Evaluation of the Creative Derbyshire Programme
2010 – 2013

A Report for Arts Derbyshire

March 2014
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1 Executive Summary

1.1 This external evaluation of the Creative Derbyshire programme was commissioned in January 2014 and has been undertaken by Zbig Szulc. The Creative Derbyshire programme was developed as part of a portfolio of services under the umbrella of Arts Derbyshire.

1.2 Creative Derbyshire is a business development programme for artists and creative and has now operated for over four years. The project has considerably over-performed against its initial delivery plan, running a total of 39 business events and 11 events aimed at young people wanting to enter the industry. Key successes of the programme include:

- Supporting 191 artists and creative businesses improve their business skills through 22 innovative and topic based workshops – demonstrating a clear improvement in their ability and confidence
- Giving opportunities to 189 local artists to meet directly with curators and gallery owners through two successful Meet the Curator events
- Engaging almost 1,000 young people, offering careers and development advice
- Supporting 48 artists and creatives with small marketing grants to help increase their exposure
- Directly supporting 8 work placements and a creative apprentice.

1.3 Overall the programme achieved and in most cases considerably exceeded all of the targets set within the delivery plan, including being able to extend the programme for a further year and support even more artists.

1.4 The programme has used management information particularly effectively, being able to demonstrate both a need and demand for its services, as well as the impact it has had on beneficiaries that have taken part in the programme. The programme has operated within a tight budget, offered a service of real quality and has achieved excellent value for money.

1.5 Please see section 14 for recommendations about a forward strategy for Creative Derbyshire.
2 Introduction and Project Context

Introduction

2.1 This external evaluation of the Creative Derbyshire programme was commissioned in January 2014 and has been undertaken by Zbig Szulc. The Creative Derbyshire programme was developed as part of portfolio of services under the umbrella of Arts Derbyshire. This evaluation considers the performance of the programme from December 2010 through to the end of the grant funding contract in December 2013.

This report provides:

⇒ An assessment of progress against the agreed delivery plan
⇒ A consideration of the views of key stakeholders
⇒ A reflection of the quality of provision and the experience of beneficiary enterprises
⇒ An assessment of the impact of the initiative upon the creative and arts sector within Derbyshire
⇒ An assessment of value for money and cost effectiveness
⇒ Case studies related to the project

2.2 The evaluation will also develop a forward strategy for the programme, to identify and take forward any excellent practice, to reflect the changing needs of the sector in the context of the current fiscal constraints. The forward strategy will consider how future activity can:

⇒ Hit key Arts Derbyshire priorities (and other non-arts priorities for Derbyshire County Council and partners).
⇒ Align with key national strategy and current or emerging opportunities for Arts Council England
⇒ Exploit other external opportunities to sustain delivery
⇒ Build upon the momentum generated by the project to date.

Partnership Context

2.3 Creative Derbyshire was developed as part of the portfolio of services that Arts Derbyshire (originally the Derbyshire Arts Partnership) offers to artists and creative businesses. One of the key priorities of the partnership is to “Develop Talent and Build Capacity”, providing training and development for artists and arts organisations. The Creative Derbyshire programme was developed in response to this ambition and the findings of the Derbyshire Creative Industries Strategy 2008, which recognised the cultural and economic value of the creative sector and the lack of appropriate sector specific support available in the county.

2.4 Creative Derbyshire has been part-funded by Arts Council England through a ‘Grants for the Arts’ award (£94,317). Other funding came from Derbyshire Arts Partnership (£58,100) with smaller contributions from partners and from individual beneficiaries. Originally intended to conclude in December 2012, it was extended by a further year on the back of early success, prudent management and positive feedback.
2.5 Following funding approval early in 2010, the programme began delivery from the autumn of that year. The first six months of the project were delivered in-house through Derbyshire County Council’s arts and economic development teams. An external tender for the management of the programme was circulated and from January 2011 Loscoe-based S4W Ltd were contracted to deliver the programme.

Project Aims and Impacts

2.6 The key aim of the programme has been to develop the creative sector across the county, working to the objectives listed below.

**Facilitating and Delivering Access to Support**

- To raise the profile of and celebrate excellence and innovation in the arts and cultural sector in Derbyshire
- To develop the confidence and marketing expertise of Derbyshire’s cultural sector
- To enhance the visibility and accessibility of support available to creative businesses in Derbyshire
- To provide essential support to new and emerging cultural businesses in the county
- To develop markets for creative products and processes through partnerships with business, culture and the public sector

**Stimulating Innovation**

- To nurture and promote the creativity, innovation and excellence of Derbyshire’s cultural sector by enabling access to support and investment to develop new creative products and ideas and to identify and open new markets for them
- To enable links to regional, national and international support mechanisms for creative innovation
- To encourage artists and arts organisations to access and creatively engage with social media networks and technologies
- To stimulate engagement with new technologies

**Fostering New Talent**

- To encourage broader access to creative careers and opportunities for young people in Derbyshire
- To build stronger partnerships between cultural and educational sectors
- To develop more opportunities for placements and knowledge exchange in order to retain graduates in the county and develop new creative talent
Facilitating Connectivity

- To support critical debate, ideas exchange and partnerships across and beyond the creative sector in Derbyshire through delivering a seminar events programme and complementary online discussion forums and related information portal
- To facilitate ideas exchange and develop markets for creative products and processes through promoting new partnerships between cultural, business and public sector leaders and innovators
- To enable ideas exchange through events, discussion and an information portal

2.7 A detailed delivery plan, drawn up by S4W and Derbyshire County Council Arts Team was approved by Arts Derbyshire in early 2011, with a series of challenging outcomes to achieve for the programme. These are highlighted below:

<table>
<thead>
<tr>
<th>Output</th>
<th>Target</th>
<th>Achieved Dec 2013</th>
<th>% of Target Achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Businesses supported through roadshows</td>
<td>240 businesses 12 roadshows</td>
<td>335 businesses 13 roadshows</td>
<td>140 108</td>
</tr>
<tr>
<td>Artists supported through grant aid</td>
<td>10</td>
<td>48</td>
<td>530</td>
</tr>
<tr>
<td>Businesses supported through business development workshops</td>
<td>60 businesses 12 workshops</td>
<td>191 businesses 20 workshops</td>
<td>314 166</td>
</tr>
<tr>
<td>Attendance at other business support/innovation events</td>
<td>3 events</td>
<td>6 events 565 businesses</td>
<td>200</td>
</tr>
<tr>
<td>Creative Arts Careers events</td>
<td>2</td>
<td>5</td>
<td>250</td>
</tr>
<tr>
<td>Apprenticeship Place</td>
<td>1</td>
<td>1</td>
<td>100</td>
</tr>
<tr>
<td>Work Placements and Graduate Placements</td>
<td>7</td>
<td>8</td>
<td>114</td>
</tr>
<tr>
<td>Network events for Young Creatives</td>
<td>6 events 120 participants</td>
<td>6 events 376 participants</td>
<td>100 319</td>
</tr>
<tr>
<td>Website development</td>
<td>1</td>
<td>1</td>
<td>100</td>
</tr>
</tbody>
</table>

2.8 As identified, the project met and in many cases considerably over-achieved against all of its targets within the delivery plan. Much of this success was down to having very high average attendances at workshops and events – which has proven to be an efficient way of meeting the projects outputs.
3 Strategic and Operating Context

Economic and Demographic Context

3.1 The administrative area of Derbyshire (excluding the City of Derby) has a population of 773,500, with 62.9% of the population of working age. Almost 400,000 people are economically active within Derbyshire, with 10% of those persons being self-employed.

3.2 Derbyshire is a diverse, and predominantly rural county encompassing a range of topographies and a varied economy. There are some large settlements in the County that serve a wider rural hinterland. Major settlements in the County include Chesterfield (70,260), Long Eaton (46,490), Swadlincote (39,322), Ilkeston (32,270) and Glossop (32,219), with seven more settlements having a population of over 20,000.

