# Creative Derbyshire Review

**Report and recommendations**

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Executive Summary

- A survey of Creative Derbyshire users and potential users, while yielding a limited response, indicated that there is interest and demand for the kind of service that Creative Derbyshire did, and could in future, provide, and that its target users value the kinds of support it could provide.
- Stakeholders interviewed reflected on the ‘scattergun’ nature of the former CD programme and recommended a tighter focus of activities.
- The Local Enterprise Partnerships which have replaced the RDAs have yet to fully develop their economic development strategies in practice. In this respect the outlook for Creative Derbyshire is uncertain, and is changing rapidly with the development of City Deals, Combined Authorities and local devolution.
- The prospects for future funding of a Creative Derbyshire service appear to lie principally with the ESIF strand of support for small businesses and the forthcoming Arts Council Creative Local Growth Fund designed to provide matching funding.
- The opportunity arising from a D2N2 consortium bid to ESIF was pursued, but in the event it was not possible to produce sufficiently robust matching funds in time for the Creative Derbyshire element to be included.
- This is not the end of the story, and there will be further ESIF calls, the Arts Council’s new fund is expected to launch soon, and the possibility of a sub-regional creative business support alliance or consortium has some potential.
- If a new Creative Derbyshire service proves impossible, development of the Arts Derbyshire website to better enable its constituency to make use of the available range of existing business support may be a useful alternative approach.
Introduction and Background

Creative Derbyshire was a programme of support and development for individual artists, arts organisations and arts businesses, with a focus on supporting and developing the creative economy in Derbyshire and fostering a culture of innovation and artistic excellence. Creative Derbyshire was developed as part of the portfolio of services that the Arts Derbyshire partnership offers to artists and creative businesses. The programme was developed in response to the partnership’s ambition to “develop talent and build capacity”, providing training and development for artists and arts organisations. It was informed by 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.

Creative Derbyshire ran from late 2010 to May 2014, mainly funded by Arts Council England through Grants for the Arts, together with Arts Derbyshire and Derbyshire County Council. Initially the project was delivered in-house through DCC’s arts and economic development teams, and from January 2011 S4W Ltd was contracted to deliver the programme.

Following the end of the funding and the closure of the programme, Arts Derbyshire contracted Cultivate to assist the partnership in planning the next stage of Creative Derbyshire, assessing what the next phase of Creative Derbyshire might look like, how it could be delivered and how it might be funded.

This report provides an account of the results of Cultivate’s consultations with users and interested stakeholders, and of the development of the current European Structural and Investment Fund (ESIF) funding opportunity, which occurred during the review period and substantially affected the direction of the work involved.

Consultation

Cultivate undertook two elements of consultative work in this study, one an online survey of the opinions of users and potential users of the former Creative Derbyshire services, the other a series of conversations with stakeholders and interested parties (listed in the appendix).

The online user survey results are given in detail in the appendix, and summarised here. An online questionnaire was used to survey contacts on the Arts Derbyshire and Creative Derbyshire databases, in February and March 2015. Response was fairly poor but some usable data was gathered. Responses came from across the county, the majority working in the visual arts and crafts, though all artforms were represented except literature. The majority of respondents were aware of at least one Creative Derbyshire service, and half had used one or more services. The services ranked as very important by the most respondents were funding advice, marketing grants and business advice. Slightly fewer named local, regional and national profile for artists and enterprises, and also training and workshops.

A majority of respondents expressed interest in the facilitation of showcasing events, provision of bursaries and grants, and support in accessing work- and exhibition-spaces. Slightly fewer named financial advice such as bank loans and investment opportunities.
The Creative Derbyshire service effectively ceased nearly a year before this survey was taken, and it could be expected that a proportion of its users would have found alternative support, and that some interest in CD might have faded. Allowing for these factors, the survey indicates nonetheless that there is interest and demand for the kind of service that Creative Derbyshire did, and could in future, provide, and that its target users value the kinds of support it could provide.

