing projects and swap markets. The vision is to mitigate a potentially disruptive financial climate to ensure that artists and staff are looked after, as well as investing with the community. This builds on recent projects such as apprenticeships with high school students and food/drinks producers, and recent learning following Covid-19.

ATLAS Arts is interlinked with the visual arts scene, however, there is a need to enhance the recognition across the wider creative industries sector in terms of exploring and learning from best practice. Being a member of the Scottish Contemporary Arts Network (SCAN) has been key to communicating the work of ATLAS to the wider sector, but there is still much to learn from their experience of rural practice and local knowledge. In the urban hub, people come to you more readily, but in a rural hub you have to travel long distances to meet people, which for a small organisation is highly expensive and time-consuming.

Another challenge facing ATLAS is the notion that “rural spaces are soft politically” when the reality is rural hubs are often at the sharp end of politics, including housing shortages, lack of infrastructure, high reliance on tourism, affordable food, environmental damage and unemployment. Rural sites are often seen as idyllic - this can mask the many challenges faced by communities. The Isle of Skye is as socially and politically connected as any other community in the UK, and is a place that ATLAS sees as leading on social, political and cultural futures.

The strength of ATLAS is its potential relationship with the community, artists and the process of engagement. The team is committed to constantly mapping community desires and expectations of their work. The team meets and connects with people across Skye and Lochalsh as much as possible, speaking to different stakeholders as they build their new programme, and to generate a wider sense of the organisation.

Some people have a strong sense of what ATLAS do but there is also a need to look at changing perceptions of contemporary art and visual art spaces more widely. For example, for some locals, there is a definite sense of what art is in Skye, with a rich cultural scene, and strong relationships with the land, sea, poetry, music and Gaelic language. Oral history, storytelling and craft are strong traditions.

On the other hand, for many, contemporary art at large has a bad name, leading to the project being perceived as inaccessible or exclusive by some. This is something faced by many visual arts organisations and something ATLAS is committed to tackling, developing with the community to change perceptions and working horizontally with community desires.

A final issue is that of recognition across such a large geographical area, and without a fixed venue. With such a large remit, the community hasn't always been aware that a project has been an ATLAS Arts project, and there can be a strength of feeling that projects haven't been delivered in a bottom-up manner.

The future for ATLAS is about developing as a hub, whilst sustaining the staff team, supporting artists differently, and sharing/developing models of alternative practice. There is also a desire for the new team to spend time getting to know the locale and to work with communities consistently and meaningfully. The vision is to develop ATLAS as a community resource as well as commissioning new projects, developing a series of open-source creative tools, resources, libraries and gathering spaces - and to question how we value and support culture more widely. ATLAS wants to expand the way art is seen, resulting in a Hub made up of a body of creative people, many communities and many spaces.

STUDIO HUB

Impact Hub Inverness

In a snapshot

Legal status: Community Interest Company (C.I.C)

Website: <https://inverness.impacthub.net>

Main source of income: Contracts

No. of members: 40

Address/Location: IV2 3DU

No. of events in 2019: 50

Gender balance: Female 60/ Male 40

Age group: 25 - 74 +

Staffing: FT 1

Impact Hub Inverness, serving the Highlands and Islands, is part of a global network of around 100 similar co-working spaces, based on social impact. As such, its purpose and mission sit within the broader vision of the network, to be 'globally-connected, locally rooted', and 'entrepreneurial drivers for social change'. The global network aspires to be a network that is 'home to the innovators, the dreamers and the entrepreneurs who are creating tangible solutions to the world's most pressing issues'. At a local level, the mission is perhaps simpler but reflective of the community and context in which it operates. The specific mission of Impact Hub Inverness is to reduce the social isolation of entrepreneurs living in the Highlands and Islands and to reduce the isolation of the Highlands and Islands region within a global context. Because this vision is broad, they are open as a Hub to anybody that feels the need to use the space, and they do not focus on one sector or another in the membership. The people who use the space are therefore very diverse, both in terms of sector, the maturity of the business, business model, and location. They offer something that suits a wide range of people and is welcoming to them all.

Impact Hub Inverness is owned and operated by HISEZ CIC, a business set up in 2003 to support the growth and development of social enterprises in the Highlands and Islands. Supporting social enterprises is, however, only part of what Impact Hub Inverness does, as it attracts a much wider spectrum of members. Inverness Impact Hub is a member organisation, with around 40 members of different types who can come and go as they please using the space for hot desking. There is one member that has a dedicated office for its staff.

The hub space has been designed with flexibility in mind, although there are physical constraints that are difficult to work around, such as structural walls and the shape of the building. Initially, the hub lacked a small space for private phone/video calls, and by reconfiguring the toilets, a new space was created. The approach has not been to squeeze as

many people as possible into the venue to maximise income, but to ensure that all spaces feel light and airy and comfortable to be in. Most of the chairs are stackable to give some flexibility, and some of the desks are curved cashew nut-shape that lend themselves to different configurations so they are suitable for anything from a board meeting in a circular formation, to be used for job interviews in a more informal layout.