3.3 Along with Derby, the county is surrounded by large centres of population: Birmingham/Leicester to the south, Manchester to the north west, Sheffield to the north east and Nottingham in the south east. This has a significant impact on local travel to work patterns and upon cultural opportunities and markets for cultural goods and services.

3.4 The parts of Derbyshire that are within the commuter zones of larger cities, especially around High Peak and Derbyshire Dales, are generally more affluent (and have higher rates of cultural participation), whereas eastern and north eastern Derbyshire is the County’s former industrial belt. Current statistics show that 64,010 of the working age population were in receipt of a key Department of Work and Pensions benefit in May 2013, representing 13.1% of the working age population. This figure is slightly lower than the East Midlands figure of 13.5%. The proportion has reduced marginally from around 14% in May 2010.

3.5 Across Derbyshire there are 29,910 registered VAT/PAYE registered businesses, two thirds of which employ less than five people. A total of 1,520 (6%) of these businesses are in the arts, entertainment, recreation and other services category (although this is not an exact representation of the creative or cultural sector).

3.6 In 2009, business start-up rates across Derbyshire were the same as the regional average (then 51 per cohort of 10,000 working age population). Over the past three years these rates have diverged and Derbyshire now has a rate of 54 per 10,000, compared to 57 across the East Midlands.

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1 ONS (2001) Resident Population,
2 NOMIS (2014) Working Age
3 BERR (2013) Business Demography
Cultural Context

3.7 Derbyshire as an arts and cultural location has a very strong offer for a rural county, notably around the Peak District (including Buxton Opera House), and a hub of activity within Chesterfield. There is a strong portfolio of community and arts festivals and many artists and creative people have congregated in the area, notably in the High Peak, Wirksworth and Belper. Derbyshire also has a strong network of community and participatory arts groups across the county, mainly in areas outside the Peak District and Derbyshire Dales.

3.8 The Arts Derbyshire partnership website (www.artsderbyshire.org.uk) is the main portal for arts activities across Derbyshire, acting as an events and artists’ directory and a source of information on arts and cultural projects. Arts Derbyshire currently gets around 24,000 visits per quarter and has a social media following of more than 11,000 people through Twitter and Facebook. Arts Derbyshire has proven an invaluable resource for referrals of artists onto the Creative Derbyshire programme.

Creative Industries Context

3.9 Creative Industries Economic Estimates, produced for DCMS in 2014 suggest that in 2012 the creative industries sector contributed £71.4 million (5.2%) to the national economy. Between 2011 and 2012 the creative industries sector experienced an increase in its contribution to the UK economy of 9.4%, representing an increase higher than any other sector featured in national accounts. The sector was responsible for 8% of all UK exports in 2012, valued at £15.5 billion. The creative industries sector employed 1.68 million people in 2012, representing 5.6% of all of the jobs in the UK. Moreover, the sector had experienced growth of 8.6% in people employed over the preceding year.

3.10 Recent estimates by the Creative Industries Council suggest that by 2025 the UK will become the global ‘creative services hub’ and that currently the sector generates £8m per hour for the UK economy.

3.11 The broader creative economy employed in 2012 some 2.55 million people, representing one in twelve of all UK jobs. That total had grown by 6% over the previous year, some way ahead of the national growth in employment over the same period of only 0.7%.

3.12 Those figures confirm the conclusions of the Creative Industries Strategy for Derby and Derbyshire 2008, which recognised the sector as the fastest growing across Derbyshire. Indeed it acknowledged that Derbyshire has the fastest growing creative industries sector of all of the county areas of the East Midlands.

3.13 The creative sector however, delivers more than an economic contribution to the locality and its population, enhancing quality of life while reinforcing cultural and tourism offers. However, this is more difficult to quantify, and therefore requires qualitative evaluation. There are some tangible links between activity within the Creative Derbyshire programme and other activity supported through the Arts Derbyshire partnership, notably work to support arts and health and arts and education.
Strategic Context

3.14 The original Creative Derbyshire project was conceived in an environment before the advent of Local Enterprise Partnerships and within a different climate for public investment, particularly within the arts and cultural sector. The Cultural Strategy for Derbyshire (2012-16) has recognised the successful role the Creative Derbyshire programme has played in developing the cultural and arts economy in the county and expressed a desire to see the project continue.

3.15 The Derbyshire Economic Partnership is currently reassessing its strategic economic priorities, with a view to publishing an economic strategy statement and action plan later in 2014, which will focus upon how Derbyshire can generate and benefit from long term economic growth.

3.16 The D2N2 Local Enterprise Partnership currently has its growth plan (2013-16) out for consultation. The plan identifies six areas of focus which have strong capacity to grow in the future, including the visitor economy, which is of most relevance to any future Creative Derbyshire programme. There are also common strategic priorities including developing business skills, supporting innovation and delivering effective infrastructure. D2N2 are currently considering a business case for making investment through Single Growth Fund/EU Structural Funds into support for the creative sector.
4  Programme Delivery

4.1  Creative Derbyshire was developed as a three year programme of support and development for artists, arts organisations and creative businesses. The programme had a focus upon developing the creative economy in Derbyshire and fostering a culture of innovation and excellence. The programme evolved out of the action plan of the Creative Industries Strategy 2008, developed by Derbyshire County Council and Derbyshire Arts Partnership (subsequently merged with Derbyshire Arts Development Group into Arts Derbyshire).

4.2  The first six months of the programme were delivered by Derbyshire County Council’s arts and economic development teams. Following a competitive tendering process, S4W Ltd of Loscoe, Derbyshire were awarded a contract to deliver the programme on behalf of Arts Derbyshire (initially to December 2012, but the contract was subsequently extended to December 2013).

4.3  Following a detailed period of consultation with the local creative sector about their precise support needs and an understanding of where to best invest programme resources, Derbyshire County Council and S4W Ltd agreed a revised delivery plan for the project (which was subsequently approved by Arts Council England). The delivery plan centred around four key themes of work:

- *Facilitating and Delivering Access to Support*
- *Stimulating Innovation*
- *Fostering New Talent*
- *Facilitating Connectivity*

4.4  Initial research was undertaken to design the programme during the summer of 2010, with input from 121 artists and creative businesses. Over two thirds of businesses were already established – so the programme decided to concentrate on supporting those businesses that were already trading – whilst at the time there was a broad range of provision for business start-up through mainstream business support offers.

4.5  Businesses and artists were also asked about what the priorities should be for the programme with regards to providing support. The two key areas were marketing and showcasing work, which are the priorities that the programme has heavily concentrated on. A follow up survey was undertaken as part of the 2011/2 ‘Ignite Your Creativity’ roadshows, with these two areas still being areas where support was most needed. It is clear that the programme has responded to the needs of its beneficiaries.
Table 4.1 Priorities for Creative Derbyshire Interventions (2010)