A wide range of stakeholders and other interested parties was contacted for the review. Response was again relatively poor, which may signify that the issue of the future of Creative Derbyshire is not being seen as a priority in the current context. It was also suggested by some consultees that Creative Derbyshire had been seen primarily as a service for start-ups and early stages practitioners, and so established organisations had taken little part in its activity and knew little about it. This may be part of the reason for the limited response from organisations which might consider themselves in that category. That said, the consultation yielded some useful expressions of opinion which have been taken in to account in writing this report. The most substantial responses were gained from consultations with Jeremy Asquith at Chesterfield College and Rob Wadsworth at S4W. Both reflected on the ‘scattergun’ nature of the CD programme and recommended a tighter focus of activities. S4W’s focus has moved on since the CD work, and the company would not be interested in repeating the contract in the future. Chesterfield College in contrast is particularly interested to play a central part in business support for the creative sector in the county. The college recently opened West Studios, a creative workspace development funded 70% by ERDF. Jeremy Asquith sees the creative sector as having a significant economic profile in the Peak District, though not well reflected in official statistics (in common with CIs almost everywhere). He considers that a support service targeting this sector at a professional and entrepreneurial level would have considerable potential. The possibility of the college becoming involved in the proposed D2N2 consortium bid was tentatively explored in the consultation but not taken any further at this point.

**SWOT, PEST and comparators**

In the region, there is a substantial amount of generic business start-up support and development service available. Some local authorities which have economic development teams provide such services, the largest private sector provider is NBV Solutions (formerly Nottingham Business Venture) which provided the regional start-up service for emda).

Business support in the D2N2 area currently includes:
- Generic support e.g. as provided by NBV
- Growth Accelerator, national scheme delivered by private sector partners
- D2N2 Growth Hub
- Generic support via Gov.UK and HMRC websites
- East Midlands Chamber of Commerce locations in Chesterfield and Derby
Growth hubs are a national policy development, and are non-sector-specific sources of business growth support, aiming to be the first port of call for start-ups (in effect replacing the former start-up function of Business Link). They are signposting agencies, rather than direct service providers. There is a D2N2 growth hub. In addition as a Core City, Nottingham will have a local growth hub but Derby will not.

There are several dedicated services targeting the creative sector. Examples include established building-based programmes such as Hive at NTU, Banks' Mill at UoD, the Studio at LU, LCB Depot in Leicester City Council. There are several ERDF-funded programmes, at LCB Depot, Broadway, New Art Exchange Nottingham and elsewhere, which are imminently reaching the end of their funding, and whose future is as yet uncertain.

There are also peripatetic programmes which do not manage workspaces, such as Creative Leicestershire (a partnership of local authorities), Creative Greenhouse in Nottinghamshire, and Creative Derbyshire itself. These are in various states of change; Greenhouse has closed and has been seeking to re-establish as an independent, outside the County Council structure; Creative Leicestershire appears to be secure in the local authority partnership following a review, but at a reduced level of resource, and is seeking to broaden its partnership beyond local authorities to include universities and private sector companies.

The present situation is somewhat in a state of flux, as the effect of the switch from RDAs to LEPs has yet fully to be felt. It seems likely that the University-based creative business support programmes will continue much as they are now; local authority-based services which are building-based currently seem secure, while independent programmes are looking to the new ESIF programme to resource business support provision aligned with LEP growth strategies.

One potentially interesting development from Arts Derbyshire’s viewpoint has been the New Creative Futures programme at New Art Exchange in Nottingham. This is an ERDF-funded programme of business support primarily targeting young creatives that has been run in close partnership with NBV. Effectively NAE has recruited the participants and provided the physical base, while NBV has provided much of the content. This combination is currently going for ESIF funding as part of the proposed D2N2 consortium bid. Since, if Creative Derbyshire has a future iteration, Arts Derbyshire will be seeking an external provider in any case, this kind of partnership approach may be relevant here too.

The environment and the relative strengths and weaknesses of Creative Derbyshire are summarised in the tables below.
### PEST analysis