The community operates at several levels – the members in the space, the wider community that uses the space for meetings, and who attend events, and then the still wider community that the Hub works with across the Highlands and Islands. Members are hosted in several ways, other than of course face-to-face engagement in the space itself. There is a Facebook group that is for members only, a members' wall which shows all the members and what they do, regular newsletters to members, and member-only events. These have included:

- A sound bath and lunch
- BBQ
- Christmas and Hub birthday lunches
- Laughter yoga
- Lego Serious Play
- Cheese and wine evenings

There is a loose collaboration group of members that looks at the opportunities for jointly bidding for work. This has been successful, with several pieces of work having been secured that have used the expertise of several members. In each case, likely, a solo member would not have got the work, but by bringing in additional skills and expertise from the range of members, they have been successful.



Photo 7 IHI #



Photo 8 IHI #

Outside the membership, there are events for the wider community and sector, both within the space and out in the wider region of the Highlands and Islands. These are advertised in the newsletter which goes out to around 1,200 people and is also promoted through social media.

In this way, they attract people from a wide range of areas and sectors to the events. These events are informal and topical to attract people to attend. Hub space is available for hire by anyone, whether members or not, and these facilities are widely used by a huge variety of people for everything from interviews, to music events, and from training to team meetings. Some of the people who attend events and/or book the rooms subsequently become members.

The hub has several contracts which enable it to engage more widely than just with the people who use the space, and through the delivery of these contracts, they see around 100 people a year. Impact Hub Inverness is also involved in the global Impact Hub network, contributing to global strategy, development and growth.

Central to the ethos has been to create a space that feels welcoming and that through its design encourages people to mix, share, and collaborate. This encourages them to feel engaged and part of the space so that they can make suggestions, give feedback, and contribute to the vibe of the place knowing that they will be listened to and taken seriously. This is partly done through physical design – the first space you come to as you enter the hub is light and open, with a sofa, and a kitchen table, often with flowers and/or fruit on it. Impact Hub staff work at the kitchen table and the space is big enough for others to work there too. There has been a careful choice of colour, and there is a communal kitchen in this space too, and people often remark on how welcoming it feels to come into the room. One member, an architect, commented recently that he had tried to redesign the space on paper, because it was 'slightly chaotic from a design and layout point of view', but gave up because all options he could come up with would have taken away what makes it so special, and it would have lost its vibe.

The vibe is also created by the attitude of the staff, and by having a dedicated host. But hosting is not limited to the dedicated host, it is something that all the staff do – they all take the time to find out about the members, and ensure that they are networked to each other and to other organisations and individuals outside the space that may be of interest.

A key element of creating opportunities is 'food'. All events involve sharing food at the heart of them, whether it be a networking lunch on a theme for the public, or a Pancake Day gathering for members. The sharing of food helps create a good atmosphere and builds up trust, and also helps to keep something informal and non-threatening. It is a very human activity and one that marks this hub out from other similar spaces. Needless to say, the quality of the food is important, as this is not a tokenistic offering.

The collaboration group for members to engage and seek contracts jointly has had an economic benefit for members. As well as this formal bidding for work together, there is also peer-to-peer contracting that goes on, as well as more informal support shared between members. Because the hub's day job is business advice, they also give this informally to members on a day to day basis, and there is an element of informal mentoring that goes on, both from the Impact Hub team to members and between members.

The hub has even contracted with members as well, using their expertise on an ad hoc basis to help us deliver our wider work. Their aim is that members can earn as much money from work they gain from being in the space as they pay to be there. This has been achieved with some of the members for some of the time, including the architect, the HR specialist, the Lego Serious Play practitioner on a contractual basis.

There is a further economic benefit for members in that it enables them to run a business and to start to grow that business, without having to take out a permanent office space. The flexible membership structure is crucial for this, as there is no minimum sign-up period, and members can change between different membership packages as the needs of the business change.

The hub is aware from talking to members that being able to use the space has had a positive impact on their mental health. The alternative for many of the members would be working alone at home, often in less than ideal circumstances space/facilities-wise. Having guaranteed company, informal networking and mentoring, and someone to share successes and failures with, is beneficial for members' mental health. Many of them have come to the hub following a period of feeling socially isolated, in one case so severely that it had led them to become depressed.

There is a strong sense of community amongst the regular members, which has built up over the years. During the C19 lockdown period, they have been running a virtual coffee morning every day, and this has enabled some members who live too far away to come to the hub in person regularly, to get more engaged with each other.

While Impact Hub Inverness hasn't formally measured its impacts to date, the global association does an annual Impact survey, which members take part in. This year, for the first time, there have been enough responses to get a dedicated report on the Inverness hub from the global survey, which is due soon. Spurred on by anecdotal evidence, they added questions to the survey, particularly around mental health. The members also talk to the team about the difference the space has made to them. Two years ago, two interns worked with the hub for a while and they spent some time talking to members about how they felt about the space and how they would like to see it develop, which gave significant insights.

The hub team manages a wide spread of contracts and activity so they are not reliant on one source of income. They are constantly looking for new opportunities and ideas on how to continue to evolve. Owning the building gives them some significant degree of security, with fixed costs and an asset.



Photo 8 IHI#

Communicating the benefits of the hub along with its impact is challenging as the team are so busy delivering a successful hub. On a simple level, there are customer quotes up on the wall of the entrance stairs, and people are encouraged to write reviews on Facebook etc. An impact report specific to Inverness will be produced based on the global survey when it is ready and this will be made available online.

There is a regular informal opportunity to give feedback to the Impact Hub Inverness team. They talk to members continually, and when a member leaves they always seek feedback on why they are leaving, if they have not told them this already. A review of the hub was conducted by the interns as part of their work.