<table>
<thead>
<tr>
<th>Priority</th>
<th>Not Important</th>
<th>Important</th>
<th>Very Important</th>
<th>Critical</th>
<th>Responses</th>
<th>Average Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marketing</td>
<td>3 (2.48%)</td>
<td>25 (20.66%)</td>
<td>41 (33.88%)</td>
<td><strong>52 (42.98%)</strong></td>
<td>121</td>
<td>3.17 / 4 (79.25%)</td>
</tr>
<tr>
<td>Showcasing your work</td>
<td>5 (4.13%)</td>
<td>25 (20.66%)</td>
<td>44 (36.36%)</td>
<td><strong>47 (38.84%)</strong></td>
<td>121</td>
<td>3.10 / 4 (77.50%)</td>
</tr>
<tr>
<td>Accessing finance</td>
<td>31 (25.62%)</td>
<td><strong>36 (29.75%)</strong></td>
<td>27 (22.31%)</td>
<td>27 (22.31%)</td>
<td>121</td>
<td>2.41 / 4 (60.25%)</td>
</tr>
<tr>
<td>Networking</td>
<td>2 (1.65%)</td>
<td><strong>50 (41.32%)</strong></td>
<td>49 (40.50%)</td>
<td>20 (16.53%)</td>
<td>121</td>
<td>2.72 / 4 (68.00%)</td>
</tr>
<tr>
<td>Business start-up advice</td>
<td><strong>63 (52.07%)</strong></td>
<td>32 (26.45%)</td>
<td>18 (14.88%)</td>
<td>8 (6.61%)</td>
<td>121</td>
<td>1.76 / 4 (44.00%)</td>
</tr>
<tr>
<td>Innovation</td>
<td>20 (16.53%)</td>
<td><strong>51 (42.15%)</strong></td>
<td>39 (32.23%)</td>
<td>11 (9.09%)</td>
<td>121</td>
<td><strong>2.34 / 4 (58.50%)</strong></td>
</tr>
</tbody>
</table>

4.6 As part of the survey process, businesses and artists were asked if they would mind paying a cover charge for the workshop programme – in order to ensure that other elements of the programme could remain free of charge. Only 4% of respondents felt strongly that workshops should be free, with 46% suggesting £10-£20 would be an appropriate amount.

4.7 On the back of this research, workshops had a small cover charge of £10-£15, which does not seem to have had any major impact on attendances at events. Indeed it may have helped to ensure that businesses which really needed the assistance attended the sessions and ensure attendance. Many business support programmes have small cover charges for events, but it has been much rarer in the cultural and creative sector. There is nothing to suggest from the Creative Derbyshire model that it should not be deployed again.

4.8 The young people’s programme was based around dialogue with a range of services offered to young people by Derbyshire County Council and Chesterfield College and with input from community arts providers who regularly engage with young people.

Activity Summary

4.9 Analysis of activity shows a range of activities being undertaken against each of the four key objectives of the Creative Derbyshire programme. This is shown in the matrix overleaf. Clearly some activities can respond to more than one of the key objectives, but the matrix seeks to apportion activity to only one as far as is applicable. The dates of activities have also been included to demonstrate a reasonable spread of actions over the lifetime of the programme:
## Creative Derbyshire Objectives/Action Matrix

<table>
<thead>
<tr>
<th>Objective</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Access to Support</td>
<td>Artists Marketing Grants</td>
</tr>
<tr>
<td></td>
<td>- 5 marketing grants (11/10)</td>
</tr>
<tr>
<td></td>
<td>- 12 marketing grants (3/11)</td>
</tr>
<tr>
<td></td>
<td>- 7 marketing grants (11/11)</td>
</tr>
<tr>
<td></td>
<td>- 8 marketing grants (3/12)</td>
</tr>
<tr>
<td></td>
<td>- 2 marketing grants (11/12)</td>
</tr>
<tr>
<td></td>
<td>- 9 marketing grants (3/13)</td>
</tr>
<tr>
<td></td>
<td>- 5 marketing grants (11/13)</td>
</tr>
<tr>
<td>Business Development Workshops</td>
<td>How to become a micro-provider for Adult Care (3/11)</td>
</tr>
<tr>
<td></td>
<td>How to use the Derbyshire Observatory workshop (3/11)</td>
</tr>
<tr>
<td></td>
<td>How to use Social media to promote Arts businesses (5/11)</td>
</tr>
<tr>
<td></td>
<td>How to use Social media for business development (9/11)</td>
</tr>
<tr>
<td></td>
<td>2 x How to use Social media for business development (10/11)</td>
</tr>
<tr>
<td></td>
<td>How to sell your creative output on line (3/12)</td>
</tr>
<tr>
<td></td>
<td>Press and PR workshop (3/12)</td>
</tr>
<tr>
<td></td>
<td>Press and PR workshop (5/12)</td>
</tr>
<tr>
<td></td>
<td>2 Marketing skills workshops (5/12)</td>
</tr>
<tr>
<td></td>
<td>Press and PR workshop (11/12)</td>
</tr>
<tr>
<td></td>
<td>Pricing strategy for the Creative sector workshop (11/12)</td>
</tr>
<tr>
<td></td>
<td>Self employment, tax and managing a portfolio career workshop (1/13)</td>
</tr>
<tr>
<td></td>
<td>2 PR workshops (2/13)</td>
</tr>
<tr>
<td></td>
<td>Pricing strategy for the Creative sector workshop (4/13)</td>
</tr>
<tr>
<td></td>
<td>Making the most of attending a craft fair workshop (4/13)</td>
</tr>
<tr>
<td></td>
<td>Making the most of attending a craft fair workshop (5/13)</td>
</tr>
<tr>
<td></td>
<td>Effective marketing and branding workshop (6/13)</td>
</tr>
<tr>
<td></td>
<td>2 Marketing skills workshops (9/13)</td>
</tr>
<tr>
<td>Roadshows and Major Events</td>
<td>5 Igniting Creativity Roadshows (10/10-11/10)</td>
</tr>
<tr>
<td></td>
<td>Independent Publishers’ event (3/11)</td>
</tr>
<tr>
<td></td>
<td>4 Igniting Creativity Roadshows (10/11-11/11)</td>
</tr>
<tr>
<td></td>
<td>1 Igniting Creativity Roadshow (3/12)</td>
</tr>
<tr>
<td></td>
<td>Meet the Curator event (5/12)</td>
</tr>
<tr>
<td></td>
<td>1 Igniting Creativity Roadshow (5/13)</td>
</tr>
<tr>
<td></td>
<td>1 Igniting Creativity Roadshow (6/13)</td>
</tr>
<tr>
<td></td>
<td>Meet the Curator event (9/13)</td>
</tr>
<tr>
<td></td>
<td>1 Igniting Creativity Roadshow (10/13)</td>
</tr>
</tbody>
</table>
### New Talent
- 4 graduate Placement (1/11)
- 1 Creative apprentice (8/11)
- 2 post-graduate placements (3/12)
- Young Creatives network event (3/12)
- Creative Stem Initiative launched (4/12)
- Young Creatives network event (6/12)
- Creative careers fair (6/12)
- Derbyshire skills festival (9/12)
- Young Creatives network event (9/12)
- Developing apprenticeship options (10/12)
- Creative careers fair (3/13)
- Creative careers fair (7/13)
- Creative careers event at Wirksworth Festival (9/13)
- Derbyshire Skills Festival, Buxton & Chesterfield (9/13)
- Creative Derbyshire/DCC in formal partnership with University of Nottingham to continue placements/internships to April 2015

### Connectivity
- Creative Derbyshire Portal established (12/10)
- Creative Derbyshire Twitter Account set up (3/11)
- Creative Quandary established (3/12)
- Creative Derbyshire e-newsletter launch (4/12)
- YouTube video stream set up to exchange advice (5/11)
- 1 presentation to Chinese trade delegation (10/11)
- Presentation to UK National Seminar on the Creative Economy, London (6/12)

### Innovation
- Innovation Expo, Chesterfield (11/11)
- Creative Innovation Awards Launched (7/12)
- Creative Innovation Awards Ceremony (11/12)
- Chesterfield Business Breakfast (1/13)
- Creative Innovation Awards Ceremony (11/13)
5 Evaluation Methodology

5.1 This evaluation covers the whole period of the project, but concentrates on period of operation by S4W Ltd (January 2011) through to project completion in December 2013, as this is when the most management information is available. This is the final evaluation of the Creative Derbyshire programme. No interim external evaluation was undertaken as the project was reviewed each quarter.