<table>
<thead>
<tr>
<th>Category</th>
<th>Factors</th>
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<tr>
<td>Political</td>
<td>• New Government attitude to creative economy as yet unknown</td>
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<td></td>
<td>• Priority for business development will continue</td>
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<td></td>
<td>• LEPs appear to remain critical for local development funding strategies</td>
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<tr>
<td>Economic</td>
<td>• Recovering economy</td>
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<tr>
<td></td>
<td>• Further cuts to local authority expenditure to come 2015-20</td>
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<td></td>
<td>• Continuing rise in self-employment</td>
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<tr>
<td></td>
<td>• All aspects of trade migrating to the internet</td>
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<tr>
<td></td>
<td>• Digital the main growth area in CDI sector</td>
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<tr>
<td>Social</td>
<td>• Economic inequality continuing to rise</td>
</tr>
<tr>
<td></td>
<td>• Consumer desire for ‘provenance’ and ‘authenticity’</td>
</tr>
<tr>
<td></td>
<td>• Social and shopping life migrating to internet</td>
</tr>
<tr>
<td>Technological</td>
<td>• Continuing development and refinement of digital products and services</td>
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### SWOT analysis

**Strengths**
- Evident demand for service
- Link to established Arts Partnership
- Positive evaluation of previous project
- Good relationship with Arts Council in past

**Weaknesses**
- Long gap in provision risks losing users
- No simple link to consortium in SCR
- Recent ACE applications declined

**Opportunities**
- Creative industries and rural both feature in LEP strategies
- Potential access to ESIF funds through D2N2 consortium
- Possible benefits of coverage by 2 LEPs
- Use the evidence from this review and the earlier evaluation to support bids to ACE and LEP ESIF business support funds
- Seek funding from Arts Council to match ESIF
- Consider presenting to ACE Creative Local Growth Fund as part of wider consortium
- Continue to seek SCR opportunities

**Threats**
- Limited range of potential funding sources
- May fall outside LEPs ‘high growth’ approach to CDIs
- Non-statutory LA service, vulnerable to cuts
- Much generic business support available elsewhere
- Consider consortium approach to external funders with other CDI support providers
- D2N2 sector strategy makes frequent reference to MPVA and Craft sub-sectors
- Consider partnership with generic provider (e.g. NBV)
- Consider development of AD website to better enable practitioners and enterprise to access existing available small business support
Local Enterprise Partnerships

It may be helpful to outline the current arrangements for channelling public funding for economic development. At present, and apparently for at least the near future, the strategic role for this purpose is taken the Local Enterprise Partnerships (LEPs). These are effectively the channel through which central government and European funding passes to regional development initiative. The overarching objective of the LEPs is to generate growth in the economy. LEPs are private sector-led statutory bodies under the Department for Communities and Local Government (DCLG) (not directly the Department for Business, Innovation and Skills). LEPs have inherited some of the strategic responsibilities of the former Regional Development Agencies (RDAs), but on a smaller geographic scale, and not including administration of EU funds.

Derbyshire is covered by two distinct but overlapping Local Enterprise Partnerships, D2N2 including Derby, Derbyshire, Nottingham and Nottinghamshire; and Sheffield City Region LEP (SCR) which includes Barnsley, Bassetlaw, Bolsover, Chesterfield, Derbyshire Dales, Doncaster, North East Derbyshire, Rotherham and Sheffield. At present both D2N2 and SCR have a creative sector priority to some degree.

The two LEPs have some experience of joint working, for example on the Markham development in Bassetlaw, but have distinct strategic plans and practices. A comparison of the plans of the two LEPs illustrates the similarities and differences between their approaches.

SCR's Growth Plan is based on the single objective to create a stronger, larger private sector. It sets out three ways to create private sector growth: more start-ups, help grow indigenous firms, and attract in new firms. The SCR strategies are based on this three-part framework.

In contrast the D2N2 vision is a more prosperous, better connected, and increasingly resilient and competitive economy. Its plans have identified four strategic priorities: developing business skills, supporting innovation, available finance and effective infrastructure; and eight areas of economic focus: transport equipment manufacturing, life sciences, food and drink manufacturing, construction, visitor economy, low carbon goods and services, transport and logistics, and creative industries. D2N2 has set up strategy boards for each of these eight sectors and each has produced an action plan.

SRC has adopted a slightly different sectoral focus for its strategies: advanced manufacturing and materials, business & professional services, creative and digital industries, healthcare technologies, logistics, low carbon, property and construction, retail, and sport, leisure and tourism.