The hope for Impact Hub Inverness is to scale the operation in the future and are looking at several options for doing this space-wise. A lot will depend on the demand for coworking, which looks likely to increase, and the security and availability of public contracts which make up significant core income.

CENTRE HUB

Codebase Stirling

In a snapshot

Legal status: CodeBase UK Ltd Company (includes CodeBase Edinburgh, and One CodeBase Aberdeen)

Website: www.thisiscodebase.com/stirling

Main source of income: Contracts and Local Authority partnership

No. of members: 20

Address/Location: FK8 2HU

No. of events in 2019: 150

Gender balance: Female 35/ Male 65

Age group: 18 - 64 years

Staffing: FT 3, PT 1

Codebase Stirling was founded in 2017 as a result of a City Region Deal bid by Stirling Council. At that time, the Economic Development Team had identified the growth potential of a digital district in Stirling. Using the Codebase UK model, they co-designed an approach for Stirling to cluster together existing start-ups to aid talent flow and develop new companies. They identified a site in the former Corn Exchange which is a historic Council building, in the centre of Stirling. Modelled on Codebase Edinburgh but with public funding the aim was to scale start-ups and grow an ecosystem in Stirling. Based across the road from the Creative Stirling Hub, the two often work together, promoting opportunities to the wider community. The Hub feels fortunate to have a blend of a historic building with flexible spaces fit for businesses, start-ups and co-working, all with a collaborative vibe. Tenants can move around as they grow. The creative team (CodeBase team) has the ability to change the environment and vibe of the space. Welcoming different people into the hub diversifies the use of the space.

Codebase Stirling has a capacity for 21 tenants. Currently housing 20 tenants, the Hub offers office space, hot desking and co-working at an affordable rate to ensure start-ups can access the space and support. The range of tenants is broader than that of Edinburgh with a strong focus on digital including animation studios, VR/AR development, digital marketing, IOT and video platforms as an example.

Despite being modeled on Codebase Edinburgh, which grew out of an informal peer network of tech founders & developers, it is clear Codebase Stirling has a very distinctive offering. While Edinburgh has a mature tech ecosystem with the potential for greater investment and more Unicorn companies, Codebase Stirling supports start-ups, utilising the network to disrupt and transform as well as develop the emerging digital industry in Stirling. In fact, the city is now

pulling organisations from the larger Scottish cities to relocate to Stirling, rather than just retaining local talent. As a result of Codebase Stirling, it is attracting talent as well.

One example is Wild Child Animations, a newly formed company of Edinburgh-based Red Kite Animations and Glasgow-based Once Were Farmers (they have been based at CB Stirling prior to the merger). With many staff commuting from Stirling to Glasgow, Will Adams actually relocated the business to Stirling. With the offer of cheaper rental space, reduced commute, the lure of a city like Stirling is evidential. The Codebase model has grown organically, with tenants looking to Stirling for space as Edinburgh became full. As Stirling is reaching capacity, Codebase Aberdeen, called ONE CodeBase - is a partnership between Opportunity North East (ONE), and CodeBase which sits right at the heart of the digital community created by [ONE Tech Hub](#). They provide a range of expert support for digital tech start-ups in Aberdeen and Aberdeenshire, proving the success of the partnership model.



Photo 9 Codebase Stirling, Simon Forsyth



Photo 10 Codebase Stirling, Simon Forsyth

The Hub philosophy is “start-ups for all” which means being able to understand their community and giving back. They do this through education, space to scale up, opportunities, investment and peer support. The impact is felt beyond the four walls of the Hub. There are also invisible long-term impacts that start through a small, subtle introduction to connect people, to help them develop what they do, whether that is a small or ambitious goal. For Stirling Council, the vision was to grow an ecosystem, support people at different stages of their career through a creative, thriving supportive community. As a result, the Hub works with young people through outreach, connecting with regional hubs and sharing digital expertise with the wider society.

What sets Codebase Stirling apart from other Hubs is the deep understanding about the needs of their community users. Through regular evaluation with founders, hot deskers and co-workers they try to establish key issues such as what are the things keeping them up at night? What could the Hub do better? What business development is needed? This is done through informal talk, knocking on their doors, polls, and surveys. The Hub team cares about their community, knowing to check in. This gives them the ability to spot patterns in needs.

The Hub also offers a programme of events, some of which are replicated from the Edinburgh programme but have been adapted to suit the local community. There have also been excellent examples of new ideas being piloted in Stirling such as the Founders programme, Digital Skills for Girls and MetaFest.

They invite an expert in the wider tech community to come to the Hub for the day, offering a talk to founders, community members, then arranging in-depth 1 to 1 meetings with tenants and in the evening, The Social is open to anyone, not just members. This means a visual artist could come and speak with a digital designer to hear about ideas outside their regular network which could lead to innovative ideas developing.

Another example of innovating the programme to suit the needs of the community has involved consultation with young people. Pre-wired is a coding club in Edinburgh so this was replicated in Stirling, however there was a particular drive to attract females. They developed a Focus Group with 12 year old girls to co-design 'Digital Skills for Girls' - a different approach with more structure than Pre-Wired. Codebase Stirling, in the true nature of start-ups, tests out new ideas that then become big ideas in other areas.