5.2 The evaluation process and report will provide.

⇒ An assessment of progress against the agreed delivery plan
⇒ A consideration of the views of key stakeholders
⇒ A reflection of the quality of provision and the experience of beneficiary enterprises
⇒ An assessment of the impact of the initiative upon the creative and arts sector within Derbyshire
⇒ An assessment of value for money and cost effectiveness
⇒ Case studies related to the initiative.

5.3 Alongside the programme evaluation, conclusions will be drawn in support of the development of a robust forward strategy for the potential continuation of the programme by:

⇒ Selecting those elements that are strategically relevant
⇒ Identifying those activity areas that scored well with regard to impact and value for money considerations
⇒ Identifying areas for improvement and requisite solutions
⇒ Developing a simplified delivery structure which provides a clear focus for future interventions

5.4 The evaluation process considers the components of the programme individually and also collectively in order to deliver a coherent assessment of each element and an understanding of impact of the programme as a whole. It draws upon a range of quantitative evidence and a qualitative understanding of the impact of the project, drawing from stake-holder and beneficiary surveys, interviews and meetings. It also considers the project management and implementation structures, highlighting key examples of good practice and any legacy impacts post-December 2013.

5.5 The evaluation has a business development focus as this is the primary strategic priority behind the development of the Creative Derbyshire programme. The evaluation also seeks to consider non-economic factors related to programme delivery as far as it is able.
Quantitative and Qualitative Tools

5.6 In developing this evaluation a number of quantitative and qualitative tools have been applied:

⇒ Analysis of the programme performance management (including surveys of businesses and event evaluation) and reporting databases to establish:

  o Geographic mapping of activities
  o Nature of activities and time spent with clients
  o Nature of artists/businesses supported
  o Output analysis against contracted outputs and outcomes.
  o A view of the quality of provision and its value to participants

⇒ Analysis of responses to a survey of key Arts Derbyshire members who have overseen the strategic development of the project. Survey questions cover the following broad themes:

⇒ Discussions with key individuals involved in the management and delivery of Creative Derbyshire

⇒ Business surveys undertaken by the Creative Derbyshire programme

**Broad Themes by method**

<table>
<thead>
<tr>
<th>Survey</th>
<th>Participant feedback forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visibility of programme</td>
<td>Activity area</td>
</tr>
<tr>
<td>Success in achieving programme objectives</td>
<td>Relevance of content</td>
</tr>
<tr>
<td>Feedback from artists/creative businesses engaged</td>
<td>Value to individual</td>
</tr>
<tr>
<td>Recommendations for future delivery (themes and processes)</td>
<td>Value to business</td>
</tr>
<tr>
<td>Quality of experience</td>
<td>Areas for improvement</td>
</tr>
<tr>
<td>Areas for improvement</td>
<td>Recommendations for future delivery</td>
</tr>
</tbody>
</table>
6 Progress against the Delivery Plan

6.1 This section and following chapters analyses the progress the Creative Derbyshire programme has made against its agreed targets within the project delivery plan, disaggregated against each section of the delivery plan. As identified within section 2.8, the programme has met and in most cases considerably exceeded its targets – but this section will look at some of the quality issues within the programme and a more detailed analysis of the outcome for the beneficiaries.

Geographic Reach

6.2 The size, geography and topography of Derbyshire create a challenge when it comes to delivering a County-wide programme. Attention must be paid to accessibility to available provision, ensuring that no businesses, individuals or group are disadvantaged by geography. As identified within the map below, the programme has spread its 45 events evenly across the County, which is important for equality of access, especially given the core of artists/creative businesses are concentrated around the Derbyshire Dales/High Peak. Whilst the location of beneficiaries was not recorded for all events, anecdotally there was a good spread across the County and a good spread of beneficiaries from across Derbyshire. Physical activity has been supported by a range of virtual support services such as YouTube clips and ‘guides/toolkits’ and signposting to activity by other partners (including activity delivered by Arts Derbyshire partners).
Location of events by second tier Authority

<table>
<thead>
<tr>
<th>Location</th>
<th>Workshops</th>
<th>Roadshows</th>
<th>Young Persons events</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amber Valley</td>
<td>6</td>
<td>3</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Bolsover</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chesterfield</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Derbyshire Dales</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Erewash</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>High Peak</td>
<td>3</td>
<td>3</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>North East Derbyshire</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>South Derbyshire</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

The table above shows the distribution of Creative Derbyshire events by local authority area, identifying a good spread of events across the County. Beneficiaries of the programme were from across the County and beneficiaries proved they were prepared to travel for the right type of event. The response to event evaluations saw the programme reach extended beyond the boundaries of Derbyshire.
Facilitating and Delivering Access to Support

Access to Support - Business Development Workshops

7.1 Creative Derbyshire ran a total of 22 business development workshops. Workshop activity was planned in response to business needs (as identified by an early Business Support Needs survey) and was delivered throughout the duration of the programme. The workshops have been a good way of developing skills levels within participant businesses, which is identified within the table below. All workshops fostered a level of confidence and improvement in participating businesses and they were all valued by the businesses and remained relevant throughout the programme. As mentioned in section 3.7, attendance at business development workshops included a small cover charge.

7.2 Where workshops proved particularly effective is where they were linked to major opportunities for creative businesses and artists. The Prepare Your Marketing Approach workshops linked to the Meet the Curator event in both 2012 and 2013 were particularly successful – providing artists with the skills and approach required to make the most out of meeting so many regional galleries. Similarly workshops in advance of the Craft Fair at the Derbyshire Food Fair were used to provide local exhibitors with the skills required to take advantage of this major opportunity.

7.3 Analysis of evaluation feedback (see table 7.1) shows that in all cases, workshops markedly improved the confidence of delegates with regard to the respective themes. Delegates were asked to score confidence levels before and after the workshop. Across all themes, the average confidence score at the start was 2.4. At the conclusion of the workshops the score had increased to 3.9 out of 5. In some instances the degree of confidence had doubled. Most telling perhaps is the shift in numbers from the lowest 40% confidence level to the highest 40%. This presents a significant shift in participants’ confidence levels.

7.4 It is not surprising therefore that the delegates score both the value and the delivery of the workshops highly. Across all of the workshops the average ‘value’ score is 82%. The workshops achieved scores in the range of 70% - 94%, with ‘Pricing Strategy’ achieving 70% and ‘Preparing Your Marketing Approach’ 94%. With regard to quality of delivery, the average score across all workshops is 91%, across the range 86% - 100%. Indeed two of the eight workshop themes scored 100% (‘Preparing Your Marketing Approach’ and ‘Self Employment and Tax’).

Case Study: Ingrid Karlsson Kemp

Ingrid is a mixed media artists based in the High Peak. Ingrid attended the Prepare Your Marketing Approach workshop in April 2012, using the learning and tips to research and prepare a detailed portfolio for gallery curators at the Creative Derbyshire ‘Meet the Curator’ event. As a result of detailed preparation, Ingrid managed to secure exhibitions at a range of local galleries, including a solo exhibition at Buxton Museum and Art Gallery.

Evaluation of the Creative Derbyshire Programme 2010-2013
7.5 The scores achieved suggest that the selection of topics covered and the manner in which they were presented were highly appropriate and relevant to the target audience. This is confirmed in the subsequent consideration of Stakeholder views where they record that 78% of the feedback that they have received from participating artists and creative businesses has been either very positive or positive.