Both LEPs which include parts of Derbyshire therefore acknowledge the Creative and Digital sector as a growth priority, though it has to be borne in mind that the greater part of the high growth potential in this sector is considered to lie in the ‘digital’ rather than the ‘creative’. While both make reference to the growth potential in rural parts of their areas, the SCR growth plan does so more strongly, and includes the creative economy in the rural context. Its growth plan makes reference to the rural areas offering opportunities to grow key sectors including the creative economy. The strategies of both encompass the potential for linkage between the creative sector and the visitor economy.

The funding role of LEPs has clarified to an extent, following an EU ruling that, as private sector-led organisations, the LEPs themselves cannot take on the
task of distributing public funds. The ESIF, and other funds, are therefore managed by the Department of Communities and Local Government (DCLG), with the LEPs providing the local strategic framework for their application. The first rounds of calls for European Structural and Investment Funds (ESIF) investment have launched by DCLG and both SCR and D2N2 are covered. Calls are live at the time of writing (May 2015). These include in both D2N2 and SCR a call to run a project providing support to small and medium sized enterprises and promoting entrepreneurship. In D2N2 a fund of £12.3m is available, and in SCR £3.5m. In both cases the minimum bid is £500,000, and the deadline for submission of outline applications is 29 May 2015.

In our consultation, SCR was described by its Chief Economic Officer as preferring rather to maintain an ‘agnostic’ position on the potential value of individual sectors, and seek to identify growth opportunities wherever they occur. The minimum scale of bid, at £500k, meant that Creative Derbyshire could not bid alone, and in the event, no consortium bid for ESIF funding relevant to Creative Derbyshire’s interests, which it might join, was found in the SCR area, and so no further work was done to develop a proposal in that context.

The rapid development of city deals, combined authority agreements and local devolution in England is changing the economic development landscape quite radically. The programme of devolution announced for Greater Manchester will alter the economic development environment significantly, and is bound to have an effect for those parts of Derbyshire immediately outside its border. It is difficult to predict at this point what policy will prevail there.

Funding opportunities

In the course of the review the DCLG announced call for proposals for ESIF funds to provide business support services in a large number of LEP areas, including both D2N2 and SCR. It soon became clear that the scale of minimum application, set at £500,000 together with the requirement of 1:1 match funding, meant that few single enterprises in this sector would be able to bid. Creative Derbyshire could only be involved in these funds on a consortium basis, as alone it is not of the scale necessary to address the minimum award limit.

In D2N2 a consortium approach was quickly developed, following on the work undertaken by the Creative and Digital Sector Strategy Group, which D2N2 had set up, led by Kathy McArdle of Creative Quarter Nottingham. Derbyshire County Council’s Head of Arts, Ann Wright, has been involved in the group. The likelihood that the ESIF investment is likely to be one of the main sources for business support funding over the next few years focused the group’s efforts, and the consortium approach gained considerable support. A set of proposals for a future Creative Derbyshire service relating closely to the deliverables specified by the D2N2 strategy, was prepared to cover the three-year period 2016-19. The viability of this proposal was dependent on the concept of matching Arts Council funding against ESIF (which is permissible as long as National Lottery funds are not included). In the event this proved
too uncertain to be acceptable as a potential matching source, and the Creative Derbyshire element of the consortium bid was not included in the final D2N2 consortium bid which was lodged by the 29 May deadline. The situation in SCR has been different. In that case the focus on sectoral priorities has been less marked, and at the present time there is no visible creative sector consortium approach under way in response to the ESIF call which Creative Derbyshire might attach itself to. Efforts continue to discover if any such opportunity exists, though time is drawing short.

Arts Council
At a late stage in the review, Arts Council England made it known that it intends to launch a £3m fund called the Creative Local Growth Fund (CLGF), aimed at matching ESIF funding under the current programme. The broad purpose from ACE point of view is to use the fund as a pilot to seek to engage LEPs actively in culture, and to oil the wheels of the relationship between LEPs and cultural organisations. The outcomes which are sought include long-term partnerships with LEPs, increased resilience of cultural organisations, growth of the cultural economy and artistic outcomes consonant with ACE goals.

Following a consultative meeting with Arts Council’s Hugh James, who will be the Midlands area lead for the CLGF, the situation can be clarified to a degree. At the time of writing (11 June 2015) the final details of terms and conditions for the CLGF are still in discussion between ACE and DCLG. It is expected that there will be a launch date announced for the fund in the near future, probably in July 2015, with the first of two rounds of application deadlining in September 2015. It is expected that the fund will make grants of £150k – 300k, linked to LEP strategies for development of the creative sector and matched against ESIF funds. At this moment it is suggested that:

- Applications will include at least one LEP and at least one cultural organisation;
- ACE funds will be matched 50:50 with EU funds, principally, but not exclusively, ERDF.