Photo 11 Codebase Stirling, Eoin Carey



Photo 12 Codebase Stirling, Eoin Carey

The Hub provides space for start-ups to get moving with their idea – thinking space, peer support, network support, the chance to attract investment. As a 1-person company grows into a small company their space can expand, this “Tetris” effect is an example of the benefit Hubs play in developing enterprises. Reducing the isolation for start-ups is addressed through social events including coffee mornings, drinks and fireside chats. The Hub is open to tenants testing ideas, with the tenants however there is a balance between them running their own business and testing out someone else's idea in exchange for a sandwich. Tenants don't always engage with social events because they are running a business, with their own priorities, they aren't just there to engage with the Hub team.

Other benefits include stronger connections with the University of Stirling and local schools. The Hub has been working on the Level Up Schools Programme to deliver schools' workshops focusing on practical coding/ start-up workshops and exploring digital/ tech careers within creative industries. Speakers visit schools to discuss the route they took to become freelance or a CEO of a company within the sector. The outcome is retaining talent in the Stirling area, giving young people the knowledge to start an enterprise. Through the relationship with Stirling Council they offer free space for social workers to bring in additional support needs and vulnerable people to explore digital as a career and access the industry. As a result, Codebase Stirling have taken on 2 young apprentices from 6th year at Dunblane High School. The pupils are studying digital media and currently work on 2 projects with Codebase. The Hub has something to offer but believe that young people have something to offer too. Young people can add value to work, with their own perspectives on projects.

The Hub has conducted accessibility audits to raise awareness of invisible disabilities, how to share information meaningfully, and the needs of the community. This has resulted in a quiet space for anyone with sensory requirements.

Further benefits include STEM Ambassador training with STEM East for people who want to mentor at Digital Skills for Girls and PreWired helping the programme staff which adds value to the partnership. Regular meetings are held to find out what other local hubs are doing, where there is crossover and to allow for more transparency and sharing resources. The ability to connect members to others is key.

In order to measure the impact of these benefits there is internal tracking for all Codebase sites to record the top line - number of new jobs created, investment raised, new companies and movement in the space. The programmes they deliver are evaluated with surveys, speaking to people and recording video responses. These findings are reported to Stirling Council on an annual basis. As yet, there has not been a Social Return On Investment (SROI) report as the organisation has been established in this form for 3 years. There hasn't been the need before as Codebase Edinburgh is private, however, Stirling is a partnership with the council so will be looking at this in the future.



Photo 13 Codebase Stirling, Simon Forsyth

Building Codebase Stirling to last has been key to its development and success. Very often in communities outside the central belt there can be resistance for Edinburgh-based organisations to “parachute” in with experts who might not understand the social and economic climate. However, the ethos of Codebase Stirling is one of partnership building and developing long-term relationships. This is evident through working with schools every year to build the community, encouraging the founders to share with each other, and building trust through leadership. This has been vital during the current climate as the trust means they were able to be honest with each other so they can help. Trust is valued.

One area which needs exploring is the opportunity to share the success of this Creative Hub. As with many start-ups and for an emerging Hub there has been so much focus on building it, checking it, questioning if it is working and reviewing that they haven’t articulated what they offer. There are many different angles to demonstrate the successful outcomes including growth, outreach, working with young people, inclusion and partnerships. Internally there is a community board, and the tenant highlights in the newsletter which helps them judge what they are doing. The leadership team also attends regular meetings with the council to explore what is needed and how the hub might help, even if there is no direct link to the services they already offer.

For the foreseeable future the ambition is to sustain what is working well for partners and tenants as well as scaling, whether that is economic, lifestyle, or opportunities for young people. There is also a need now to become more visible and continue to collaborate with other hubs in Scotland as well as the Creative network.

At Codebase Stirling, anyone is welcome to the creative hub – what ties it together is that it’s an inclusive, welcoming place with a purpose. It could be seen as a technology incubator or a co-working office, everyone has a definition and everyone needs a space where they can do what matters.

NETWORK HUB

Creative Edinburgh

In a snapshot

Legal status: Company Ltd by Guarantee (without charitable status)

Website: www.creative-edinburgh.com

Main source of income: Grants, membership and ticket sales

No. of members: 1000+

Address/Location: EH3 9SJ

No. of events in 2019: 90

Gender balance: Female 62/ Male 38

Age group: 18 - 75 +

Staffing: FT 3, PT 1, volunteers 15

In 2003 the City of Edinburgh Council identified the need to support the growth in the Creative Industries sector and with support from the Scottish Arts Council, Creative Edinburgh was established. Creative Edinburgh was first initiated in 2003 but lay dormant and then began trading again in 2011 with support from the council, only formally adopting social enterprise status last year in 2019.

In the early stages, Creative Edinburgh connected with the community through pop-up events in alternative spaces. 'Hot Desk Hangouts' provided cross-sector collaboration and 'Creative Circles' offered monthly free coffee morning events which popped up in spaces across the city to encourage people to come together to meet each other, share practice and to network. This encouraged the tech, cultural and creative sectors to gather for the first time, while events like Creative & Corporate Love gathered the creative and corporate sectors to offer opportunities for creatives to access larger budgets while offering corporate organisations access to immense creative talent on their doorstep Creative Edinburgh also credits its Annual Award ceremony for raising its profile in the city and connecting it with other sectors.