7.6 The programme had a philosophy of using well established and local practitioner businesses to deliver the workshop events, rather than established trainers or mentors, so participants could learn from people who were currently working practically in the field. This approach seems to have worked well, with many of the workshop facilitators developing a customer relationship with participants and some subsequently going on to develop a training arm to their own activities, such as Social Myna of Belper and Essential Marketing of Derby.
Table 7.1 Evaluation of Business Development Workshop evaluation forms

<table>
<thead>
<tr>
<th>Event</th>
<th>Press and PR for the creative sector</th>
<th>Effective Marketing and Branding</th>
<th>Selling creative output online</th>
<th>Preparing a Marketing approach</th>
<th>Pricing strategy</th>
<th>Making the most of craft fairs</th>
<th>Introduction to social Media</th>
<th>Self employment &amp; tax</th>
<th>Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>Confidence before event*</td>
<td>2.3</td>
<td>2.35</td>
<td>2.1</td>
<td>2.1</td>
<td>2.9</td>
<td>2.9</td>
<td>2.3</td>
<td>2.0</td>
<td>2.4</td>
</tr>
<tr>
<td>Confidence after event*</td>
<td>3.7</td>
<td>3.75</td>
<td>3.73</td>
<td>4.1</td>
<td>3.9</td>
<td>4.1</td>
<td>3.6</td>
<td>4.0</td>
<td>3.9</td>
</tr>
<tr>
<td>Change in confidence score</td>
<td>+1.4</td>
<td>+1.4</td>
<td>+1.63</td>
<td>+2.0</td>
<td>+1.0</td>
<td>+1.2</td>
<td>+1.3</td>
<td>+2.0</td>
<td>+1.5</td>
</tr>
<tr>
<td>% delegates in lowest 40% confidence level before workshop</td>
<td>55%</td>
<td>55%</td>
<td>71%</td>
<td>77%</td>
<td>25%</td>
<td>37%</td>
<td>54%</td>
<td>80%</td>
<td>57%</td>
</tr>
<tr>
<td>% delegates in highest 40% confidence level post workshop</td>
<td>67%</td>
<td>64%</td>
<td>71%</td>
<td>89%</td>
<td>87%</td>
<td>94%</td>
<td>72%</td>
<td>80%</td>
<td>78%</td>
</tr>
<tr>
<td>Value of workshop**</td>
<td>4.0</td>
<td>4.1</td>
<td>4.3</td>
<td>4.7</td>
<td>3.5</td>
<td>3.9</td>
<td>3.9</td>
<td>4.6</td>
<td>4.1</td>
</tr>
<tr>
<td>Quality of delivery**</td>
<td>4.6</td>
<td>4.5</td>
<td>4.7</td>
<td>5.0</td>
<td>4.0</td>
<td>4.3</td>
<td>4.3</td>
<td>5.0</td>
<td>4.55</td>
</tr>
<tr>
<td>Number of workshops</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>9.5</td>
</tr>
<tr>
<td>Attendees</td>
<td>23</td>
<td>12</td>
<td>10</td>
<td>18</td>
<td>22</td>
<td>17</td>
<td>21</td>
<td>10</td>
<td>9.5</td>
</tr>
</tbody>
</table>

*Score out of 5 points where 1 is the lowest confidence level and 5 the highest.
** Where 1 is the lowest value and 5 the highest score
Access to Support – Creative Industries Roadshows

7.7 The Creative Derbyshire programme ran a total of 13 roadshow events at various locations across Derbyshire, all along a similar format. The roadshows were designed to promote the Creative Derbyshire programme, showcase examples of successful established artists, provide opportunities for artists and creative businesses to network and meet other business support agencies, and provide topic presentations and seminars. Roadshows were held in three cohorts in late 2010, late 2011 into 2012 and 2013.

7.8 The original target for the programme was to deliver 12 roadshows, with a total of 240 attendees. The programme delivered a total of 13 workshops, with a considerably higher number of attendees than forecast (335). Average attendance at roadshows steadily increased as the programme became more established. The average attendance at the first cohort of Roadshows was 19.4, by the second cohort had increased to 23.6 and by the final cohort was up to 40.

7.9 There is respondent feedback from the last two cohorts of roadshow that were run by S4W Ltd. In 2011/12 there were four free ‘Ignite Your Creativity’ roadshows delivered across Derbyshire. A total of 56 feedback forms were received across all of the events.

Location of visitors to Roadshows

7.10 The chart above identifies the locations of respondents, with 80% of businesses being from within Derbyshire. The most common locations for non-Derbyshire businesses were Derby City and Nottinghamshire. Attendees were asked how long their business had been trading. Around a third of businesses were well established and had been trading for over 3 years; over a quarter had been trading for 1-3 years and 39% were new businesses, trading for under a year.
7.11 Almost 70% of businesses that completed monitoring forms were sole traders, with 14% being limited companies and 7% being partnerships. Of the incorporated businesses, most were in the design and crafts sectors.

7.12 Attendees were asked if their creative business was their main source of income. In total 52% of all respondents said it was and as identified below, most businesses were within the visual arts or craft sectors. In total 46% of businesses identified themselves with these sectors.
7.13 The chart above highlights how businesses rated the usefulness of the event to their own business circumstances. In total 71% found the events excellent or very useful, with no business stating they felt they were poor. Attendees were also asked about their business support needs, with over 80% of businesses stating showcasing work and marketing were either very important or critical. Two thirds of businesses stated supporting innovation and networking were critical or very important, very similar to the findings of the Business Needs study undertaken in March 2011. These results further reinforced the type of activity the Creative Derbyshire programme should concentrate on.

7.14 Roadshows acted as a showcase for the programme and other support available to the creative sector. Over the lifetime of the programme, the number of business support advisers that exhibited at roadshows declined quite considerably due to ceasing trading or not having the resources to attend external events. A different format may be required going forward if any future programme is to include roadshows as part of the programme, with an emphasis on linking artists and creatives to market opportunities.
Feedback from the 2013 Creative Industries Roadshows

- Extremely Useful: 7%
- Very Useful: 28%
- Useful: 34%
- Average: 31%
- Poor: 0%

7.15 Feedback from the 2013 roadshows identified that almost 60% of participants found the events extremely or very useful, with only 7% stating they thought they were average and nobody finding them poor, which is slightly lower than for the 2012 series of events. Given that the main bulk of the programme was coming to an end this was to be expected.

Access to Support – Meet the Curator

7.16 Meet the Curator has been one of the most successful elements of the Creative Derbyshire programme when reflected upon by the team, beneficiary artists and stakeholders. Unlike most showcase events, at Meet the Curator it was the galleries/festivals that were exhibitors and the artists that were the delegates. The event was free to attend and exhibit. Both the 2012 and 2013 events were held at QUAD in Derby for ease of access and to give the event a high profile.

7.17 The 2012 event was attended by 17 galleries from Derbyshire and Nottinghamshire and 99 individual artists. In advance of Meet the Curator, two Prepare Your Marketing Approach workshops were run to help artists make the most of the event. A total of 18 Derbyshire artists attended these workshops. Of the evaluation survey responses, 19% of attendees indicated they had attended these sessions.

7.18 Of the 11 galleries and festivals that completed an evaluation form, over 90% identified that sourcing new talent and work was critical to their business model therefore the event was of benefit to both galleries and artists. All of the exhibitors found the event useful and all of them said they had identified leads/contacts that they wished to follow up.
Below are some of the comments from galleries/festivals that attended

“Wonderful networking event, and wonderfully run. Really enjoyed meeting Derbyshire venues and artists, perhaps a crossover with Derbyshire and Nottinghamshire would be a good regional event?”

“I felt it was a good relaxed, informal atmosphere which was conducive for useful conversations.”

“Good idea, very much worth my while attending.”

7.19 Over three quarters of artists saw exhibiting in galleries or at arts festivals as either very important or critical to their business model. In total 77% of artist attendees had had work exhibited in galleries or at festivals previously. The chart below identifies how successful creatives felt they had been in approaching galleries, with over half the artists returning an answer of one or two out of 5. The average score was only 2.42 out of 5.