Proposals to CLGF will be expected to link clearly to ESIF strategies and ACE goals. The present draft indicative list of activities includes skills and innovation, research and development, partnerships, commercialisation of cultural products and SME startup support. These terms are in draft and may yet change before the fund is launched.

CLGF is a small fund in relation to the potential scale of engagement with the 39 LEPs. It is expected that it will be very competitive and that relatively few awards will be made. The CLGF will utilise strategic funds from ACE’s Lottery resources, and it is assumed that the necessary clearance for use of Lottery funds in this context as match for ESIF has been obtained.

D2N2 Consortium
In the course of this review, the potential funding opportunity referred to above arose which focused the work towards Arts Derbyshire’s participation in the emergent D2N2 creative sector consortium bid for ESIF funding through the D2N2 LEP. A brief account of a rather complicated story may be useful here.
D2N2 LEP determined a group of priority sectors for its growth strategy, and set up strategy groups for each. The creative and digital industries are one selected sector, and the strategy group, chaired by Kathy McArdle, CEO of Nottingham Creative Quarter, is made up of enterprises, higher education and local authority interests. The group commissioned research and an action plan from NTU to inform the growth strategy for the sector. Following the announcement of a call by DCLG for bids to provide business support (in general), the CDI strategy group organisations decided to make a joint bid for ESIF funding to provide a range of business support services to the sector, through a shared strategy. DCLG and the LEP have advised that single integrated LEP-wide proposals are to be preferred over smaller individual bids, and this is backed up by the minimum bid level of £500k. Co-ordinating this proposal across a dozen diverse organisations with different structures, practices and finances did not prove easy, but strenuous efforts were made to produce a credible expression of interest for several millions of support by the deadline of 29 May 2015.

Arts Derbyshire was at the table, and developed, at speed, a set of proposals to be included in the bid, aiming to meet the required terms of the funding programme.

The work of the Creative Derbyshire review therefore, with the agreement of the client, focused on this potential funding opportunity. In the event, the proposed match to be provided from the new Arts Council Local Growth Fund was not considered robust enough to be acceptable in the bid, and so the Creative Derbyshire element was withdrawn before the bid was finalised and submitted.

The bid does contain an element promoted by QUAD to secure funding to revive a local network to help stimulate growth in the creative sector in Derby and environs, particularly focused on the digital dimension of the creative economy. In discussion with Adam Buss, CEO of Quad, it was agreed that, if this proposal is successful in gaining funding, the geographical reach of the network (provisionally called DNA) will include the county area.

**Conclusions and Recommendations**

In light of the developments outlined above, the process of this review has been somewhat overtaken by events. With ESIF and Arts Councils CLGF currently looking like the only substantial sources of funding for the kind of service Arts Derbyshire wants to provide, it has effectively been the conclusion and recommendation of the review that the opportunity should be pursued with all speed, and that was done, up to the point where the weakness of the proposed match funding took the proposal out of the consortium ESIF bid.

Stepping back a little from the immediate implications of the consortium bid, some further reflections may be worth making.

This is not the end of the story. If the current D2N2 consortium expression of interest results in an invitation to make a full application, it may be possible for Creative Derbyshire to rejoin, if a robust source of match funding from ACE has been secured in time. There will be further ESIF calls, and there may be scope for this initiative in that context. Given the scale of bid required it is
likely that this would mean a consortium of creative sector business support providers being formed on a sub-regional basis across LEP boundaries, pitching to ACE CLGF to match against ESIF funding, if its rules so allow. If the D2N2 Consortium bid is successful to a significant degree, there will be new resources for creative and digital sector SME support across the D2N2 area, and while Creative Derbyshire will not be a named part of the proposals, there will likely be the opportunity for Arts Derbyshire to assist its constituency to access relevant services where these will exist.