Now one of the Creative Scotland Regularly Funded Organisations, Creative Edinburgh is situated in Codebase Edinburgh and helped initiate the 'creative floor' with some other artists, and the space is collectively managed with all of the artists and businesses on the floor. As well as managing the Hub space, Creative Edinburgh is working with Creative Informatics on using data innovatively, as part of the data-driven ambitions of Edinburgh city.

The vision for Creative Edinburgh is to support the resilience and health of the creative industries, to foster, create and support the community and industry in Edinburgh.

Creative Edinburgh has a long-standing relationship with the British Council, the Chamber of Commerce and Edinburgh City Council. Internationally they were part of a trade mission with Shenzhen, the City of Culture in China. Nationally it has partnered with Dundee, the Fruitmarket

Gallery and the other hubs in Edinburgh. Another key partnership is the role of Co-Director of the Creative Informatics Programme because it is one of 9 creative clusters funded across the UK by the Scottish Funding Council and Arts and Humanities Research Council (AHRC). To strengthen these networks, it is trying to meet quarterly with other creative hubs and through the Creative Scotland Regularly Funded Organisation networks. Through these networks, they can collectively respond to any consultations. For example, Creative Edinburgh worked with Creative Europe on the creation of the Creative Hubkit. Based on a social enterprise model, these toolkits will be free and available as open-source tools. It is evident that the brand of 'Edinburgh' is recognisable internationally and as a result gets a voice on an international level. While other Scottish cities have their own strong identity the reputation of Edinburgh as an international centre of culture is a huge asset. As Creative Edinburgh is based in the heart of Edinburgh it makes sure to maximise the use of local businesses for the events, and it has established links with Universities, many of which have incubator programmes. The Hub attends degree shows, goes to events and presents in the community. It is at the foot of the Scottish Government, the local council and policymakers, contributing to a healthy, collaborative ecosystem.

Originally events were curated with members at the heart, responding to their needs. Creative Edinburgh takes a curatorial approach to its offering so that it is artist-led. More than ever they ask members what they need which could be supported around building corporate partnerships, collaborative approaches or the social enterprise issues that drive them. Traditionally feedback and ideas have been gathered through the membership survey, and polls to capture real-time data at live events. As a result, events feel co-designed and often members use their spaces and design opportunities for other events as well. Creative Edinburgh is set in Codebase Edinburgh which means it works in close proximity to other incubator hubs. As a result, members can use [Barclays Eagle Lab](#) which has open-source tools available. This also works to the benefit of the other tech or digital hubs as members who take up the hot-desking and co-working spaces can also be involved in the start-up tech industry, simply through being in the same building as them.

Creative Edinburgh supports people socially by bringing them out of isolation, bringing the community together socially. A lot of members run socially driven businesses so bringing them together means the Hub is supporting them, bringing in young people to start businesses and supporting positive mental health.

In 2017, based on a membership survey, the economic impact for members saw returns on membership ranging from between £1,000 and £30,000. The total monetary value reported by respondents received as a direct result of Creative Edinburgh membership came to £108,900. The average of all of those who provided a monetary amount is £5,200. The average of all respondents (which includes those which didn't provide a monetary amount) is £1,560. One-third of members have monetised their relationship with Creative Edinburgh with 44% in total having had business leads directly or indirectly as a result of the CE network. The impact on the economy of creative industries in Edinburgh is evident, with people working full time as a result of the hub support. The benefit of the 'opportunities board' on the hub website resulted in people posting opportunities for work, volunteer positions and funding. This was the most visited page on the website as people are looking for jobs indicating the growth of the creative

industries. As a result, they have launched a new board called 'Freelancer for hire' board which will allow the hub to gather more data on who is using the page and why.

The strategic plan which is currently being developed incorporates measures from the members' survey and their sustainable development goals social impact report from 2019. As an RFO through Creative Scotland, they regularly report on their impacts and have embraced the values of Creative Carbon Scotland which is part of the RFO funding conditions.

The future for Creative Edinburgh is to move sustainably towards income generation through a more entrepreneurial model. The current direction includes ceasing the membership model, calling everyone a member that signs up for free by 2021 with more workshop delivery, more mentoring, more skills programmes and training. While Creative Edinburgh will continue to offer support for the industry, they will also look to sell products and services to the wider creative industries which include freelancers, microbusinesses and sole traders. Previously Creative Edinburgh used a sponsorship model, however they acknowledge that this landscape is changing. While it may take some time to grow this new income model, there is a hope to continue the relationship as an RFO with Creative Scotland and yet, at the moment 1/3 of its income is through the RFO strand, the rest having been generated through the sale of services and products.

Creative Edinburgh has a strong social media presence and makes good use of its newsletter and website. However, the success and impact narrative has yet to be formed. Infographics and visuals based on previous measurements are being developed and will inform the annual impact report. The board and steering group are made up of hub members who help keep their ears to the ground and are involved in strategic planning, meaning the members have significant involvement in decision-making.

The future for Creative Edinburgh is to focus on sustaining but if scaling comes out of that, that would be a bonus but that's not the goal. The vehicle for international work is Creative Informatics for the next 3 years and to remain focused as an international creative hub. The work of the creative industries in Edinburgh is radical, innovative and creative. Members of Creative Edinburgh are part of this vibrant sector in Scotland and will benefit from connecting internationally with other hubs through the hub.