![How successful have you been to date in approaching galleries?](chart)

7.20 As a result of the event, 96% of respondents had identified at least one lead that they planned to follow up after the event – so in terms of ‘market making’ the event has been successful as both sides identified leads to follow up.
7.21 The chart above shows how valuable businesses found Meet the Curator. In total almost three quarters found the event valuable or very valuable. Below are some comments from some of the attending artists/creatives.

“Good mix of curators, just about the right number in terms of time, etc. A very innovative event allowing a comfortable meeting of artist/makers and curators.”

“It's a great idea. Got a lot out of it.”

“It was just what I needed to give me the confidence to talk to gallery owners.”

“Fantastic idea. I hope you’ll do one again!”

“Really well organised, lots of leads to follow up, very pleased I came.”

August 2012 Follow Up Survey

7.22 During August 2012 the artist attendees of Meet the Curator were emailed a follow up survey to look at some of the longer term impacts the event had had on their business. A total of 19 businesses responded to the survey. As identified within the chart overleaf, two thirds of all the attending businesses had further contact with exhibiting galleries/Festivals after the event. On average this equates to over 1.5 galleries/Festivals per artist attending.
7.23 The follow up survey identified that 15% of all attendees had sold/exhibited work at the participating festivals/galleries, an additional 15% had planned exhibitions with festivals/galleries and 45% remained in ongoing discussions about exhibiting/selling work in the future. In total 83% of businesses felt attending the Meet the Curator had improved their confidence to approach other galleries/festivals in the future.

Meet the Curator 2013

7.24 The 2013 Meet the Curator event (also at Derby QUAD) was equally successful. A total of 16 galleries and 90 artists attended. A total of 37 artists completed an event evaluation form. Participants were asked how important exhibiting at galleries and festivals was to their business plan, with participating artists scoring it 4.11 out of 5. Participants were also asked to rate how successful they felt they had been in approaching galleries to date, with an average score of 2.68 out of 5. Similarly to the 2012 event, 21.6% of artists attended the Prepare Your Marketing Approach workshop.

7.25 All of the visiting artists said they had generated a lead that they planned to follow up after the event and scored the event 3.89 out of 5 in terms of how important attending the event had been to their business. Below are some comments from some of the attending artists/creative from the 2013 event.

“A great event, making curators and gallery managers more accessible and available.”

“In the past I have avoided approaching galleries face to face so this was a great opportunity to change that.”

“Excellent opportunity to talk to galleries when they are not busy at work. They felt more approachable.”
7.26 The Meet the Curator events have been excellent market making events, giving galleries access to a large volume of local talent and allowing artists to approach galleries on neutral territory and understand if there will be opportunities for them to exhibit in a face to face manner. It is clearly a considerable achievement for the programme and something that should be continued in the future and something that has been valued by artist and gallery alike.

Meet the Curator 2013

**Access to Support - Marketing grants**

7.27 A total of 48 marketing grants were awarded to artists across Derbyshire under the auspices of Creative Derbyshire/Arts Derbyshire. Individual professional artists and small arts based businesses based in Derbyshire and working in any art form were eligible to apply for up to £500 of marketing support. The scheme was administered by Design Factory, based in Sleaford. Whilst there is only limited intelligence about grant awards and follow up with successful beneficiaries, it has clearly filled a niche for small and individual artists who either need advice and support or need to make small investments in promotional literature/web before their practice is generating sufficient return to cover these costs.

7.28 The Artists Marketing Grants have now ceased to new applications and are unlikely to form part of future Creative Derbyshire/Arts Derbyshire activity due to the high management cost of awarding, managing and appraising multiple small grants.
8 New Talent

Young Creatives Networks

8.1 Across the Creative Derbyshire programme, there were a total of 6 young creative events delivered between 2012 and 2013, including attendance at three Derbyshire Skills Festival events and three bespoke events in Wirksworth, Buxton and Derby. There was a total of 376 participants at the network events, which includes 261 young people directly engaged at the wider Skills Festival events. This figure is more than double the target of 120 participants.

8.2 Feedback from events has been based on anecdotal evidence as there was limited opportunity to undertake surveys at or post event. The events were positively received by the individual arts organisations that were partners in the events, but all three already have a remit to engage young people so it is difficult to assess whether these events effectively duplicated their existing provision or added strategic value.

8.3 Attendance at the Derbyshire Skills Festival was more successful and cost effective, with a high volume of young people engaged and the production of a bespoke guide for young people on careers opportunities within the creative industries. This guide has been particularly well received and used by the Careers Service across Derbyshire and a number of schools. It is also on the Creative Derbyshire website as a resource.
8.4 Two major Creative Careers fairs were held in partnership with Chesterfield College in 2012 and 2013. The events were well attended by a combined total of 520 young people, although the majority were existing students of the college. At the Careers Fair Creative Derbyshire brought apprenticeship providers, training bodies and HE/FE together with employers to exhibit and provide young people with a range of opportunities to further their career in the creative sector.

8.5 A short exit survey was undertaken amongst the exhibitors at the 2013 Careers Fair, with exhibitors rating the event at 3.64 out of 5 for value to their activities, although there were many comments about the event being too heavily dominated by Chesterfield College students and not enough participants from local schools.

8.6 The programme also attended a careers fair at Friesland School in Sandiacre, which is a specialist performing arts centre. At this event the programme engaged with approximately 100 young people.

8.7 The Creative Derbyshire and Arts Derbyshire programmes jointly hosted 8 postgraduate placements, in partnership with Nottingham University, offering valuable experience and opportunities. This is in excess of the target of 7 placements in the delivery plan. This element was, overall, a success, with both students and host organisations benefiting. The main difficulties were with location (difficulties of transport for students to get from Nottingham to the relevant offices) and with the fact that placements were relatively management intensive.

8.8 A significantly positive result was the Creative Apprentice, who after a year working on the programme (and wider Arts Derbyshire activities) secured full time, permanent employment. The programme offered a rich variety of experience and skills for the Apprentice and this element of the programme should be continued and potentially widened to offer support/placement of apprentices into arts businesses and organisations. However, working with Derbyshire FE/training providers should be the preferred option, given the distance to New College Nottingham.
8.9 The careers events were well attended but were probably more of benefit to the College directly than of any strategic importance to the programme. Similarly the Young Person’s Networking events, which had very mixed attendance, were of little overall strategic value to the outcomes of the programme and largely displaced activity that participatory arts organisations were undertaking. With both event types, measuring success and outcomes is difficult over the longer term. In any future Creative Derbyshire programme these types of events should be led by partner organisations (e.g. Chesterfield College), with Creative Derbyshire providing support, information and online resources.
9 **Innovation**

*Creative Innovation Expo*

9.1 In November 2011 the Creative Derbyshire programme launched its innovation strand with an Innovation Expo, held at Chesterfield football stadium. The event was attended by 49 creative businesses, with a further 16 exhibitors. The event featured a series of high profile talks by NESTA, the University of Derby and Arts Council England. An evaluation survey found that 73% of attendees found the event useful or very useful, which is reasonably high but much lower than most of the other events run by the programme. The attendance was relatively low for a major event, but the Expo was in the very early stages of the project before a considerable database of clients had been developed.

*Creative Innovation Award*

9.2 The programme sponsored a Creative Innovation Award as part of the Derbyshire Times Business Awards in an attempt to promote and celebrate innovative creative businesses. The winner of the 2012 award was Audio Trails of Higham, near Chesterfield. Audio Trails produced the first downloadable MP3 audio guides for heritage and wildlife sites. The 2013 winner of the award was the Buxton Festival, one of the country’s longest standing and most popular opera and arts festivals. Both businesses have said it has had a positive impact on their businesses.

9.3 Both businesses have subsequently given presentations about their experiences of winning the award and their business journeys at Creative Derbyshire events and the Arts Derbyshire conference. It is hoped that the award will now remain a part of the Derbyshire Times Business Awards and there will be a private sector sponsor in future years. It has been an effective way of raising the profile of innovation in the sector and the programme has promoted and used the award to good effect.