If no viable opportunity arises from these sources, then it may be time to formally bring the Creative Derbyshire approach to an end, and look at other ways of supporting the enterprises and practitioners in the county. There is a wide range (possibly too wide) of more and less generic small business support available locally and nationally. There may be a case for developing the Arts Derbyshire website to include better and more comprehensive signposting to enable enquirers to find and utilise relevant support from the existing available repertoire. This might involve a specific piece of work to be commissioned to examine in detail what is available, the extent to which it meets the kinds of support needs expressed by potential users in the county, and to set up a section of the AD website to provide useful, clear and effective information.

‘Grand Union’ Consortium Concept
Some years ago, under the working title ‘Grand Union’, a proposal to ACE was developed to bring together a more integrated range of creative SME business support across the East Midlands region. Funding was not secured for that at the time, but the concept of an integrated strategic approach along these lines has continued to be discussed among the various providers. The current situation has brought the idea once more into the light. There is active discussion now of the potential for a joined-up approach to providing creative business support across Derbyshire, Nottinghamshire and Leicestershire, focusing on the rural areas, which are at present much less well served than the cities, particularly in Derbyshire and Nottinghamshire. In Leicestershire the recent review of the Creative Leicestershire service has conclude that the service will remain within the local authority partnership which has supported it for the last ten years.

The Arts Council’s CLGF and the ESIF funds may at this moment create the opportunity to focus these ideas in a practical and deliverable way. The interest from both LEPs and ACE in a strategic approach to development, together with the ability for proposals to the CLGF to include partnerships with more than one LEP (if it survives from the current draft) and the possibility of future ESIF calls to which CLGF can be matched, present a tantalising possibility. Could a proposition be developed to create an integrated approach to creative SME business support across the three counties and two (even three) LEPs which could secure both ESIF and ACE support? Discussions are currently under way in this direction, and it may be in Arts Derbyshire’s interest to continue to be part of that conversation, in order to explore the potential opportunity to secure appropriate business support for its constituency in line with the demands and opportunities identified in this report.
Appendices

Appendix 1 - Creative Derbyshire Survey Analysis and Findings

Survey
An online questionnaire was used to survey contacts on the Arts Derbyshire and Creative Derbyshire databases, using SurveyMonkey. The text was agreed by the client before being launched early in February 2015. The survey was notified to contacts by email, the Arts Derbyshire website, and social media. Response was initially slow, and the original period of two weeks was extended and further promotion undertaken to increase the number of responses. The survey was finally closed on 26 March 2015 with 31 responses. From a potential population of over 500 this is a fairly poor response, about 5-6%. Those who did complete the survey, however, did so thoroughly and there was only one evident ‘spoiled paper’, and so due weight can be given to the resulting data.

Representation
There was response from each of the Derbyshire districts and the city, except for Bolsover. The largest representation, a quarter, came from High Peak. Dividing the county into three, the north-west area yielded 45% of responses, the north-east 11% and the south, including the city, 40%. A single response was from elsewhere (Nottinghamshire).

![Creative Derbyshire survey - location of respondents](image)

The survey asked about respondents’ area of activity, with multiple choices available in this question. Many respondents work in more than one activity. While the great majority named work in the visual arts and crafts, all the activities listed were represented except literature.
Awareness and use
The majority, 80%, of respondents were aware of at least one Creative Derbyshire service, and just over half, 51%, had used one or more services. Awareness of CD services fell into four groups. About half reported awareness of workshops, networking events, training events and marketing grants; about 40% the business and funding advice services and Made in Derbyshire; about one-third the online resources, e-bulletin and social media activity, and the mentoring programme. Graduate placements, apprenticeships and the Creative Innovation Awards showed the lowest awareness at 15%. 

Creative Derbyshire survey - respondents' areas of activity

Creative Derbyshire services - awareness
Reported usage of CD services was lower across the board than awareness. The highest reported was of training events, which 35% of respondents had used, followed in descending order by networking events (25%), workshops (22%), and Made in Derbyshire (18%). Social media activity and the e-bulletin was reported used by 16% of respondents; business and funding advice, and marketing grants by 13%. The rest registered less than 10%, and no respondents mentioned graduate placements or apprenticeships.