Creative Edinburgh provides the backbone of a network – platforming, sharing, collaborating digitally and physically and working for the members, fostering collaboration to stimulate the creative industries. It is a creative hub, a space that is digital or physical with centre point, an access point for a community. In this case, the creative community, the point of exchange – a haven, a safe place, somewhere that brings people together and creativity together.

Part 4: Conclusions, recommendations and next steps

4.1 Takeaways

As a consequence of the measures put in place to try and contain the Covid19 pandemic, 2020 is proving to be a challenging year globally, impacting on the economy, society and culture. The pressures of a new way of working will be felt by the creative industries, as much as any other sector. However, there is also a great deal of opportunity. During the Covid19 pandemic, the creative industries have been providing solutions to work and lifestyles. The demand for content streamed and online by educators, companies, consumers and Governments is evidence of the potential for the sector to continue to provide solutions as society adjusts to challenges.

A strong takeaway from this research is the continued need to explore the definition of a creative hub. While there is a great understanding about the creative industries and what that means, what isn't clear is where hubs fit into the creative industries. The creative economy encompasses a wide range of products and services, the creative industries have clear parameters for what is or isn't part of the sector and yet creative hubs have much diversity, many benefits and multiple outcomes. In some cases, as evidenced through the initial call out for this research, some hubs working within the creative industries don't consider themselves to be a creative hub. While the identity for creative hubs in Europe might be clear, the sector in Scotland is still shaping the definition.

What is apparent from this research on creative hubs in Scotland is that there are many strengths including collaborative approaches, using networks and the opportunities to diversify. It is also evident that the sector in Scotland needs more confidence around governance, leadership, measuring impacts and communicating the wider benefits of creative hubs for all. A common thread with all case studies was limited capacity – people are so busy doing the work that the space to reflect, evaluate and celebrate achievements is lower on the list of priorities. This is an important factor as creative hubs move on from 2020 and plan for the future. Now is the time to reflect, evaluate and plan how to look forward to the future, with confidence and a clear foundation of good practice and positive impact. Scottish creative hubs have a powerful story to share, in terms of the impact on individuals and communities both in the past and potentially in the future.

4.2 Strengths

Collaborative approach

Hubs provide a space to bring a variety of people together from different disciplines and backgrounds. As a result, people with a range of skills and interests come together, and the sharing of what they are working on and the reliance on the knowledge of other members or space users, leads to a collaborative approach developing. This enables a cross-sector approach to work, new contracts are secured, and new ways of tackling problems are developed. It appears that this space doesn't need to be a physical building although there are clear wellbeing benefits for freelancers or sole traders to overcome isolation of being in a shared workspace.

Hub to Hub networks

This is a sector that understands the benefits of supporting each other. Through regular communication, creative hubs in Scotland reflect a model of transparency and collaboration. While some hubs appear to network within the same organisation, models or sectors, there is a desire for hubs to create a greater network across Scotland. In doing so, this may address one of the key questions throughout this research – what is a creative hub and are we a creative hub? There is a recognition that hubs have a lot of experience to share with each other, and there is an eagerness to find a way of doing this.

In addition to developing a connected network in Scotland, the desire to access the established European creative hub networks are evident. There is very much seen as an opportunity by many Hubs who have benefited from relationships in Europe already and these may be at risk as our political situation changes. Fortunately, creative hubs recognise the mutual benefit, the opportunity for partnership working and learning across borders. This is an area that needs greater support and may become easier, if a stronger, more confident creative hub network is established, allowing Scotland to represent the diverse range of hubs on an international platform.

Diversifying markets

This research highlights the innovative thinking of creative hubs in Scotland. Hubs have been working closely with local authorities and other agencies, not only to ensure delivery of key projects but to offer innovative solutions. The partnerships with economic development agencies as well as employment agencies are yet further evidence of the opportunities for diversifying income and markets.

Some hubs appear to be acting almost as an advocate for the region as well as the community they operate in. Whether they are advocating social enterprise models or linking up with other hubs to provide a specific sector skill, they are bringing people to their communities, which benefit them as well as the local economy. This idea of creative hub tourism is one which can be developed further.

The provision of space and support for young people is also key to the development of many of Scotland's hubs. Whether this is through DYW (Developing the Young Workforce), internships or graduate placements, bringing young people into creative industries is key to the future economy by instilling confidence and skills. There is also a benefit to other community users as a result of the access to a different perspective and skillset.

4.3 Opportunities

Best practice

Creative hubs in Scotland are delivering support to an incredibly high standard. However, it is apparent that for some, capacity is an issue which is creating the conditions for a perfect storm. As reported, creative hubs in Scotland are frequently reliant on public funding, their operating models are often social enterprises or charities and as such there are responsibilities of

reporting to boards, regulators or funders. In addition to delivering work, this is time-consuming for many.

It is recommended that further support is needed for creative hubs to plan for the future, look at issues around capacity and develop strategies not only for the individual hubs but for the sector in Scotland. In doing so, it would strengthen the network of hubs and creative industries as a whole. There are already many agencies that can support creative hubs, however there also needs to be clarification on where creative hubs fall with regards to support from the creative and cultural agencies, economic development or social entrepreneurship. The reality is a creative hub encapsulates all of these and support agencies need to be made aware of this.

Leadership

If the community is at the heart of creative hubs, then leadership is the body. Each creative hub has its own story of leadership whether that is a group of creatives coming together to develop a hub that was lacking or whether it is an individual representing the members of a hub, ensuring it is networked, connected and engaged.