![Audio Trails receive the 2012 Creative Innovation Award](image-url)
Destination Chesterfield Business Breakfast

9.4 Creative Derbyshire held a joint business breakfast event with Destination Chesterfield on the subject of innovation in the creative and arts sectors. The event included a range of speakers including highlighting two innovative local businesses that have combined creativity and business acumen info, Audio Trails and Wild in Art who manufacture and export life-size animal statues for cultural events and trails.

![Evaluation of Destination Chesterfield Business Breakfast Event](image)

9.5 The event was held at Ringwood Hall and was attended by 100 businesses, which at the time was the highest attendance at any Destination Chesterfield event. The event was a strong example of the benefits of Creative Derbyshire working with agencies outside the creative sector, giving creative businesses and artists the opportunity to network outside their own sector.

STEM Ambassadors

9.6 The Creative Derbyshire programme engaged with the Derbyshire Education Business Partnership (DEBP) to stimulate more creative businesses to engage in the STEM Ambassadors programme. STEM Ambassadors are businesses involved in science, technology, engineering and maths that engage with schools to support curriculum and non-curriculum learning in these subjects. DEBP have been particularly keen to ensure creativity is also a major part of the programme and have worked closely with Creative Derbyshire for the duration of both programmes.

9.7 According to DEBP, the programme has recruited a broad range of creative businesses for its activities, directly linked to the partnership with Creative Derbyshire. There was one direct event to induct creative businesses onto the programme, but only two creative businesses attended. This element of Creative Derbyshire is something that was not fully exploited and could be a more prominent element of any future programme.
9.8 Creative Derbyshire’s ambitions to promote innovation cannot be looked at in isolation from the access to support programme, which also stimulated innovation in the sector. Overall the programme has undertaken some strong work to promote both innovation within the creative sector and to display innovation that can spill out from arts and creative businesses into the wider economy and help other sectors. Whilst it has been difficult to measure the impact of work on innovation, the programme has demonstrated to creative businesses what they could aspire to. It has showcased excellent examples of innovative Derbyshire-based creative businesses that have won awards and major contracts and commissions throughout the country and overseas. This has been a strong element of the programme, but may need more focus in any future activity and a better system for capturing outcomes and impacts.
10  Connectivity

10.1 A key objective of the programme has been to ensure engagement with as many artists and creative businesses within Derbyshire as possible and to transmit positive news about the sector to key policy and decision makers.

10.2 Presentations about the Creative Derbyshire programme and the wider creative sector in Derbyshire were given to a visiting delegation from Beijing, the Culture Derbyshire Board and at the Arts Development UK national conference in 2012. Alongside this activity, Creative Derbyshire was the main topic for the 2013 Arts Derbyshire conference, bringing together key arts, culture and wider organisations across Derbyshire.

10.3 Considering how strong the programme’s performance has been and the amount of genuine primary research the programme has generated, the programme has, perhaps, undersold itself both locally to stakeholders and amongst peer programmes.

Web Presence

10.4 Creative Derbyshire has developed a strong support portal for creative businesses, providing information on the programme and links to other key support providers. The portal has regularly achieved over 300 unique visitors per month and has been well received by artists and creative businesses. The website has experimented with interactive support to the sector, through a Creative Quandaries feature, providing businesses with opportunities to post questions and video case studies of businesses and from trainers who undertook the workshops. This has been an under-utilised element of the programme and should be expanded in the future.

10.5 The programme has used technology well and was one of the first local support agencies to use Eventbrite for online booking for events, which reduced the bureaucratic administrative burden for managing events.

10.6 Creative Derbyshire has developed a database of almost 1,000 artists and creative businesses across the County and has amassed over 3,000 followers on twitter and over 260 ‘likes’ on facebook. Feedback on how artists and creative businesses heard of events shows a spread across all of these mediums and good links with Arts Derbyshire activity, which has been an excellent source of referrals onto the programme.

Research

10.7 One area that the Creative Derbyshire programme has been particularly strong has been on undertaking primary research into the nature and prospects for the creative sector in Derbyshire, providing evidence on the business and employment structures, trading patterns and growth prospects for the sector. Research has been effectively deployed to undertake continuous improvement for the programme and to plan future activity, based on both the needs and aspirations of the sector in Derbyshire. Future activity needs to ensure that there is a research plan in place so it is not just collecting data, but is more aligned to influencing current policy.
11 Stakeholder Perceptions

11.1 Success in the delivery of any programme depends to a considerable extent upon the support that it receives from its stakeholders and potential delivery partners. In undertaking this evaluation, a short survey was devised in order to establish stakeholder (Arts Derbyshire members) perceptions of the programme and its achievements. A total of fifteen surveys were returned, providing a valid basis from which to draw key conclusions.

11.2 In order to reach its target audience, potential beneficiaries need to be aware of the respective programme and what it might offer. This can be achieved through a range of promotional media, word of mouth and by demonstrating the benefits that programme activity has already delivered. Stakeholders were asked to rate the visibility of the Creative Derbyshire programme to creative businesses and artists within Derbyshire. A total of 93% of respondents rated visibility as ‘good’ or better, while the remaining 7% felt it to be ‘fair’. No respondents rated visibility below ‘fair’.

**Stakeholders views on the visibility of the Creative Derbyshire programme**

- Excellent: 47%
- Very Good: 33%
- Good: 13%
- Fair: 7%
11.3 Stakeholders were also asked to comment upon the effectiveness of the programme in meeting its objectives. 80% of respondents felt that the programme had been ‘very’ or ‘extremely’ effective. The remaining respondents all agreed that the programme had been ‘quite effective’. No respondents suggested that the programme had failed or been ineffective with regard to meeting its objectives.

11.4 Creative Derbyshire stakeholders have a clear and ongoing relationship with the beneficiaries of the programme. They are well placed to harvest anecdotal information from beneficiaries after events with regard to the usefulness and value of engagement in the programme. The survey asked stakeholders to provide any feedback that they had received from members of their networks that had engaged on the programme. A total of 78% of respondents registered that feedback from artists/creative businesses had been positive or very positive, while 7% (1 person) reported ‘fair’ feedback and 14% reported no feedback whatsoever. Crucially, and in line with earlier responses, no returned surveys offered negative or poor views relating to the Creative Derbyshire programme.
11.5 The survey additionally provided an opportunity for stakeholders to comment about the programme and to also make suggestions regarding future content, should the programme continue. These are reproduced below for information and future consideration:

“Very informative with good breadth of delivery”

“You have had restricted time (one day per week) and I think that within that constraint you have done well to achieve what you have done. My main participation has been with the creative industries roadshows which have gone very well with very positive feedback.”

“Please continue this business support mechanism”

Future Content for The Creative Derbyshire Programme.

“More about Community Arts.”

“Mentoring; advice on applications (e.g. for tenders or commissions or grants); apprenticeships/internships.”

“Training artists to deliver workshops and fill in application forms.”

“I think that there is always room for more networking events with specific topics and information on resources, marketing ideas, funding, updates and one-off training courses. It would be interesting to see more online resources – online training, webinars and so on.”

“Continue to deliver business support training courses and signpost to opportunities and sources of information via the website. More opportunities, training, information, networking events.”
12 Value for Money and Cost Effectiveness

12.1 The Creative Derbyshire programme has engaged a total of 1,097 businesses over its four year duration. Each of these businesses received a minimum of two hours support. Some of the businesses attended more than one support session, some attending a multiple number – which is unsurprising given the broad range of support the programme offered.