Future provision
The survey enquired about what importance respondents attached to a range of services Creative Derbyshire might potentially offer in the future. All respondents but one completed this question. Of a list of 18 services, all registered more or less strongly as important or very important. Within this context there was some significant variation. The services ranked as very important by the most respondents (75% and more) were funding advice, marketing grants and business advice. Slightly fewer respondents (about 60%) named local, regional and national profile for artists and enterprises, and also training and workshops. Then came Made in Derbyshire, the directory, online resources, networking events and mentoring (over 50%). The lowest-ranking ‘very important’ group included the e-bulletin, social media activity, Meet the Curator, apprenticeships, Creative Innovation Awards and graduate placements.

There were several instances where as many or more respondents named a service as ‘important’ as did ‘very important’. These included social media, Meet the Curator, Creative Innovation Awards, mentoring, the e-bulletin, graduate placements and apprenticeships.

The ‘doesn’t matter much’ category was not represented in more than half the services, but where it was, there were some significant responses. The highest numbers of this negative response were, similar to ‘important’, for graduate placements, Creative Innovation Awards, Meet the Curator,
apprenticeships and the e-bulletin, and to a lesser extent for social media, online resources and Made in Derbyshire. From the lower level of prime importance and higher level of ‘doesn’t matter’, one can draw the conclusion that these form the ‘first division’, alongside the ‘premier league’ of grants and advice, promotion and training.

![Creative Derbyshire - importance of service provision in future](chart1)

The survey asked about other services which Creative Derbyshire had not provided in the past but possibly could in the future. All but one responded, and three-quarters expressed interest in the facilitation of showcasing events, provision of bursaries and grants, and support in accessing work- and exhibition-spaces. Slightly fewer, about two-thirds, named financial advice such as bank loans and investment opportunities. Less than half of respondents named provision of managed workspace for creative enterprises.

![Creative Derbyshire - desire for additional services in the future](chart2)
Opinions
The survey sought to gather insight into attitudes and opinions by asking respondents to agree or disagree with a series of statements. All but three completed this section. For each of the statements except one, there was more or less agreement from about 90% or more of respondents, very few with no opinion and no positive disagreement. The areas of broad agreement included that CD should provide a service of information about work- and exhibition-space, that it should be online, and that it should signpost to other information and support sources. An online directory of artists and enterprises, and provision of one-to-one advice, were also strongly supported; an e-bulletin service slightly less so but still 85%. The somewhat more contentious area was to do with the geography of the service coverage. The statement posed that CD should be a locally-based service covering only the Derbyshire area. This was supported by nearly 70%, but unlike the other statements it also received some disagreement. Some 18% disagreed more or less strongly. From the written-in comments there was evidently some feeling on one hand that Nottinghamshire had had more than its fair share of previous services, and on the other that wider linkages were desirable for the recognition of local artists and enterprises.

Promotion
Asking about the importance of promotion on a local and wider scale, there was evident support for local and regional promotion, somewhat less for national, and least for international, with a few respondents seeing the latter as not at all important.
Funding
The survey posed two questions about the funding of a possible future service, one concerning potential grants or sponsorship, the other about earned income. In answer to the former, over 80% of respondents named Arts Council and local authorities as sources of funding for CD. About 60% named LEP and EU funding, and 40-50% donations, fundraising and sponsorship. In relation to earned income, the question posed a ‘should’ and a ‘could’ choice.
All the proposed means of earning income, including commercial advertising in the bulletin, website and print, user fees for events and services, and a membership fee, were acknowledged as possible by at least 70% of respondents. On the question of whether any of these should be implemented, respondents were more reticent. Broadly the idea of actually taking commercial advertising in CD material was supported by about a quarter of respondents, while fees for membership, events and services had support from only 12%.

**Further consultation**
The survey was conducted anonymously, but invited respondents to volunteer for further consultation, if relevant. Eleven respondents did so, giving name and an email or telephone contact.

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Appendix 2 - List of consultees

The following stakeholders were interviewed for the review, either face-to-face or by telephone.

Rob Wadsworth - S4W, contractor for former Creative Derbyshire Service
Paul Steele – Junction Arts
Jeremy Asquith – Chesterfield College
Catherine Rogers – Creative Leicestershire
Kathy McArdle – CEO Creative Quarter Nottingham
David Hewitt – Economic Officer, Sheffield City Region
Adam Buss – CEO Quad, Derby
Lynn Oxborrow – Nottingham Trent University
High Peak Community Arts