The Scottish Government Culture Strategy published in 2020, sets out the vision for supporting culture in Scotland and the importance of developing the conditions and skills for culture to thrive⁹. As part of this strategy, Creative Scotland is mandated to lead on a status review of cultural workforce and leadership development in Scotland. This work provides an opportunity to strengthen leadership across the Creative Industries in Scotland.

Leadership in the creative industries is going to be essential for the sector as it moves to respond to challenging economic and social times. It is apparent that the work being delivered by creative hubs is helping to drive the Scottish economy yet the level of support and development on offer to leadership doesn't reflect the benefits. By investing in further support for leadership for creative hubs in Scotland it would enable further peer support, strengthen the network and raise awareness of the needs of the creative industries across Scotland. It would also be an opportunity for leaders to connect internationally.

Measuring the impact

There is a great deal of anecdotal evidence to support the impact of creative hubs in Scotland. The social impact is common for many hubs – they help to reduce social isolation, creating workspaces for people who would normally work from home. The benefits for mental and physical health for people commuting to workshops or offices to create or deliver work, while engaging with others from the same sector, came across strongly in this study.

There is also strong economic evidence for many of the creative hubs who can engage regularly with their members to review the benefit the hub has had on work, such as new contracts or collaborative projects. However, very few creative hubs have prioritised the pulling together of a concise report about the social, economic and cultural impacts of their activities.

⁹ <https://www.gov.scot/publications/culture-strategy-scotland/pages/5/>

This is mainly due to capacity, however, there is also a need for the sector to develop a tool for consistent evaluation which would reduce the need for creative hubs to generate a variety of reports for boards, regulators and funders. This could be similar to a social return on investment analysis and could draw in the economic and cultural impact.

The benefits of a tool such as this would help to bring clarity to that central question of what is a creative hub?

Communicating benefits

In part, communicating benefits is a challenge for many hubs due to the need to measure impact concisely. If the evidence isn't being collected and analysed then it is hard to communicate the wider benefits. Also, many hubs are operating without support from agencies so they also don't have the same profile as others. For instance, Hubs that are supported by Creative Scotland benefit from that relationship and promotion, being used as good examples, but funders only know about the organisations they are funding so how can other hubs communicate their benefits when capacity and impacts are limited?

The benefits of creative hubs in urban and rural context are also different. While urban hubs are playing a key role in the growth of creative industries, rural hubs are seen as providing employment opportunities and sustainability for communities. The language around the benefit of hubs needs consistency to accurately portray the growth of the sector and to capture the wide social, economic and cultural benefits for Scotland and international partners.

Conclusion

As creative hubs in Scotland adjust to the unprecedented changes of 2020, the need for their collaborative approach for a growth sector will be vital for the economy as well as social progress. Over the last decade, the growth in creative hubs suggests the ability to look at an opportunity, when something is needing support and development, and provide a space, whether that is physical or virtual bringing together expertise, resources and people as needed.

What is needed now is further recognition of the benefits of the diverse range of creative hubs for the wider social, economic and cultural landscape. Support agencies need to acknowledge that creative hubs embody multiple benefits, creative hubs should be supported to create a tool to encapsulate their impacts and in turn, this will clarify for the wider community the role of a hub for the creative industries, in Scotland and internationally.

Appendices

Appendix One – Stakeholders Consulted

ORGANISATION	LOCATION
AB+	Aberdeen
ABVenture Zone	Aberdeenshire
Acorn Enterprise	Dunfermline
AI & Blockchain Accelerator	Edinburgh
An Lanntair	Western Isles
Angus Creative Minds	Forfar
Artmap Argyll	Lochgilphead
BAaD	Glasgow
Barclays Eagle Labs	Aberdeen/Edinburgh
Barholm Centre	Creetown
Bayes Centre	Edinburgh
BioCity Glasgow	Glasgow
Biome Collective	Dundee
Bright Red Triangle	Edinburgh
Business Gateway	Scotland
Castle Mills Studios	Edinburgh
CCA	Glasgow
CENSIS	Glasgow
Centre of Entrepreneurship, Dundee Uni	Dundee
CHArts	Inverary
CivTech®	Edinburgh
Climate-KIC Greenhouse & Accelerator	Edinburgh
Clockwise Offices Ltd	Glasgow/Edinburgh
CodeBase	Edinburgh
CodeClan	Edinburgh
COLAB	Glasgow

Collabor8te	Glasgow
Construction Scotland IC	Glasgow
Converge Challenge	Edinburgh
CREATE Highland	Inverness
Creative Aberdeenshire Network	Aberdeenshire
Creative Academy	Inverness
Creative Accelerator Hub	Aberdeen
Creative Dundee	Dundee
Creative Exchange	Edinburgh
Creative Inverclyde	Inverclyde
Creative Renfrewshire	Renfrewshire
Custom Lane	Edinburgh
Dalry 183	Edinburgh
Digital Incubator at RGU	Aberdeen
Dovecot Studios	Edinburgh
Dundee University Incubator	Dundee
ECCI	Edinburgh
Edinburgh BioQuarter	Edinburgh
Edinburgh Business School Incubator	Edinburgh
Edinburgh Innovations	Edinburgh
Edinburgh Palette	Edinburgh
EiggBox	Isle of Eigg
Elevator	Aberdeen
Enterprise Hub Fife	Glenrothes
European Centre for Marine BioTech	Oban
Fas @ Sabhal Mor Ostaig	Skye
Feisean nan Gaidheal	Skye
Fire Station Creative	Dunfermline
Five Zero	Tighnabruaich
Foxglove Offices	Leith
Fraserburgh Enterprise Hub	Fraserburgh
Girl Geek Scotland	Edinburgh