12.2 The cost per business supported was £165, which is extremely low given the quality of delivery and the rural nature of Derbyshire. The average cost for business support programmes for EMDA, with similar output definitions, was £2,000 - £4,000 per output (based on an assessment of EMDA’s annual accounts). In this context (although not directly comparable) Creative Derbyshire offered extremely good value for money.

12.3 The programme also engaged 996 young people at an average cost of £181 per young person. It is difficult to assess a direct value for money comparison as there is no single model for the type of engagement young people have had.
13 Conclusions

13.1 It is clear from the feedback from beneficiaries and stakeholders that the Creative Derbyshire programme has been a success, offering a high quality support service at excellent value for money. Key successes of the programme include:

- Supporting 191 artists and creative businesses improve their business skills through 22 innovative and topic based workshops – demonstrating a clear improvement in their ability and confidence
- Giving opportunities to 189 local artists to meet directly with curators and gallery owners through two successful Meet the Curator events
- Engaging almost 1,000 young people, offering careers and development advice
- Supporting 48 artists and creatives with small marketing grants to help increase their exposure
- Directly supporting 8 work placements and a creative apprentice.

13.2 The workshop programme has been demand led and user charging has kept the programme relevant and innovative. Introducing a small cover charge for workshops has meant participants have made an investment in their professional development which has ensured high rates of attendance. It has also meant the programme has responded well to demand (such as the high demand for Press and PR courses). The investment made by participants along with prudent use of venues has meant the business development workshops have been delivered on a cost-neutral basis (excluding management costs).

13.3 The Creative Derbyshire programme has been highly responsive, using a continuous loop of feedback from business to develop and tailor the programme to meet demonstrable need. The programme has clearly demonstrated how businesses have valued the workshop interventions and how it has enhanced the skills and confidence of participants. There is a clear demonstration of how it has been used to ensure the programme is of the highest quality and has remained relevant to business need.

13.4 Whilst there has been considerable activity through the Young Person’s strand of activity, there is less clear evidence of its actual impact and this may be more focussed by developing partnerships to try and draw in resources into the County for creative apprenticeships and traineeships (through the Creative Employment Programme). Given the investment in creating a Guidance pack for Careers in the Creative Sector, the programme should work in partnership to distribute this resource amongst schools and amongst careers providers.
13.5 The major events have worked well for the programme, most notably the Meet the Curator event, which has been very well received by local artists and creative businesses and it is recommended this is continued in future years. Major events however, may not be the most effective way of delivering a programme of innovation support and it is recommended that this element is wrapped up into an expanded business development workshop programme.

13.6 The programme has also sought to put innovation much more on the agenda for the creative and arts sectors. Whilst it is not easy to capture intangible benefits, the programme has shown creative businesses and artists a much wider market place of opportunities and also showcased how creativity can support activity in other business sectors.

13.7 The programme has been particularly strong in its use of research and continual evaluation of activity, although sometimes the considerable amount of research has not been as effectively deployed to influence policy as it could have been.

13.8 Overall the Creative Derbyshire programme has been a hugely successful programme, offering a high quality and innovative package of support to businesses and young people. The programme has been well received and valued by participants and has made sure activity has been relevant to the needs of artists and creatives and accessible. All this has been delivered for excellent value for money in a climate with very high demands for the service.
14 Creative Derbyshire: A Forward Strategy

14.1 There has been considerable best practice in the delivery of the Creative Derbyshire programme and in the current economic and operating climate there is still clearly a need for a similar programme to undertake the following tasks:

- Support the economic growth of the creative sector
- Support and develop sustainable business models within arts and creative businesses within the County
- Support the development of a thriving arts and cultural offer within Derbyshire
- Support young people to enter employment and other opportunities within the arts and creative sector in a climate of high youth unemployment

14.2 Culture Derbyshire is planning a major year of cultural celebration for 2015. A strong Creative Derbyshire programme can support this objective, working and enhancing the capacity of local artists and businesses to make the most of this opportunity. Arts Derbyshire also wish to support a thriving arts sector in the County, which will need a package of support to achieve this.

14.3 The Sheffield City Region LEP recognises the creative industries as a priority sector and both LEPs (Sheffield and D2N2) see the visitor economy as a key sector. Within the context of Derbyshire there is considerable cross-over between the visitor economy and the cultural economy. Arts Council England has also recognised they have a stronger role to play in developing and arts and cultural economy, with an emphasis on cultural tourism and supporting young people into the sector.

14.4 The strategic environment is ripe for a programme like Creative Derbyshire and any future programme will need to reflect these changes. Any further activity will also need to reflect the more stringent financial climate within which it will operate and the changes to the local business support offer, including the development of a Business Growth Hub.

14.5 The programme has been business driven, with an element of a marketplace operating within workshops, which has driven up quality and provided what businesses need. This element should be continued, alongside the flexibility the programme has offered through using third party management and strong links to other cultural partners’ (and non-cultural partners’) activity.

Access to Support

14.6 Any future programme of business development workshops needs to reflect on wider opportunities for artists and creative businesses offered through activities such as cultural tourism, high environmental standards, digital arts and more effective use of ICT and product diversification. All of these areas are aspects that the current Creative Derbyshire programme has explored but not implemented.
14.7 Business development activity linked to market making activities such as ‘Meet the Curator’ or the Derbyshire Food & Drink Fair should be expanded and more opportunities made to link to external provision such as craft fairs at Chatsworth and at National Trust properties. This may mean expanding the programme (subject to funding) to allow non-creative businesses to participate more to allow new and innovative partnerships to develop.

14.8 It is also recommended that the programme considerably expand its virtual opportunities for businesses such as best practice toolkits, video case studies and online tutorials and training to ensure there are wider opportunities for businesses to participate and benefit.

14.9 Market making events like Meet the Curator have been particularly effective and further opportunities may be explored to achieve similar outcomes for a wider range of creative sectors. This activity could be incorporated into the Creative Industries roadshows.

New Talent

14.10 A programme to support more new entrants into the sector, notably built around young people, needs to be much more focused. Work with young people needs to concentrate on gaps, particularly on creating opportunities and apprenticeships within the sector and engaging with the Arts Council England ‘Creative Employment’ programme on a similar model to that deployed by Norfolk County Council.

14.11 The programme needs to use its expertise to provide more resources for young people, such as the Guide to a Career in the Creative Industries, and work more effectively with partners to ensure their distribution, rather than directly staging events. This model was particularly effective at the Derbyshire Skills Festival. This approach should also include a much stronger use of online resources.

Innovation

14.12 Innovation in the creative and arts sectors is of critical importance. This needs to be much more closely aligned to the programme of business development workshops, with less of an emphasis on major events. Activities such as the work on the STEM agenda should be continued and considerably enhanced.

14.13 Joint events like the Destination Chesterfield Joint Business Breakfast have worked well and there may be opportunities to follow this pattern in the future. Joint events outside the Derbyshire boundary should also be considered given the fluid nature of catchments across the County.

Connectivity

14.14 Working with Arts Derbyshire, the Creative Derbyshire programme has built up an impressive database and a strong online presence. This online presence needs to be enhanced to include much more interactive support for artists and creatives.
14.15 Research and continual feedback has been a particularly strong thread to the programme. It is recommended that this takes place within the context of a pre-agreed but flexible research and evidence strategy that is clearly aligned to achieving policy outcomes.

14.16 There is clearly scope for Arts Derbyshire to submit a further Grants for the Arts application, given the significant impact the programme has had on Derbyshire artists, the continuing need for the service and the need to develop an innovate sector in the county. There may be some scope to augment any arts-based funding through non-arts based funding so that non-arts beneficiaries can engage and benefit from the programme. There may be opportunities through the Local Enterprise Partnership and any future ERDF/Leader programme for Derbyshire.

14.17 Finally, any future Creative Derbyshire programme should be much more confident about its achievements and concentrate on dissemination of the considerable research it has undertaken.