Glasgow Social Enterprise Network	Glasgow
Global Yell	Shetland
Gmac Film	Glasgow
Good Ideas Academy	Edinburgh
Grainstore	Glasgow
GrowBiz	Perth
Heart of Hawick	Hawick
Helensburgh JLB Hub	Helensburgh
Higgs Centre for Innovation	Edinburgh
Highlands and Islands Enterprise	Inverness
Hospitalfield	Arbroath
Hunter Centre for Entrepreneurship	Glasgow
Hydro Nation Water Innovation Service	Glasgow
Ignite Moray Youth Arts Hub	Moray
InCube Renfrewshire	Paisley
Industrial Biotech IC	Glasgow
Informatics Ventures	Edinburgh
Innovation@RGU	Aberdeen
Kingsford Business Club	Edinburgh
LawScot Tech Incubator	Edinburgh
LibertySpace	Dunfermline
Mackintosh Club	Helensburgh
MediCity Glasgow	Boness
Moray Arts Centre	Moray
Mountain Bike Centre of Scotland	Fort William
Museum nan Eilean, Archive & Heritage Network	Western Isles
North East Arts Hub	Aberdeenshire
Northern Innovation Hub	Highland
Pathfinder Accelerator	Highland
Perth Creative Exchange	Perthshire
Platform	Glasgow

Product Forge	Edinburgh
QMU Business Innovation Zone	Edinburgh
Remode	Paisley
RGU Start Up Accelerator Programme	Aberdeenshire
Rising Stars Accelerator Programme	Glasgow
RookieOven	Glasgow
Roslin Innovation Centre	Edinburgh
Royal Bank Entrepreneur Accelerator	Edinburgh
SAMS	Oban
Scotland IS	West Lothian
Scottish Enterprise	Edinburgh
Seed Haus	Edinburgh
Shetland Gallery	Shetland
South Block	Glasgow
Startup Grind	Edinburgh/Glasgow
Student Connect Aberdeen	Aberdeenshire
Studio 223	Glasgow
Summerhall	Edinburgh
TalentScotland	Glasgow
Tech Nation	Edinburgh
Techcube	Edinburgh
The Anatomy Rooms	Aberdeen
The Booth	Shetland
The Briggait	Glasgow
The Data Lab	Scotland
The Entrepreneurship Club (E-Club)	Edinburgh
The Hub	Glasgow
The Hub and Innovation Suite at ECCI	Edinburgh
The Hub at Friockheim	Arbroath
The Mill/Made in Grey Britain	Hawick
The Old School Thornhill	Dumfries
The Royal Society of Edinburgh	Edinburgh

The Whisky Bond	Glasgow
Tontine High Tech Growth Space	Glasgow
Tribe Women	Edinburgh
UHatch at GCU	Glasgow
Unst Heritage Centre	Shetland
Up Hub	Renfrewshire
Upland	Dumfries
Wasps Studios	Scotland
West Coast Accelerator	Dundonald
WEvolution	Scotland
WHALE arts	Edinburgh
Whitebox56	Edinburgh
Womens Enterprise Scotland	Scotland
CREATIVE NETWORKS	
The Touring Network	
North East Arts Touring	
Xpo North Digital	
Creative Scotland	
Skills Development Scotland	
Creative Arts Business Network	
Craft Scotland	
Voluntary Arts Scotland	
NESTA	

About the author

With 15 years' experience as a strategic leader, project manager and producer, **Lindsay Dunbar** is a 'cultural crofter'. Nurturing and tending to creative projects in rural areas, she was selected as the Creative Scotland Fellow 17/18 for the prestigious Clore Leadership programme. Published in 2019, her Clore & AHRC research project consisted of case studies in rural Denmark, Dumfries and Galloway and Devon identified social and economic conditions for creative hubs in rural regions, resulting in identifiers for a sustainable approach to developing a local hub. This research has been presented at the Rural Entrepreneurship Conference, Queen Margaret University and Across the Grain in Aberdeen-shire. With experience of international creative hub models, Lindsay was the researcher for The Anatomy of a Creative Cluster, produced for West Midlands Screen Bureau in 2019 for Zanna Creative.

About the British Council

The British Council is the UK's international organisation for cultural relations and educational opportunities. We work with over 100 countries in the fields of arts and culture, English language, education and civil society. Last year we reached over 80 million people directly and 791 million people overall including online, broadcasts and publications. We make a positive contribution to the countries we work with – changing lives by creating opportunities, building connections and engendering trust. Founded in 1934 we are a UK charity governed by Royal Charter and a UK public body. We receive a 15 per cent core funding grant from the UK government.

For more information, please visit www.britishcouncil.org.

About Creative Scotland

About Creative Scotland: Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits here. We enable people and organisations to work in and experience the arts, screen and creative industries in Scotland by helping others to develop great ideas and bring them to life. We distribute funding provided by the Scottish Government and the National Lottery.

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